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IV. SUPPLEMENTARY MATERIALS

Divider Title: _____



NATIONAL ENDOWMENT FOR THE ARTS

The Nancy Hanks Center
1100 Pennsylvania Avenue NW
Washington DC 20506-0001
202/682-5400

NEA RESPONSE TO ALLEGATIONS OF THE SUBCOMMITTEE ON OVERSIGHT AND INVESTIGATIONS

SUBCOMMITTEE ALLEGATION -- NEA has not been the subject of significant Congressional oversight in 18 years.

NEA RESPONSE -- Since 1985, NEA has been the subject of 48 separate Congressional hearings -- 24 conducted by House and Senate legislative committees, and 24 conducted by the House and Senate Interior Appropriations Subcommittees.

In 1990, Congress established an Independent Commission to undertake a full review of NEA and the question of Federal funding of the arts. The Commission, