

ARTS POLICY

ARTS

PHOTOCOPY
PRESERVATION

Free Art

Art in the American Identity

A Proposal

to the

Nathan Cummings Foundation

January 1994



CENTER FOR NATIONAL POLICY

Summary

After many years of quiet and essentially unquestioned grants-making activity, federal funding for the arts and humanities came under sustained attack during the later years of the Reagan and Bush Administrations. The surprisingly strong political fallout from this attack served as a warning to supporters of cultural activity specifically as well as to proponents of freedom of expression in general.

While not very large in budgetary terms, the programs of the NEA and NEH serve as an important catalyst and source of essential sanction for artists and arts activities throughout the country. Beyond this, these institutions were founded in part to represent the existence of an in-principle commitment on the part of the nation to the protection and furtherance of a certain degree of cultural diversity as well as to freedom of expression.

How seriously should the attack on federal arts programs be taken, especially now that a more "pro-arts" administration has assumed office? In the short term, it should be possible to beat back or defuse extreme political charges against funding for particular projects, and even to restore a sense of balance about federal arts activities in general. For the long term, however, a more fundamental reconsideration of the issue of how to maintain a constructive national policy toward the arts is likely to be needed.

It is our view that the controversies generated over the past several years about federal policies toward the arts, the humanities and other matters broadly "cultural" have not only been corrosive and counterproductive. We believe that intentionally polarizing attacks on public funding of specific projects and individuals, mounted in the name of "values," have been part of a broader political strategy, one that aims to capture "mainstream" America through its fears.

Our goal at the Center for National Policy, by contrast, is to encourage Americans to look for policy inspiration in their hopes, their dreams, and their reason. Our task is harder than that of our opposite number on the other side of the political spectrum: we seek to define policies for a diverse nation that can contain the centrifugal forces that group differences sometimes unleash, without giving up the energy that diversity engenders.

CNP proposes to undertake development of a project dealing with **Art in the American Identity**. Through this project, we would hope to begin a process which could lead to greater understanding of the extent to which the arts are intrinsic to American society -- to its everyday functioning, its self-image, its dynamism, its spirit, its economy, even its internal conflicts -- and the ways in which art in America reflects and expresses that which is quintessentially American.

The specific purpose is to help establish the basis for a more positive long-term attitude in the national political arena for arts activities in general, and for federal arts programs in particular. More generally, such a project at CNP would help us pursue our interest in the subject of American identity as a political and a policy concept.

The project will begin with a planning phase, during which we will work with arts advocates and non-advocates to develop an assessment of public perceptions, opinions and attitudes about the arts and about government sponsorship of arts activities. This assessment will attempt to identify in a preliminary way the key features of whatever relationship currently exists between defining American political beliefs, on the one hand, and attitudes about art and its perceived role in people's lives, on the other. When this information has been gathered, it will serve as the focus of a structured discussion about the implications for government policy.

We will use the results of this discussion to guide the development of a more extensive follow-on project, to be carried out over a three to five-year period. Our activities will focus on continued information-gathering about the public's views, on airing debate over policy, and on bringing together representatives of a broad spectrum of opinion to discuss, in private and public, specific policy approaches.

Ideally, we would like to include work on arts policy within a more general program addressed to "Values in American Politics." Such a program, if we are able to establish it, will allow us to make a contribution to the on-going national debate over the appropriate role of the federal government in reflecting, representing and fostering values.

We believe that CNP can be an effective forum in which to examine and debate the politics of arts policy, and to develop and test different strategies for approaching the issues involved.

CNP is a (501) (c) (3) organization, based in Washington, D.C., with a large National Advisory Board whose members are issue-oriented people from all over the country. The Center is a place where individuals and groups representing different views and perspectives come together to explore important issues of national interest and develop approaches to public policy that take account of both the substance of governance and the politics.

The program we propose here will have to be organized in stages because it will need to be integrated with our other activities as well as with the activities of other groups and institutions interested in this particular topic. During the planning phase, we will form an advisory committee for the program and will work with members of this committee to be sure that the ideas we are developing are reasonable.

The budget submitted with this proposal covers the planning phase of this project only.

Why a project on **Art in the American Identity**? Because there exists currently an opportunity as well as a need to reconsider in a constructive way the role art plays in expressing what America is all about as a nation. Such a reconsideration, if done properly, should contribute to a better understanding of the stakes we have as Americans in tolerating and protecting the right to diversity of views and freedom of expression. It should reinforce the principle that the national government is the appropriate venue for the furtherance of such values because they are values that help define America as a whole.

Art is, of course, an intrinsic aspect of culture. It is a contributor to group "identity," part of what makes us "us," whether the "us" is an ethnic group, a geographic region, a religion, or a nation. This is true within the Western intellectual tradition -- where individual artistic expression is valued highly because individualism itself is highly valued -- as well as within more group-oriented cultures. Like other cultural symbols, from blue jeans to baseball, American art helps define what it means to be American -- in effect, what America means. Whether art is boring or exciting, mediocre or brilliant, "avant garde" or "middlebrow," it's the product of what we are.

In recent years, ideological conservatives have seized on the issue of federal support of the arts to score political points with the public, ultimately aiming not primarily at art itself but at a larger target: Americans' sense of identity, their perception of what their country is all about. The loud and contentious public battles waged over funding for specific arts projects have been part of a broader "culture war" that addresses itself to perceived failings of the federal government with respect to the protection of "universal" American values in general.

The ground has been well-chosen. The campaign against federal arts spending, like other

similar campaigns in recent years, has been directed at an area of national government policy seen by both conservatives and liberals as inherently susceptible to liberal influence. The intent of the campaign has been to focus attention on art that might serve to make large numbers of people -- people who tend to think of themselves as "average," "conservative," "middle-class," or "mainstream" -- feel that they are being deliberately threatened, provoked, criticized or offended by those who hold values different from their own.

The fact is, of course, this is exactly what some art means to do. Art will intersect with politics, whether there is federal funding for it or not. In its role as cultural symbol (as distinct from its private function as form of individual expression), American art inevitably will be found on both sides of the tension between the conventional and the unconventional. Art that unites and art that divides are both representative of the complex culture that is "the American grain." In both cases, art is an important component of who we are, how we describe ourselves and what we have to say about our lives. In coming to terms with what art offers, in choosing whether to honor one form over another, we make of ourselves a society. This choice is as important an act of values definition as any other. It is a not inconsequential reason that liberals -- as well as conservatives -- have been inclined to make an issue over federal support for the arts.

How can the full range of contemporary values be effectively expressed at the national level through programs in support of the arts without generating so much controversy that those programs themselves are placed in jeopardy? How can a general set of values encompassing diversity of cultural expression -- as well as the intrinsic importance of the arts as an essential outlet for expressions of both commonality and diversity -- come to be better accepted and more fully adhered to by the public at large?

The purposes of the project proposed here are 1) to establish, in as systematic and objective a way as possible, what it takes at this time in our history to ground firmly the idea of art in Americans' conceptions of their society; and 2) to consider carefully the implications for the federal government's role in the process. There are several aspects of American culture and self-identification that need to be understood better if this is to occur. For example, evidence to the contrary notwithstanding, art in its various forms may be perceived as less intrinsic to American daily life, and thus less important to the self-definition of the "average" American, than it could or should be. Concepts like tolerance, diversity and freedom of expression may be perceived as less central to what America is all about in the minds of many Americans than some of us would like to think. And so on.

To what extent do Americans of various ethnic or class backgrounds honor the culturally conventional and eschew the unconventional? To what extent do Americans hold the principle of individual freedom to be important? Average Americans, like average people everywhere, tend to be risk-averse, preferring the known to the unknown and seeing change as more of a necessary evil than as a generalized positive good; yet, we seem inclined as a nation to see innovation as natural and to value the new over the old. How do attitudes about risk, change and innovation relate to views about art?

Because we are a such a diverse lot, conventional wisdom holds that we have come to see the expression of regional, ethnic, religious and cultural differences as an inherent feature of our body politic. To what extent is this view accurate? If we prefer that displays of difference be kept within bounds, what bounds are currently acceptable, and why?

Both conservatives and liberals in America are likely to express a strong commitment to

democratic principles, at least in theory. Among some Americans this commitment produces a strong adherence to the virtues of democratically-based "middle-classism" and democratically-rooted "populism." In others, it produces a focus on the democratically-essential principle of tolerance.

The struggle to achieve a balance between these frequently conflicting values is a struggle that has characterized American cultural politics throughout our history. In the course of this struggle, a peculiarly American bargain has been struck. There should be no formal, elite determination of what is culturally acceptable. The people's various choices, as expressed at any given moment, are to rule the day. At the same time, the people as a group are not to infringe on the liberty of the individual, so long as the exercise of that liberty does not endanger or harm others.

To what extent are these potentially conflicting interpretations of what democracy means associated with views about art, the meaning of art in daily life or the role of the federal government in promoting art and other cultural activities?

The project proposed here would raise and examine these questions, and explore their implications for federal policy. Our intention would be to develop from this information recommendations for national policy and then to promote those recommendations as appropriate.

OUTLINE OF THE PROJECT

We are proposing a multi-year project, to begin with a planning phase. This phase will take approximately nine months to complete and will be followed by a three to five-year program of activities.

The development of the specifics of the longer-term program will depend on what the findings of the planning phase indicate the objectives of such a program ought to be, on an assessment of CNP's institutional capacity for undertaking particular kinds of activities, and on the amount of funding available. The longer-term program might include congressional symposiums; conferences either in Washington or in other cities around the country; the publication of a book; speeches; "Squaretable" discussions among substantive experts and public opinion specialists; etc.

Finding the right message to incorporate in any such activities we eventually undertake will be a key part of the process, and we will therefore want to focus a significant amount of resources and attention on this effort. The idea is not simply to come up with a "sales pitch" for federal arts funding. Rather it is to find out, from the public and from elected leaders, what the best basis for an effective long-term approach to federal arts policy is likely to be.

PLANNING PHASE

The planning phase of this project will involve staff work to develop an overall program plan, two formal meetings, organization of an advisory group and the conduct of a set of focus groups. We intend to produce a report on this phase of the project, and might make it available

for public distribution, if that seems useful.

The first formal meeting will be a "design" session, involving a relatively small group of participants, who would be asked to help sketch out the contents of an assessment of public attitudes. A set of six focus groups would then be developed by a public opinion specialist with experience in politics, incorporating the questions developed at the preliminary meeting. CNP staff also will be involved in the design and in the analysis of the focus group findings.

The questions to be explored in focus groups might include the following: what factors in American life, exactly (political; economic; cultural; etc.), permitted the controversies generated over federal arts funding in recent years to become extreme? What "fallout" have these controversies had on the public perception of art as a valuable element of American culture? To what extent do public perceptions about "art" relate -- if at all -- to perceptions of the federal government? To what extent do views about art reflect "diversity," and to what extent do they relate to values and perceptions that large numbers of Americans share? What different perceptions or attitudes or values are engaged when the subject is "art," or "arts and humanities," or "culture" or "cultural policy"? Other relevant questions are likely to emerge out of our preliminary meeting.

After the focus groups have been completed, a second meeting will be convened. This would include additional individuals and could be more broadly representative than the initial meeting. It might be a public meeting but that decision would be made only after the information from the focus groups has been gathered.

After this session, we should have enough information to determine the best direction for a subsequent series of activities, structure a project advisory committee and prepare the necessary

justification for follow-on funding.

It is possible that as a result of the focus groups, we also will want to consider conducting a national poll. There have been other polls conducted recently on the subject of public support for arts and government arts funding. At least one of these surveys suggests that the American people have a more positive view of the federal arts role than is indicated by the strength of the controversies of the past several years. If we find that our focus groups produce some relevant possible explanations for this apparent discrepancy -- explanations that can be tested or at least systematically examined in a national poll -- then we will explore the availability of additional funding for this purpose.

ABOUT CNP

The Center for National Policy is a (501) (c) (3) policy organization based in Washington, D.C. It was founded in 1981. CNP's work is conducted by a small core staff, coordinating the activities of individuals from many different organizations. CNP serves as a forum for policy debate, analysis and discussion and for the exploration of ideas of significant national interest.

Most CNP projects are undertaken in close collaboration with an outside entity, which might be a funder or a group representing some specific policy approach or interest. In the case of this project, *Art in the American Identity*, it would be our intention to work as closely as possible with representatives of the community of advocates for the arts. At the end of the planning phase, we would want to arrive at a common judgment with those representatives about the value of the process, a judgment informed by their active participation.

A list of CNP's Board of Directors and National Advisory Board is included with this proposal, along with the resumes of current staff likely to be involved in this project.

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The Arts &

The Economy

The Arts Endowment in Brief

HISTORY

The United States has a long history of support for the arts. From the years of post-Revolution America through Roosevelt's New Deal, the Federal government provided for a broad range of cultural undertakings, from establishing military bands and non-profit theaters to commissioning writers, musicians, and painters to create new works.

It was not until 1965 that the Congress -- endorsing President Kennedy's vision that the United States should be a world leader not only in military and economic might, but in the realm of ideas -- created the National Endowment for the Arts. On September 29, President Lyndon Johnson signed the National Foundation on the Arts and the Humanities Act. Later that year, Vice President Hubert Humphrey presented the Endowment's first grant, a \$100,000 award to the American Ballet Theatre.

GRANTMAKING

Since 1965, the Endowment has awarded about 100,000 grants. The agency receives over 17,000 applications annually through 18 funding programs. Thirty-five percent of program funds are awarded directly to state arts agencies, and about 5 percent go to individual artists. Grants to arts organizations generally must be matched by at least one dollar for every Federal dollar awarded, thus serving as a catalyst for raising additional private support.

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APPLICATION REVIEW

The Endowment uses a three-tiered, citizen-based review process:

First Tier: Rotating panels of private citizens -- over 1,000 each year -- review applications and make recommendations based primarily on artistic merit. Panels are composed of artists, administrators, critics, patrons, academicians, and lay persons with a recognized expertise in the artistic discipline for which they have been asked to make judgments. Panelists come from broad geographic, aesthetic, and culturally diverse backgrounds.

Second Tier: The National Council on the Arts, an advisory body of 26 Presidentially-appointed private citizens who have made distinguished contributions to the arts, review all panel recommendations at quarterly meetings. Council members, who serve six-year terms, make their recommendations on grants and decisions on rejections, and advise the Chairman on policy, program, and procedural matters.

Third Tier: The Chairman of the Arts Endowment, who also Chairs the Council, makes final determinations on the applications recommended by the National Council.

Access to the Arts

The Arts Endowment is constantly seeking new ways to bring the arts to more diverse and larger audiences. Initiatives in all programs help reach older people, the disabled, and people in inner cities and rural areas. Our commitment is to be a National Arts Endowment for all America.

Older & Disabled Americans

Through regular program efforts, we support a number of projects which benefit older Americans and the disabled. For example, a grant to Elders Share the Arts in Brooklyn will support a writers' residency series and workshops for older adults in senior centers. The Endowment's Office for Special Constituencies works with arts agencies to educate artists and administrators on how to make the arts more available to people who are older, disabled, or living in institutions.

Rural Communities and Inner Cities

Rural communities from Lindsborg, Kansas to Kodiak, Alaska enjoy the arts through a variety of programming efforts, including special efforts at reaching small towns throughout America. One example is a pilot project which sent chamber music ensembles to live, work, and perform in communities like Jesup, Iowa.

The Endowment also funds a number of projects aimed at reaching inner city communities. In Washington, D.C., for example, District Curators received support for a MultiWorks Project to reach new artists and audiences, and in Los Angeles, the Southeast Symphony Association received support for professional music training for young aspiring musicians.

Public Access to the Arts

Many projects, of course, reach wide regional and even national audiences. Television series such as "Great Performances" and "American Playhouse" are seen by millions. Projects such as Dance on Tour place the very best dance companies in residence in communities across the nation. Likewise, the Endowment supports a number of touring companies in music, opera-musical theater, theater, and traveling exhibitions of visual art. Literary magazines and small press publications reach hundreds of thousands of people as well. Many organizations have outreach programs that go into neighborhoods, schools and other settings. For example, the Evansville Philharmonic visits and performs in hospitals, churches, and nursing homes within a 50-mile radius of that Indiana city.

Success Stories

The following list highlights some of the successes of the Endowment over the years.

- The Endowment provided assistance for the competition that chose the design of the Vietnam Veterans Memorial in Washington, D.C.
- The Endowment provided support for local non-profit theater productions that went on to Broadway and Hollywood fame, including The Great White Hope, Driving Miss Daisy, Children of a Lesser God, Annie, A Chorus Line, M. Butterfly, and Jelly's Last Jam.
- In 1990, the Arts Endowment brought 125 hours of arts programming on public television to a cumulative audience of 310 million. The Endowment's contribution represented about a penny and a half per person.
- During the 1990/91 school year, more than 13,000 artists-in-residence reached about 4 million students and teachers through Endowment funding.
- Over the past five years, the Endowment and the state arts agencies have awarded nearly \$2 billion in grants.
- Over the past five years, a combined audience of over 335,800,000 people has attended arts events that were supported by this funding partnership.
- The private sector has contributed almost \$4 billion towards those projects in matching funds.

Support for Individuals

While no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry, but also the material conditions facilitating the release of this creative talent.

With this mandate from the enabling legislation of the Arts Endowment, the agency has been offering support to individual artists from its inception. In 1966, the Endowment made its first awards to individuals in the form of one-year sabbaticals to 50 novelists, poets, painters, sculptors, and composers. Since then, over 11,000 artists have received grants, often at a crucial point early in their careers. The ranks of Arts Endowment fellows include many of the very best artists working in the United States over the past generation. They have won dozens of awards, including 42 Pulitzer Prizes, 47 MacArthur "genius awards," 28 National Book Awards, 11 Obie Awards for Theater, and many other distinctions.

More important than the awards and accolades has been the creativity that these fellows have helped engender: scores of symphonies, operas and songs; reams of poems, short stories, dramas and novels; a spate of new dance from modern to folk to ballet. Reels of new films and videos have been created, and new radio and television programs have filled the airways and made their way into millions of homes, schools, and libraries. New painting, sculpture, photography, crafts, and design have come forth from the imagination of a generation.

Among the many distinguished artists who have received Endowment support are: choreographers Alvin Ailey, Merce Cunningham, Meredith Monk, Mark Morris, Alwin Nikolais, Paul Taylor and Twyla Tharp; composers Dominick Argento, Philip Glass, Ned Rorem and Pauline Oliveros; musicians Ellis, Delfeayo and Wynton Marsalis, David Baker, Toshiko Akiyoshi, Dexter Gordon and Emma Kemp; playwrights Wendy Wasserstein and A.R. Gurney; writers Annie Dillard, John Irving, Louise Erdrich, Bobbie Ann Mason, William Kennedy, Rita Dove, Oscar Hijuelos, and Alice Walker; visual artists Laurie Anderson, Dale Chihuly, Chuck Close, Lee Friedlander, Martin Puryear, and William Wegman; designers Frank Gehry and Susana Torre; filmmakers Barbara Kopple and Wayne Wong.

Programs which offer direct grants for individuals

Dance
Design Arts
Folk Arts (Heritage Fellows)
International
Literature

Media Arts
Music
Opera-Musical Theater
Theater
Visual Arts

Arts in Education

"Our greatest strength is the power of our ideas. . ."

President Bill Clinton, Inaugural address

Arts education is an investment in ideas, in creativity, and in the future of our Nation. Currently, arts education is pursued by the Endowment in at least five major ways:

Arts Education Partnerships Grants

These grants go directly to state arts agencies to support arts education programs in the states. More than 40 states and special jurisdictions engage in state-wide planning to make the arts a basic part of students' education. Through these grants over 4 million children receive some form of arts education.

Arts Plus Grants

Through this category, the Arts in Education Program fosters long-term partnerships among arts organizations, individual schools, and school districts. In Salt Lake City, for example, the Children's Dance Theatre Company, in partnership with the Repertory Dance Theatre, the Ririe-Woodbury Dance Company, and the Utah Alliance for Arts and Humanities Education, brings dance performance and workshops to over 90 schools.

Program Collaborations

Program Collaborations are partnerships between the Endowment's discipline programs and the Arts in Education Program to support school programs with local arts organizations. One such collaboration helps elementary school children explore and study history and different cultures at the Virginia Museum of Fine Arts in Richmond.

Special Projects

Many special projects are underway, including those with the Department of Education to build consensus on arts education assessment and on the arts education component of the Goals 2000 plan. Another project, with the Council on Basic Education, provides for Teacher Fellowships. In its first year, the fellowship program awarded 29 grants to help teachers study art forms ranging from crafts of southern Appalachia to the study of pueblo pottery in the Southwest.

Support through the Programs

Nearly every Endowment program supports education projects, not only for grades K-12, but also for professional training and continuing education. These include apprenticeship programs in Folk Arts, professional education in Music, Museum, Opera and Musical Theater, Theater, and Arts Administration, educational materials for the arts on TV, and public design projects, including the Mayor's Institute on City Design.

Art and Children

"This world is but canvas to our imagination."

-- Henry David Thoreau

The arts help our children's imaginations grow and flourish, and the Arts Endowment has a major investment in our nation's children. Through the work of the Arts in Education (AIE) Program and through the many arts projects that we support, we aim to fulfill the mandate of our original legislation, which states:

Americans should receive in school, background and preparation in the arts and humanities to enable them to recognize and appreciate the aesthetic dimension of our lives, the diversity of excellence which comprises our cultural heritage, and artistic and scholarly expression.

Arts in Education

A cornerstone of the states' efforts, funded through the AIE Program, is artist residencies. During the 1990/91 school year more than 13,000 artists in all fields reached about 4 million students, teachers, and administrators. Through the Federal/State network, over 19 million children receive some form of arts education each year. For example, the Montana Arts Council used AIE funds to organize a six-county consortium in the remote southeastern section of the state to employ a full-time artist in residence for the entire school year. For more information about other aspects of the Arts in Education Program, see the separate information sheet.

In addition to funds specifically earmarked for education, a number of grants are made for projects that directly benefit children and their families. In the most recent fiscal year, those projects included:

Festivals

Supported through the Presenting and Commission Program, such as the Henson Foundation's International Festival of Puppet Theater in New York, the Pittsburgh Children's Festival, and the Philadelphia International Theater Festival for Children.

Television Series

Supported through the Media Arts Program, the Endowment invested a total of \$1.6 million in grants for "Behind the Scenes." This series featuring performing and visual artists to introduce children to the elements of the arts was seen by millions of children during its run on PBS in the fall of 1992.

Expansion Arts

Supports programs in culturally diverse, inner city, rural, or tribal communities. Children directly benefit from grants to organizations such as the Jellico Children's Theater in Tennessee, the Dixwell Children's Creative Arts Center in New Haven, Connecticut, and Young Aspirations/Young Artists in New Orleans.

These and many similar grants support projects which reach millions of children each year, reaffirming our commitment to helping our children discover the canvas of their imaginations.

Programs

With modest beginnings, the Arts Endowment has expanded from six funding programs (Music, Dance, Theater, Literature, Visual Arts, and Education) in 1965 to a total of 18 programs today. This dynamic growth reflects not so much the exponential increases in artist populations or audience size, but the teeming evolution of the arts themselves. The flowering of our nation's diverse cultural heritage, as showcased through the Folk Arts and Expansion Arts Programs, and new advances in technology and innovation, as nurtured by the Media Arts, Design Arts and Presenting and Commissioning Programs, have broadened the Endowment's scope of funding activities so as to embrace artistic excellence in all its forms.

DANCE PROGRAM

Provides this nation's sole sustained source of assistance for individual choreographers and dance troupes. The Program has helped foster the growth of a multiplicity of dance companies, from 35 in 1968 to an estimated 250 today, and it provides support for a range of dance activities, dramatically increasing Americans' access to a variety of forms of dance.

DESIGN ARTS PROGRAM

Supports excellence in architecture, landscape architecture, urban and regional planning, historic preservation, interior design, and graphic, industrial, and product design. It seeks to make the American public more aware of the benefits of good design by promoting informed design discussion and criticism.

EXPANSION ARTS PROGRAM

Supports arts among the ethnic and rural groups that make up the mosaic of American culture through aiding community-based organizations that encourage professional artists in those communities to make, present, and teach art.

FOLK ARTS PROGRAM

Funds the traditional arts of groups of people who share an ethnic heritage, language, occupation, religion, or geographic area, by supporting arts that have endured through several generations and that carry a sense of community aesthetics.

INTERNATIONAL PROGRAM

Seeks to honor and make visible around the world, the excellence, diversity, and vitality of the arts in the United States by assisting U.S. artists and organizations in developing international ties.

LITERATURE PROGRAM

Provides a link between writers and readers, encourages wider audiences for contemporary literature, through support of non-profit publishers and literary organizations and grants to individual creative writers.

MEDIA ARTS PROGRAM

Encourages the creativity of artists who are working in film, television, and radio. It assists organizations that offer the works of these artists to the public through exhibition and broadcast and brings the best of the performing arts to a nationwide audience through public television and radio.

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Programs

MUSEUM PROGRAM

Supports art museums, organizations, and museum professionals for activities that present art to the public and contribute to the understanding and appreciation of the visual arts through special exhibitions, educational programs, publications, and programs devoted to the care and presentation of permanent collections.

MUSIC PROGRAM

Assists creative and performing musicians and composers of exceptional talent, performing and presenting organizations of local, regional, and national significance, and training and service organizations of regional and national importance.

OPERA-MUSICAL THEATER PROGRAM

Supports organizations and individuals within the various genres and disciplines of traditional opera, the Broadway musical, and still-evolving forms of music theater. It encourages the broadening of opera-musical theater through the creation, development and production of new and seldom-produced American works.

PRESENTING AND COMMISSIONING PROGRAM

Assists presenting organizations, artists' communities, and presenter service organizations to bring the arts to a broad audience across the country. It also supports projects which involve interdisciplinary artists and collaborations of artists from different disciplines.

THEATER PROGRAM

Supports professional theater companies by providing grants for their production seasons. It also assists individual artists, including playwrights, directors, designers, and performers, professional training institutions, and services and publications for the theater profession.

VISUAL ARTS PROGRAM

Funds the creation of new work by American artists and supports the presentation of new works to a wider audience. The Program focuses on nurturing excellence through fellowships to individuals and through grants to organizations for exemplary activities.

CHALLENGE PROGRAM

Provides critically needed funding for arts institutions to strengthen long-term capacity and to enhance artistic quality and diversity.

ADVANCEMENT PROGRAM

Assists arts organizations to develop specific strategies to eliminate deficiencies in organizational management, and to take carefully planned steps toward the achievement of long-term goals.

ARTS IN EDUCATION PROGRAM

Provides national leadership in making the arts basic to education in all grades. It pursues this goal by offering both funding support and leadership initiatives.

LOCAL ARTS AGENCIES PROGRAM

Focuses on effective methods to strengthen a national support system for local cultural developments. The Program helps communities affirm authentic and inclusive priorities for the arts.

STATE AND REGIONAL PROGRAM

Supports programs administered by the designated arts agencies in the 50 states, Washington, D.C., and the five special jurisdictions, and by seven multi-state regional arts organizations.

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ECONOMIC IMPACT CASE STUDIES

(Source: *Culture and Communities: The Arts in the Life of American Cities*
A Study by Partners for Livable Places, April 1992.)



Greenville, MS -- The arts have become a major social and economic force in this economically depressed town of 48,000. The annual Mississippi Delta Blues Festival in Greenville was started in 1978 by Mississippi Action for Community Education, and the festival has spawned an entire local industry, with a theme park, a living history village, and an arts center/television studio in the planning stage.

The Delta Blues Festival attracts over 30,000 people to Greenville each year and generates \$2 million for the local community.

During the Festival, all 650 hotel rooms in Greenville and all hotels within a 60 mile radius of the town are filled. The Festival generates some \$2 million for the county's economy.

Rock Island, IL -- The Quad City Arts Council, based in Rock Island and serving it and the cities of Moline, Illinois and Davenport and Bettendorf, Iowa, supports this area economically and culturally. Quad Cities festivals attract tens of thousands of tourists, and the Council's new home serves as an anchor for a new arts and entertainment district.

The success of the Quad City Arts renovation has already given birth to a public arts project "Face the River" which incorporates murals, sculpture, historical markers, bicycle paths, natural overlooks, benches and playscapes along a 20-mile riverfront stretch from Rock Island to Moline.



The Festival of Trees, a huge community celebration, is held annually over Thanksgiving in Davenport. Over 50,000 people from 22 states attended in 1991, and its economic impact on the Quad City region was estimated at \$3.2 million. The Bix Arts Fest, held in conjunction with the Bix Jazz Fest, drew 150,000 people to Davenport in 1991.

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Robert L. Lynch

NEWS RELEASE

FOR IMMEDIATE RELEASE
November 5, 1992

CONTACT: Deborah Bissen
202/371-2830

WHAT THE CLINTON PRESIDENCY MEANS FOR THE ARTS
National Assembly of Local Arts Agencies Outlines
10 Benefits of New Administration

WASHINGTON, D.C. — "The Clinton presidency is great news for the arts in America," says Robert L. Lynch, president and CEO of the National Assembly of Local Arts Agencies (NALAA), which represents over 3,800 local arts agencies and councils nationwide.

President-elect Bill Clinton has outlined at least 10 key strategic policy initiatives that could directly benefit the arts:

1. Supports continued federal funding for the arts;
2. Supports access to the arts for all of our citizens;
3. Believes arts should play an essential role in educating and enriching all Americans;
4. Will support and defend freedom of speech and artistic expression by opposing censorship or content restrictions on grants made by the National Endowment for the Arts;
5. Will promote the full diversity of American culture;

Other areas of opportunity for the arts:

6. The proposals to invest in transportation infrastructure, communities and new technologies could all benefit the crafts and arts industries. Jobs are a priority for the new administration and the \$20 billion dollar

- more -

- nonprofit arts industry supports two million jobs;
7. The pledge for affordable health care will benefit artists—both personally and as an industry; and the increased commitment to aggressively fight AIDS is also a long-time arts community priority;
 8. The proposal for investment in communities ties directly into the work of our 3,800 local arts agencies. The arts in the past have benefitted extensively from community development block grants, and the proposed youth opportunity corps and community youth centers could also include arts components;
 9. The commitment to aggressively attack social problems is an area in which the arts can and already play a key role. A recent survey by the National Assembly of Local Arts Agencies found that 56 percent of the nation's local arts agencies and 82 percent of the local arts agencies in the 50 largest cities, address social problems through the arts;
 10. The proposal to expand the earned income-tax credit, as well as incentives to small businesses and the possibility of community development banks, could dramatically assist the American craft and art industries.

**PLEASE SEE ATTACHED STATEMENT BY NALAA PRESIDENT AND CEO
ROBERT L. LYNCH FOR A MORE DETAILED LOOK AT HOW THE
CLINTON PRESIDENCY WILL IMPACT THE ARTS IN AMERICA.**

National Assembly of Local Arts Agencies is the professional association for local arts agencies, the nation's community arts councils and city arts commissions. Based in Washington, D.C., it specializes in training, information dissemination, peer networking and maintaining a collective national voice for local arts agencies and the arts on a community level. NALAA serves over 3,800 local arts agencies across the United States.

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**President and Chief
Executive Officer**
Robert L. Lynch

November 5, 1992

For Further Information,
Contact Deborah Bissen,
Director of Communications
202/371-2830

What The Clinton Presidency Will Mean For The Arts

Statement by Robert L. Lynch, President and CEO
National Assembly of Local Arts Agencies

The Clinton presidency is great news for the arts in America. Without a doubt, the arts will benefit from the Clinton/Gore Administration in at least 10 distinct ways. President-elect Bill Clinton has outlined key strategic policy initiatives that could directly benefit the arts in both traditional and nontraditional ways. He has been clearly supportive of a strong future for the arts in America, and he has made five key pledges that are directly about the arts.

These direct arts pledges are, first, continued federal funding for the arts; second, access to the arts for all of our citizens; third, that the arts should play an essential role in educating and enriching all Americans; fourth, that he will support and defend freedom of speech and artistic expression by opposing censorship or content restrictions on grants made by the National Endowment for the Arts; and, fifth, that the Clinton/Gore Administration will promote the full diversity of American culture.

President-elect Clinton's positive track record for support of arts in education is particularly impressive. In Arkansas he led the way to establish art and music in the K-12 curriculum and established a requirement of 1/2 unit of fine arts for high school graduation. Since 1983, the number of music and art teachers in Arkansas has increased by 35 percent.

In addition to these five Clinton/Gore pledges of support for the arts, there are at least five other areas of opportunity for the arts in the new Administration.

Jobs are a number one priority for the new administration and the \$20 billion not-for-profit arts industry supports two million jobs. The Clinton/Gore Administration plans to invest heavily in job creation. For example, one area slated for a great deal of growth is transportation infrastructure, such as roads, bridges and high speed rails. Many people don't realize that there are numerous opportunities and models for the involvement of artists and

- more -

artisans in building projects through programs such as city and state "Art in Public Places" projects, and through existing percent for art legislation. Infrastructure investment done wisely must involve the arts and artists. The look of the community and its cultural offerings make the difference in creating a liveable, competitive community where corporations want to locate and tourists want to visit.

The Clinton pledge for affordable health care will benefit artists greatly because artists and crafts workers, in general, have very low incomes, and art forms such as dance and theater are highly susceptible to on-the-job injuries. Art forms such as the visual arts and crafts can be high risk areas for exposure to toxic materials. Many artists also work alone eliminating any opportunity for group health plan participation. From an economic viewpoint, existing health care costs have put an increased burden on state and local financial resources and are, in part, responsible for reduced funds for the arts from these sectors.

One health related area that the arts community has long championed is fighting the AIDS epidemic. The Clinton/Gore administration is on the record for multiple aggressive measures to seriously fight AIDS through research, drug development, improving treatment and care, preventative education measures, and anti-discrimination measures.

In campaign position papers, the Clinton/Gore team talks extensively about investment in communities as a key direction for the future. The arts in the past have benefitted extensively from community development block grants, which President-elect Clinton has promoted widely. The youth opportunity corps that Clinton and Gore have proposed could, and probably should, have arts components just as their proposals for community youth centers can use the arts as a tried and true method for providing skills training and for learning self-discipline. Similar youth centers throughout Europe have used the arts, especially music, to help get kids off the streets and into productive lives. President-elect Clinton has said that "to restore our cities, we must create a new partnership committed to excellence and community service." This is good news for the 3,800 local arts agencies (city and county arts councils, arts commissions, departments of cultural affairs, offices of arts and humanities) serving artists and arts organizations across the United States because this is exactly what they are trying to achieve at the local level.

Other Clinton/Gore agendas include commitments to aggressively attack social problems stepping up the fight against homelessness, youth at risk, and poverty. In each area, the arts

can play a key role. In a recent survey by the National Assembly of Local Arts Agencies, it was found that 56 percent of the nation's local arts agencies, and 82 percent of the local arts agencies in the fifty largest cities, already have arts programs in place to help fight these social problems using arts answers.

To help fight poverty, President-elect Clinton has a proposal to expand the earned income-tax credit to help make up the difference between a family's earnings and the poverty level so that no one with a family and working full time is forced to raise children in poverty. This could provide crucial help to artists and crafts people who's income levels are often far lower than most other professions.

Finally, Clinton and Gore have called for incentives to small businesses. Ideas such as their New Enterprise Tax Credit to stimulate long-term investment in new businesses, and the Targeted Investment Tax Credit to encourage investment in new plants and equipment here in the United States so that businesses can compete globally, could both be beneficial for artists and artisans who are set up as small businesses, arts management businesses, and related craft and art support industries. Also, if President-elect Clinton's suggested nationwide network of community development banks to provide small loans to low-income entrepreneurs is implemented, it could dramatically stimulate the American craft and art industries.

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**Robert L. Lynch, President and CEO
National Assembly of Local Arts Agencies
Biographical Notes**

Robert L. Lynch has served as President and Chief Executive Officer of the National Assembly of Local Arts Agencies (NALAA) since 1985. In this capacity, he is the chief spokesperson for the national movement of the more than 3,800 United States local arts agencies: arts commissions, arts councils, departments of cultural affairs, offices of arts and humanities, and cultural alliances. Local arts agencies may be agencies of city or county government or may be private not-for-profit organizations. What they all have in common is that they work for the inclusion of the arts and culture into their communities in a variety of ways, including arts in education programs, cultural facility management, arts programming, individual artist support, community cultural planning, and grants to local arts organizations. Their aggregate annual operations exceed \$500 million.

As President & CEO of NALAA, Bob Lynch oversees the administration of the \$1.2 million national arts service organization and ensures the effectiveness of NALAA's programs for executive and volunteer leaders in professional development, information, public policy and advocacy services. Bob has overseen the development of services that help local arts agencies support the arts through direct grants to artists and arts organizations; coordinate and focus arts development through policymaking and initiation of new partnerships; plan for wise stewardship of cultural resources and seek to incorporate strong arts programs into the economic development, land use, human services, educational, and quality of life strategies of our communities; and advocate for the arts at local, regional, state, and national levels by representing the arts in public forums, providing information to the media, general public, and key decision makers, and developing new resources.

It is the constituency which Bob Lynch leads—the local arts agency movement—which is in large part responsible for the explosion in cultural activity which took place during the 1980's and is continuing into the 1990's. Cultural sectors in American communities create jobs; promote private investment in public amenities; enhance community image; help to attract businesses, investment, and top-level executives; promote American communities as convention and tourist destinations; and contribute to downtown and neighborhood revitalization. Local arts agencies are developing programs which place the arts front and center as a catalyst for community development and change. Programs which address broader social issues at the same time that they promote the highest-quality arts activities and experiences place the arts as part of the solution for pressing urban problems. Because of Bob Lynch's leadership within the local arts agency field, the arts are now a part of many communities' agendas as a prominent building block.

Bob Lynch is known nationally for his work on federal arts legislative policy issues, local government arts issues, and community development through the arts. He has been particularly recognized for his work on inner-city and rural cultural development; for his policy initiatives in the areas of equity and inclusion for culturally diverse groups and art; and for his extensive involvement in arts in education policy, economic development through the arts, international arts collaboration, and the positive impact of the arts on social problem-solving.

Bob Lynch is an effective advocate. At the federal level, he has been consistently in the forefront of the fight for increased federal appropriations for the arts and for that funding to remain free of content restriction. Since 1985, he has been one of a handful of key advocates called upon by Congress to provide congressional testimony, help with witness selection, give advice on legislation, and provide tactical guidance. In the 1990 struggle for the reauthorization of the National Endowment for the Arts (NEA), the role of peacemaker and consensus-builder fell to Bob Lynch. In response to the disunity displayed by the arts community around the NEA's reauthorization, he twice convened key national arts leaders along with the chairman of the NEA and in the second instance with Congressman Pat Williams, chair of the House Subcommittee on Postsecondary Education, which oversaw the reauthorization of the NEA. This, in turn, led to the arts summit called by Congressman Williams to seek consensus in the arts community. During this 50-hour session on Capitol Hill, Bob Lynch served both as participant and as scribe and editor. The resulting document, "Freedom of Expression: Our American Heritage," became the core of the compromise that held the arts community together in that tough process.

Also in 1990, Bob Lynch designed the joint advocacy plan of the five largest national arts advocacy organizations, including NALAA. These groups pooled resources to establish a 1-900 telephone number which generated more than 100,000 telegrams to Congress in support of the NEA; to identify 150 key congressional district captains; and to coordinate a direct-mail campaign to congressional leaders, all of which

led to almost 200,000 messages to Congress.

In 1992, Bob Lynch worked to formalize the partnership of the five major national arts organizations as the Arts Working Group, which collectively represents 12,000 organizations including theatres, dance companies, opera companies, symphonies, art museums, and presenters, along with NALAA's 3,800 local arts agencies, the 56 state and territorial arts agencies, and some 2,000 individuals. The Arts Working Group initiated a congressional arts visibility campaign that, on March 3, 1992, *The Washington Post* cited as having effectively eliminated the obscenity controversy that has plagued the agency from this year's discussion of NEA appropriations.

Earlier, in 1989, Bob Lynch had become convinced that, in addition to advocacy efforts, much broader visibility was necessary to safeguard the future of the arts. To that end, he became a founding member and is currently a Board and Executive Committee member of the National Cultural Alliance, a coalition which now numbers more than 40 organizations dedicated to visibility for the arts and humanities over the next four years. A \$25 million campaign with the national Ad Council will be launched in spring of 1993.

Regarding the arts in education, Bob Lynch has an 18-year track record. For ten years, from 1975-1985, he was a professional in the field of continuing education, much of it as Executive Director of the award-winning Arts Extension Service (AES) of the University of Massachusetts in Amherst. He has a strong commitment to lifelong learning in the arts and adult education. During that time, Bob Lynch, or the AES under his direction, received multiple awards for excellence in programs. These awards included, the prestigious National American College Testing and National University Continuing Education Association (ACT-NUCEA) Award for Innovative Programming on two separate occasions for work with arts education in prison settings and again for arts education through cultural festivals as delivery mechanisms. He also received the NUCEA Division of Arts and Humanities Award for outstanding marketing and promotion.

Currently, Bob Lynch serves on the National Endowment for the Arts' Advisory Council on Arts in Education as well as on the Advisory Council's Executive Committee. He is a member of the Arts Education Partnership Working Group sponsored by The Kennedy Center and The J. Paul Getty Museum of Art at the request of the U.S. Department of Education. He chairs the Working Group Subcommittee on Advocacy and Partnership as well. Bob Lynch is a member of the Board of Directors and an Executive Committee member of the National Coalition for Education and the Arts, and was very involved in the development of the final legislation that authorizes future funding for arts in education through the National Endowment for the Arts.

Community development through the arts has been at the core of Bob Lynch's work. As President & CEO of the National Assembly of Local Arts Agencies, he has doubled the membership and almost quadrupled the organization's income, while expanding services by over 400 percent. He initiated key community development interest areas at NALAA in 13 critical areas including Community Cultural Planning, Metropolitan and Urban Constituencies, Cultural Diversity, AIDS, Arts and Global Issues, Arts in Education, and Rural and Small Communities. He has led the arts community toward serious collaboration with local government leadership through work with the U.S. Conference of Mayors, the National League of Cities, the National Conference of State Legislators, the American Institute of Architects, the International Downtown Planning Association, and others. But his advocacy and impact has not been limited to the national level. At the state level, Bob Lynch was Vice Chairman and founding member of the advocacy team that brought the Massachusetts State Arts Council budget from \$2.3 million to \$15.5 million in five years, from 1980 to 1985.

Bob Lynch is a nationally sought speaker, and he has presented over 1,000 workshops, lectures, and planning sessions on community development through the arts and related subjects in 41 states and six foreign countries. While the bulk of this teaching has been for professional development purposes, the work included teaching full undergraduate and graduate courses in arts management and cultural planning at the University of Massachusetts at Amherst and at the American University in Washington, D.C. He has been a cultural planning advisor to communities as diverse as Houston, Texas; Irvine, California; Richmond, Virginia; Springfield, Massachusetts; Carlsbad, California; Alexandria, Virginia; and Pinellas County, Florida. Through his work in staffing the United States Urban Arts Federation, a coalition of NALAA's membership comprising the local arts agencies in the 50 largest cities, Bob Lynch has provided training, information, and guidance in the unique needs of urban communities with regard to issues of cultural development.

Bob Lynch has written and produced publications extensively on the subject of community arts management and community building through the arts, including production of *Community Vision: A Policy Guide to Local Arts Agency Development*; *Arts for America*; *A Vision for the Future*, and he is a co-author of *Arts and Education Handbook: A Guide to Productive Collaboration*. While at the Arts Extension Service, Bob Lynch oversaw a

series of regional special projects designed to develop new audiences for the arts in rural communities and other areas. These projects include the New England Arts Biennial, New England's largest multi-arts festival; the Western Massachusetts Very Special Arts Festival for special needs audiences; the New England Film Festival; and various projects in prisons, elder care facilities, rural towns, and public spaces.

In other public service related experiences, Bob Lynch also serves on the Board of Directors of the Ireland America Arts Exchange, the Craft Emergency Relief Fund, the State Arts Advocacy League of America and the Alliance for Arts Education. In the past, he served as co-founder and chair of the Consortium of Local Arts Agencies of Massachusetts, Vice Chairman of the Massachusetts Arts Advocacy Committee, President of the Leverett Craftsmen and Artists Center, member of the Guidelines Advisory Committee of the Massachusetts State Arts Lottery, and Board member of NALAA from 1982 to 1984.

Bob Lynch's personal political activities include memberships in the Democratic National Committee, the Democratic Congressional Campaign Committee, the Democratic Senatorial Campaign Committee, the Democratic Leadership Council, and Association Executives for Clinton/Gore. Activities include Clinton/Gore Campaign Western Massachusetts, coordination of a National Arts for Clinton opinion editorial placement project, Certificate of Appreciation from the Democratic National Committee Presidential Task Force, and coordination of arts fundraising projects for Congressman Pat Williams (D-MT), Congressman Chet Atkins (D-MA), State Senator Stan Rosenberg (D-MA), Congressman Sidney Yates (D-IL) and others.

Bob Lynch's personal background includes a Bachelor of Arts degree in English from the University of Massachusetts at Amherst and work as a writer, musician, and woodcarver. His particular interests include poetry, Irish traditional music, and the hand-carved wooden utility objects of the contemporary American craft movement.

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CONNECTIONS MONTHLY

▼ Published Monthly for Members

▼ Volume 11, Number 8

▼ November 1992

IF YOU ARE:

- ▼ A local arts agency, local arts council, community arts center, or similar organization
- ▼ A board member or commissioner of one of the above
- ▼ A city manager
- ▼ An arts consultant
- ▼ An arts-related not for profit organization
- ▼ An arts administration student
- ▼ Someone who is concerned about content restrictions of publicly funded art

THIS NEWSLETTER IS FOR YOU !

November, 1992

We at the National Assembly of Local Arts Agencies are sending you this complimentary copy of *Connections Monthly*—our monthly news bulletin normally available only to NALAA members—to give you a sample of one of the membership benefits that you will receive as a NALAA member.

NALAA is the national organization which is making the arts happen in communities across the United States through local arts agencies, arts councils, and city or county arts commissions. *Connections Monthly* is designed to highlight their accomplishments and deliver the latest in news on arts advocacy, funding, training, and job opportunities in the arts management field. Details on NALAA's other programs designed to serve the arts at the local level are listed inside this special cover.

1993 will be a year of change—we hope that you will make the most of the new opportunities coming your way by joining NALAA today!

Sincerely,

Robert J. Lynch

Robert L. Lynch
President and CEO

Look What You're Missing!

THE ARTS IN AMERICA
The State of the Field and a Vision for the Future

By Robert L. Lynch, President & CEO
Olive Mosier, Executive Vice President
National Assembly of Local Arts Agencies

Submitted to the U.S. Conference of Mayors
October 26, 1992

Art is a reflection of life, society, and the human condition and is expressed through human creativity. There are sound economic, social, and human reasons for our country to invest in creativity. In past ages, art was supported by kings, monarchs, and the patrician members of society; in a democracy, it is fitting that it be supported by its people through government funding at the federal, state and local levels. Even though the vast majority of the support of the arts today comes from a combination of earned revenues and the donations of private individuals, art in America cannot be promoted or effectively supported or make its vital contribution to community life without government support. Such support is necessary and essential if the arts are to be viable and vital. Such support must be premised upon an absence of censorship, particularly in a society as diverse as ours. The glory of our history lies in diversity and the impact different groups have had upon us. Disagreement as to merit is to be expected and is not surprising in a country made up of such diverse viewpoints as ours, particularly with respect to artistic products.

Creativity is fundamental to the American character and has, throughout our history, been critical to our success as a nation. The arts teach creativity: a poet making sense out of chaos with a few inspired stanzas; a visual artist expressing what others see but cannot organize; an architect confronting use with new forms; a folk artist making the most commonplace utensil beautiful or fanciful. As we move into a new decade and toward a new century, creativity will be our currency and can make us more competitive as a nation. An important beginning to establishing this creative standard is support of arts in education.

Arts in education is a key concern for many communities and their local arts organizations and artists. Arts organizations across the United States have long developed and supported initiatives that embrace life-long learning in addition to kindergarten through twelfth grade, that are broad-based involving the spectrum of arts disciplines along with the public partnership at the state and local levels, and that provide access to living artists through residencies. Much work is being carried out by arts advocates to ensure that arts in education monies are creatively applied to broaden community awareness, including issues of cultural diversity and international relations and involving underserved communities in inner-city and rural areas.

In March 1992, "U.S. News & World Report" featured an article detailing the importance of arts in education which noted, among other things, that students who took more than four years of study of music and arts scored 34 points higher on verbal SATs and 18 points higher on math SATs than those who took music for less than one year. It also cited that, in a school serving children in the nation's poorest Congressional district, where single-parent families damaged by drugs, AIDS, or violence are the norm, 95 percent of the students are reading at or above their grade level as a result of a curriculum built around music, dance, the visual arts, and creative writing. And, at the University of California at Los Angeles, a study of students served by the Music Center of L.A. County's Artist-in-Residence program found improvement in reading, writing, and speaking skills, social studies, science, and math.

Too often, particularly during downturns in the local economy, funding for the arts and for education is among the first to be targeted as nonessential. Local governments need to recognize that arts in education is worthwhile and necessary in order to guarantee that this country is producing citizens who are able to live comfortably and work productively in the global community. Furthermore, if we are looking to achieve significant social change in this country, then the pursuit of arts in education will help us reach that goal. The absence of a broad-based education in which the cultural and social context is explained has caused people to seek their own, often incomplete, definitions and ideas about how their lives relate within the context of their community. These incomplete definitions too often result in intolerance and misunder-

standing among racially and ethnically diverse groups. We know from recent Bureau of Labor statistics that, between 1983 and 1991, the population of artists of color grew much more rapidly than the artist population as a whole, and that artists of color are concentrated largely in urban areas. Increased support for artist residencies in schools and in community organizations such as senior citizen centers, park districts, etc., provide opportunities for professional artists to work within a community context and increase programming that reflects the racial and cultural diversity of the city. Learning environments are enhanced and existing arts programs are spotlighted. Teachers become involved in the creative process. In many cities, artists working in residence in the schools have conducted discipline-based workshops to assist teachers with integrating the arts with other subject matter. The end result is a vehicle for building independent continuing activity of arts in education specific to the needs of a particular community or school district. Cultural pluralism, as recognized through arts in education, embraces the concept of moving into the mainstream, but keeping who one is and what one is intact, thereby enlarging and enhancing the mainstream to a broader acceptance of world cultures. Arts in education should be regarded as an indispensable part of a student's menu for living.

Investment in the creative process is an investment in the future of our nation and of our cultural heritage. It is a "public good" that benefits our community directly -- as artists, audiences, patrons and indirectly -- by revitalizing downtowns and neighborhoods, by educating our children and offering them constructive life choices, by attracting tourists and commerce, and by increasing surrounding land values, to name just a few.

As their numbers increase, and as their influence in and responsibility to their communities broaden, arts organizations are redefining their roles. For community-based organizations such as local arts agencies (arts councils, arts commissions, departments of cultural affairs, and offices of arts and humanities), this is particularly true. The concept of art as being fundamental to life in the community has taken on the notions of economic development, including job creation and tourism; community cultural planning; facilities management; social responsibility, as the arts grapple with such issues as homelessness, hunger, juvenile delinquency, AIDS, and the environment (the most recent survey of the field taken by the National Assembly of Local Arts Agencies showed that 56 percent of all local arts agencies engage in activities addressing social issues); international activities; and initiatives in arts in education.

The cities and towns of the United States are changing and will continue to change, and local arts organizations will have to be alert to demographic trends in their communities if they are to fulfill their mission. The most recent census shows that the nation's population growth is slowing down. The growth that remains is concentrated in fewer places. Most metropolitan areas are growing slowly, but outlying suburbs are continuing to expand. Four states actually lost population between 1980 and 1990, and most states grew at a rate of less than 1 percent per year. A dramatic decrease in populations in rural areas has been attributed to young people leaving due to a lack of job opportunities. This echoed the sentiments of the Mayor of Tallulah, Louisiana, who "American Demographics" quoted as saying, "There's nothing for people to do here"; in Tallulah, a mill, a lumber company, and many farms have closed during the last ten years, forcing one resident in five to move away. The most recent National League of Cities survey found that, when city officials are asked what the job prospects are for a newcomer to their city, 55.4 percent said "fair" and 34.4 percent said "poor." And "American Demographics" has predicted that, as growth slows even further in the 1990's, businesses will focus their marketing efforts on the few areas that are growing rapidly.

The census also shows that racial and ethnic groups are growing more than seven times as fast as the non-Latino white population. Recently, The Wall Street Journal ran an article whose headline read, "As Cultural Diversity of Workers Grows, Experts Urge Appreciation of Differences." The article chronicled the difficulties culturally diverse workers had in working environments in which Eurocentric attitudes and sensibilities dominate. As a country we have acknowledged that ours is not a melting pot but a mosaic. The diversity within the United States is being confronted with varying levels of success in all corridors. On September 12, 1990, The Wall Street Journal wrote: "White male corporate culture is disappearing . . . the white male share of the labor force will drop to 39.4 percent by the year 2000 from 48.9 percent in 1976, according to the U.S. Labor Department, while the share of women, and people of African, Hispanic, Asian, and Native American origin will rise . . . cultural misunderstandings, usually far from overt, happen every day. . . . before people can change their approach, they have to reject a basic but wrongheaded idea. Most

assume that *their* human nature is *everyone's* human nature . . . we are taught we should ignore differences or at least consider them irrelevant. But real and relevant differences exist reflecting genuine cultural habits and values."

If we return to the underlying belief that the arts are fundamental to the continued positive growth of our diverse and multicultural communities -- we see that how the arts embrace cultural diversity and cultural equity and celebrate them with their communities will benefit the community on every level. It is proven that with familiarity and understanding comes acceptance. As the look of America changes, the arts can create the glue that holds the mosaic together.

The national economy, always volatile, is anticipated by most to continue to fluctuate, with certain sections of the country always hit harder than others. Currently, the Northeast and industrial Midwest are hardest hit by a recession. And this of course has a direct impact on the arts. For example, in the Northeast, the arts are experiencing difficulties in three major areas: (1) severe budget cuts (and the cuts have been bipartisan -- this is not a Democratic or Republican issue); (2) political indifference to the need for and value of the arts; and (3) an economy in recession, resulting in a loss of jobs and corporate failures. Local arts organizations were responding by introducing major layoffs of staff; curtailing programming; and restructuring their organizations, internally and externally -- in some cases placing a previously independent agency under another governmental unit. The net outcome was the collapse of some local arts groups and some artists relocating to other parts of the country. In smaller cities, the arts are at even greater risk as the pool of funding decreases. For many of these organizations, full- or part-time staff is not economically feasible. This further limits their ability to apply for grants, especially those related to arts in education. And, in some places where an economic recession is not being felt, the national recession is being used as an excuse for not providing financial support for the arts in general and culturally specific arts in particular.

Still, across the country, there are many community-based arts organizations that are stable or thriving, where economic conditions were stimulating organizational expansion, sparking increased support from the National Endowment for the Arts, and resulting in new initiatives in inner-city and rural arts development; additions to staff positions, such as a folklorist or arts in education specialist; and innovative projects. A 1990 study sponsored by the Research Division of the National Endowment for the Arts showed that the greatest increase of ethnically specific arts organizations occurred in the Western and Mid-America regions, and the greatest growth was among Asian American and Latino organizations, something that follows very naturally from the increase of those populations themselves. Yet these cultural centers of color have offered their own analysis of their specific needs for maintaining and preserving their respective cultural identity through the arts:

- o Primary survival and funding.
- o The need for greater economic independence, self-sufficiency, and organizational stability, with emphasis on increasing public, private, and earned income.
- o The need for new survival strategies, particularly technical assistance in board and staff development, audience outreach, community-oriented marketing, touring, multicultural concerns, and educational networks. Other areas cited were advocacy on the regional and national level and information sharing.
- o The need for direct input and active participation in policy-making bodies to ensure the inclusion of multicultural concerns at all levels. Two specific areas cited were funding allocations and affirmative action.
- o The need to redefine artistic quality and excellence and create standards that consider the values of America's multicultural society.

The country's aging infrastructure -- that is, the need for restoration of public transportation, bridges, and highways; the long-term cost of the savings & loan bailout; the increasing costs of drug-related crime; a growing demand for environmental protection; and the cost of servicing the national debt -- will limit the

amount of public funding available for the arts. The findings of the most recent survey of the National League of Cities concurred with this analysis, having identified the following most difficult conditions for city officials over the next two years:

- o Economy
- o City Finances
- o Crime
- o Drugs
- o Waste Disposal
- o Education
- o Unemployment
- o Water and Sewer
- o Health Services
- o Cost of Living
- o Streets and Roads

Actions taken by city officials to address these concerns include:

- o Increased fees for city services
- o Reduced growth rate
- o Increased property taxes
- o Reduced capital spending
- o New fees/charges
- o Hiring freezes
- o Reduction of employee forces

The economy was even influencing the presenting of arts festivals, which often serve as important programs for celebrating a city's diverse population and its culture. During the past ten years, the number of festivals across the United States has increased dramatically. Festivals frequently have been perceived as a panacea for an organization in need of funding. Chambers of commerce, downtown development associations, parks and recreation departments, and tourism associations have begun producing their own festivals. While many of these festivals contain a component of "crafts," a local arts agency is the organization most likely to produce an *arts* festival. Arts festivals are responding to socially relevant issues, particularly as they concern the environment. With current trends in the economy, there is stiff competition for private funding and arts festivals find themselves competing not only with other arts events but with social programs. Several arts festivals have lost substantial sums of money over the past year, and there are a great many festivals that are barely alive.

The shrinking resources should lead to a focus on cooperation and collaboration that is enhanced by fiscal necessity and the efficiency of communal effort. Therefore, community cultural planning should be

recognized as *the* fundamental tool for local arts development and as a profound force for local community development. Community cultural planning provides the potential and the challenge to transform the relationship between the arts and the community.

Yet despite the overall downturn in the economy, in recent years, some cities have benefitted from productive partnerships between the arts and cultural community and the travel and tourism industry. In general, a vibrant arts and cultural presence in a community enhances the vitality and quality of the travel and tourism destination. Specifically, arts and culture, as they contribute to the essence of a city's allure, can fill hotel rooms, taxi cabs, and restaurants -- just to name a few -- which generates considerable economic gain both to tourist-related industries and to the city's coffers.

In no small measure, the explosion in cultural activity which took place during the 1980's and is continuing into the 1990's is due to the work of local arts agencies in fostering the cultural offerings in their communities. Fiscal 1991 figures illustrate that, in the 50 largest cities alone, local arts agencies granted more than \$116 million to support major institutions (comprising theaters, dance and opera companies, museums, and symphonies). This figure does not take into account grants to small and midsized arts groups, cultural centers of color, and individual artists or programs such as art in public places projects, festivals, etc. What this support of cultural activity has resulted in is tremendous public participation in the arts. People from all walks of life are enjoying the arts in record numbers. Cultural sectors in American communities create jobs; promote private investment in public amenities; enhance community image; help to attract businesses, investment, and top-level executives; promote American communities as convention and tourist destinations; and contribute to downtown and neighborhood revitalization. Furthermore, local arts organizations are developing programs which place the arts front and center as a catalyst for community development and change. Programs which address broader social issues at the same time that they promote the highest-quality arts activities and experiences place the arts as part of the solution for pressing societal problems. All of this activity combines to create a vibrant cultural climate which brings visitors and tourists to a city.

For many communities, faced with declining natural resources and industrial bases, tourism is recognized as an effective way in which a new economic base of support can be established for the community. There is a natural link between the arts and tourism in this effort. While acknowledging that the arts and tourism each have their own agendas, their cooperation can enhance marketing efforts, strengthen advocacy, improve the image of the community, and stimulate economic growth.

Into this already overflowing mix of circumstances -- those good and bad -- comes the fact that the arts in America have become the country's favorite and most endangered political football. In 1992, the Chairman of the National Endowment for the Arts resigned due to how politicized the arts had become. Ever since 1989, when Andres Serrano confronted Americans with his photograph of a crucifix in a jar of urine, and the photographs of Robert Mapplethorpe swiftly followed with a series depicting sadomasochistic homosexual encounters, leaders in the arts community have been trying to explain and defend the diversity of art, particularly that which has been funded by public money. Local arts agency administrators often have been on the frontline of these debates and the related questions these debates have fostered, since it is most often the local arts agency that serves as the community spokesman for and funder of the arts. The U.S. Congress, state and local legislatures, and the American public all have been asking questions about the arts, and local arts agency administrators have to respond.

The original question asked in 1989, that is, what art is appropriate for public funding, has spawned other compelling questions, such as:

- o Why should taxpayer money fund art many find distasteful, immoral, or blasphemous?
- o In a free market system, why should artists be entitled to a subsidy, particularly in an economic climate in which welfare, jobs programs, and unemployment benefits are feeling the pinch?
- o How can government fund the arts when the schools are underfunded, people are going hungry and homeless, and AIDS and other diseases are not close to a cure?

- o Most art being publicly funded is not representative of my culture (e.g., African American, Latino American, Asian American, Native American) or lifestyle (e.g., gay/lesbian) -- why should my tax dollars support this?
- o What relevance does teaching the arts in the schools have for my child; how will such study help him/her find a job in a marketplace that is very competitive and, for people of color, continues to discriminate?

An increasingly conservative American population is a cause for much of the current debate. The ethics of a society based on consumption are creating a volatile atmosphere in which a number of people are perceiving the arts as a threat to family values. Others -- particularly the religious and political right wing - see the arts a "hot topic" that generates publicity and, as a consequence, dollars for their own cause.

It is necessary to develop a coordinated effort to move the arts from a defensive posture to a concentration on the benefits of cultural programs to society, communities, and the nation. One way to achieve this is by connecting a cultural agenda to other societal issues such as education, diversity, and economic development and delivering this information to a broad public. Community cultural planning provides a good model and metaphor for this political challenge.

The economic, political, and demographic analyses all point to a need for the national arts community movement needing increased government support -- both financial and philosophical -- and seeking to serve its communities well by responding to changing populations and increasing social welfare problems. Ultimately, arts organizations must be strengthened to the point where their existence is not threatened by changes in the political winds or unduly vulnerable in times of economic hardship.

This is true particularly in the case of those agencies doing the funding -- local arts agencies, state arts agencies, and the National Endowment for the Arts. It is the overall record of the grantmaker that must be examined. For instance, the National Endowment for the Arts has made over 100,000 grants in its 27-year history. The programs and activities have promoted creativity and excellence in the arts in all reaches of our society. The Endowment has helped establish local arts councils in all 50 states and 6 territories (only about 5 states had them in 1964). In 1992, the Endowment invested \$153 million in 4,300 communities across the country. Each dollar invested by the Endowment attracts \$11 in matching funds from the private sector. Every dollar the Endowment invests in the arts acts as an economic catalyst, realizing a 20-fold return in jobs, contracts, and services. Multicultural groups such as the Dance Theater of Harlem, the Japanese American Cultural and Community Center, El Teatro Campesino, and the Institute of Alaska Native Arts all have received Endowment funding, as have numerous folk arts programs for the preservation of our heritage in all areas of the country.

Local and state arts agencies have made possible the community celebrations of our multicultural diversity in song, in dance, in stories, and in festivity. They have been key in recognizing artistic diversity with those groups traditionally misunderstood, underrepresented, unappreciated, or ignored by the community at large. Grantmakers in the arts in the United States today generally follow a system of peer panel review similar to that used by the National Endowment for the Arts.

The idea that the risk of controversy should be eliminated so that we can be safer with what our investment yields is not what our nation does financially, militarily, or industrially, and it won't work in the arts either. The important issue is how to continue to preserve individuality of viewpoint and thinking. Because new ideas are often challenging or intimidating to some, controversy is an inevitable by-product of the pursuit of free expression.

Most often, however, what art produces is not controversy but a community celebration of our diversity and our multicultural heritage in song, in pictures, in dance, in stories, and in festivity. Local arts agencies across the country have been instrumental in guaranteeing public access and public participation in the arts in America.

When it created the National Endowment for the Arts, Congress stated, "While no government can call a great artist or scholar into existence, it is necessary and appropriate for the federal government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry, but also the material conditions facilitating the release of this creative talent."

Taking to heart the notion that this government needs to better facilitate the "release of this creative talent," we advocate the following:

1. A major increase in the federal investment in the arts through the National Endowment for the Arts.
2. No less than \$255 million be appropriated in the 1993 fiscal year appropriation for the National Endowment for the Arts with \$8 million appropriated to the Locals Program.
3. Reauthorization of the National Endowment for the Arts for five years without restrictive language on artistic content. The allocation of 27.5 percent of appropriations going to State Programs and 7.5 percent for inner-city and rural initiatives should remain the same under reauthorization.
4. Increased support for initiatives such as the Locals Program at the National Endowment for the Arts that are designed to assure access to the arts for every American citizen by encouraging and supporting cities, towns and counties in America in their support of the arts and to create a structure for that support in the form of a local arts agency.
5. Significant incentive programs at the National Endowment for the Arts that direct support to rural and inner-city areas.
6. Recognition that education in the arts is the place from which most of the nation's artists, arts audiences, and arts patrons come, and that initiatives in broad-based lifelong learning in the arts be supported.
7. Full funding for third-class nonprofit postal subsidies in order to allow not-for-profit arts and other groups to cost-effectively reach their constituents.
8. Flexible and nonrestrictive legislation and visa requirements for entry into this country by foreign artists in order to allow the citizens of this country to experience the work of highly talented international artists.
9. Continuation and implementation of tax laws conducive to charitable donations, such as continuing to exempt gifts of appreciated property from the Alternative Minimum Tax. Also tax laws should not discourage not-for profit organizations from generating earned income, and the restrictions of laws such as the unrelated business income tax need to be reviewed.
10. Funding for federal programs that partner the arts with other key domestic concerns and are supported by other departments of the federal government such as Labor, Education, Agriculture, Commerce, and Housing and Urban Development.
11. Implementation of a federal arts investment matching program in recognition of the

contribution that local arts activities make toward economic growth and creative solutions to domestic problems. Under this program, each dollar spent by the National Endowment for the Arts would be matched by one dollar from the federal agency most closely related to the arts activities. For example, each dollar spent by the National Endowment for the Arts for arts in education would be matched by a dollar from the Department of Education. Other potential matches include: (a) rural arts activities/Department of Agriculture; (b) urban arts activities/Department of Housing and Urban Development; (c) international arts activities/Department of State; (d) arts and tourism and economic development/Department of Commerce; (e) arts and the creation of new jobs/Department of Labor; and (f) arts and health-related issues/Department of Health.

12. Encouragement for broad-based arts projects emphasizing attention to key contemporary issues such as multicultural participation, international collaboration, education in the arts, art in public places, and the partnership role that the arts can play in helping to solve social programs such as homelessness, hunger, crime, youth at risk and economic development.

Reasons That People Interested in the Arts Should Strongly Support Bill Clinton for President

Bill Clinton on the Arts:

Official Position Paper:

Bill Clinton believes that the arts should play an essential role in educating and enriching all Americans. We should promote the arts in every community as an integral part of education, helping to broaden the horizons of our children and to preserve our valuable cultural heritage. A Clinton Administration will ensure access to the arts for all of our citizens.

As Governor, Bill Clinton has initiated sweeping educational reforms. The new standards, adopted by the state in 1984, include art and music in the K-12 curriculum and require one-half unit of fine arts instruction for high-school graduation.

As President, Bill Clinton will support and defend freedom of speech and artistic expression by opposing censorship or "content restrictions" on grants made by the National Endowment for the Arts. He will continue federal funding for the arts and promote the full diversity of American culture recognizing the importance of providing all Americans with access to the arts.

The Arts in Arkansas:

- *The clearest example of Bill Clinton's interest and encouragement of the arts in Arkansas lies in the sweeping educational reforms which he initiated in Arkansas in the 1980s. The new standards, adopted by the state in 1984, include art and music within the curriculum for all K-12 students and require one-half unit of fine arts instruction for high school graduation. As a result:*

- Arkansas is among only a few states that have included the arts in the basic, required high school curriculum.*

- Student participation in art programs has increased 30 percent and positions for music and art teachers have increased 35 percent since 1983.*

- A "Survey of Fine Arts" course was developed at the high school level, along with curricula guidelines for Art, General Music and Instrumental and Vocal Music classes for elementary and secondary schools.*

- *Governor Clinton has also enthusiastically supported the state's commitment to programs for the general public. In 1991-92, in the face of shifting priorities and declining grant awards from the National Endowment for the Arts, Governor Clinton strongly sustained the state's support for touring programs and local arts agencies.*

- While many state's arts agency budgets were reduced as much as 20-40 percent, Governor Clinton's budget for the Arkansas Arts Council increased funding for arts programs. In 1992, grants from the Arkansas state Arts Council supported 393 performances, exhibitions and arts classes in 138 cities and communities in Arkansas.*

- Arkansas has a strong folk arts tradition. In addition to its craft artists, Arkansas is the home of a regional repertory theatre, a nationally recognized professional Children's Theatre, the Arkansas Symphony Orchestra, Ballet Arkansas, as well as local theater and performing arts programs throughout the state.*

Points Regarding Funding for the Arts:

- *While Clinton was Governor, the Arkansas Arts Council was one of the few State Arts Agencies that did not experience a major reduction in the last funding cycle. ("Candidates Survey", *Connections Quarterly*, National Assembly of Local Arts Agencies, NALAA, May 1992)*

- *With the exception of 1991, legislative appropriations to the Arkansas Arts Council gradually have risen during the past five years. (*Seattle Post Intelligencer*, September 1992, reprinted from *Los Angeles Daily News* article by Jody Leader)*

(FYI—Arkansas however still ranks 48th in per capita arts spending as 43.5 cents per person probably due in part to the Arkansas legal requirement to maintain a balanced budget.)

- "Clinton has been supportive, receptive, and very available as far as listening and understanding what's going on and informed as to what we're doing." (*Bill Puppione*, Executive Director, Arkansas Arts Council)
- "As governor Clinton showed himself to be both interested in the Arts and knowledgeable about Arts organizations according to Bill Puppione, director of the Arkansas Arts Council. The Council's most recent budget came out of the governor's office \$10,000 higher than it went in." (*San Jose Mercury News*, September 20, 1992)
- "I foresee no lessening of federal funding for the Arts under a Clinton Administration." (Bill Clinton, *NALAA Survey*)

Points Regarding Freedom of Expression:

- "As President and Vice President, Bill Clinton and Al Gore will defend freedom of speech and artistic expression by opposing censorship or 'content restrictions' on grants made by the National Endowment for the Arts." (Formal Position Paper by Bill Clinton, quoted in *Seattle Post Intelligencer* / *Los Angeles Daily News* article by Jody Leader)
- "The Arts of a nation are in fact the highest expression of the personality and character of its citizens." (Bill Clinton, *NALAA Survey*)
- "While I believe that publicly funded projects should strive to reflect the values that most Americans share, I strongly support and will defend the freedom of speech and artistic expression." (*Bill Clinton*, statement released by campaign headquarters in April 1992)

Points Regarding Access to the Arts:

- "The White House should help the Arts become an integral part of education in every community, helping broaden the horizons of our children and preserve our valuable cultural heritage." (Formal Position Paper by Bill Clinton, quoted in *Seattle Post Intelligencer* / *Los Angeles Daily News* article by Jody Leader)
- "The NEA performs an invaluable service in providing access to the arts to all citizens." (Bill Clinton, *NALAA Survey*)

George Bush on the Arts:

- Appropriations for the NEA under Bush have gone from 171.25 million in 1990 to 175.95 million for 1992 and proposed at 175.955 for FY 93 with a likely .85 percent cut to be applied. (*Congressional Arts Caucus*, September 24, 1992)

- "Public funding for the Arts is based upon a degree of public consensus and that was severely undermined by some of the acts of the NEA." (Jim Cicconi, Bush Campaign, Senior Issues Advisor, quoted in *Seattle Post Intelligencer* / *Los Angeles Daily News*, September 1992)

Additional Points:

- In February 1992, John Frohnmayer, Chair of the NEA, appointed by Bush in July 1989, resigned amid reports that he was forced out by the Administration when the NEA's funding of controversial projects became an election issue.

"George Bush knuckled under to right-wing outrage and fired the liberal Republican Chairman of the National Endowment for the Arts." (*San Jose Mercury News*, cover story article by David L. Beck, September 20, 1992)

- The Bush Administration feels that the Arts are fine if they don't cause any trouble but they're not worth lending any [real] capital support." (John Frohnmayer, former Chair of NEA and Bush appointee, *Seattle Post Intelligencer*, September 7, 1992)

- "Under the circumstances I'm supporting Bill Clinton." (John Frohnmayer, *Washington D.C. Weekly*, September 5, 1992)

- "Bush has treated the Arts and Humanities Endowment in about the same way he had treated other domestic programs—without much interest at all. I don't think he knows much about either endowment, nor cares much about either endowment. To him they are just another political headache." (Former Congressman John Brademas [D-Ind], *Museum News*, September/October 1992)

- "It's very apparent that while George Bush may have won the primaries, Pat Buchanan and Pat Robertson have won the platform." (John Frohnmayer, *San Jose Mercury News*, September 20, 1992)

- "The Reverend Pat Robertson's group bragged that it controlled 28 percent of the 100-plus delegates to the platform committee. It shows. . .the platform calls for control of blasphemy, in particular through the projects funded by the National Endowment for the Arts. Leave aside that the art the platform's authors consider blasphemous might be interpreted differently by others of equal faith. Both the free-exercise clause and the establishment clause of the First Amendment prohibit such laws." (John Frohnmayer, *Los Angeles Times*, September 16, 1992)

- "This platform sets out a choice for those of us who are moderate Republicans: Support the party or support the Constitution. It's not a hard choice. I will vote for Bill Clinton." (John Frohnmayer, *Los Angeles Times*, September 16, 1992)

Excerpt from Republican Platform:

• Government has a responsibility, as well, to ensure that it promotes the common moral values that bind us together as a Nation. We therefore condemn the use of public funds to subsidize obscenity and blasphemy masquerading as art. The fine arts, including those with public support, can certainly enrich our society. However, no artist has an inherent right to claim taxpayer support for his or her private vision of art if that vision mocks the moral and spiritual basis on which our society is founded. We believe a free market in art—with neither suppression nor favoritism by government—is the best way to foster the cultural revival our country needs.

Excerpt from Democratic Platform:

• We believe in public support for the Arts, including a National Endowment for the Arts that is free from political manipulation and firmly rooted in the First Amendment's freedom of expression guarantee.

General Points About Support for Federal Funding for the Arts:

A Clinton presidency would be the best way to work toward the achievement of the Arts as a stronger federal priority. Our hope is that a Clinton/Gore Administration would work toward the following:

- A major increase in the federal investment in the Arts through the National Endowment for the Arts
- Reauthorization of the NEA for five years without restrictive language in artistic content
- Increased support for initiatives at the NEA that are designed to assure access to the Arts for every American citizen by encouraging cities, towns and counties in America in their support of the Arts
- Significant incentive programs at the NEA that direct support to inner-city and rural areas
- Recognition that education in the Arts is the place from which most of the nation ..., arts audiences, and arts patrons come, and that initiatives in broad based lifelong learning in the Arts be supported
- Full funding for third-class nonprofit postal subsidies in order to allow not-for-profit arts and other groups to cost-effectively reach their constituents
- Flexible and nonrestrictive legislation and visa requirements for entry into this country by foreign artists in order to allow the citizens of this country to experience the work of highly talented international artists
- Continuation and implementation of tax laws conducive to charitable donation, such as continuing to exempt gifts of appreciated property from the Alternative Minimum Tax. Also tax laws should not discourage not-for-profit organizations from generating earned income, and the restrictions of laws such as the unrelated business income tax need to be reviewed
- Funding for federal programs that partner the Arts with other key domestic concerns and are supported by other departments of the federal government such as Labor, Education, Agriculture, Commerce, and Housing and Urban Development
- Encouragement for broad-based Arts projects emphasizing attention to key contemporary issues such as multicultural participation, international collaboration, education in the Arts, art in public places, and the partnership role that the arts can play in helping to solve social programs such as homelessness, hunger, crime, youth at risk and economic development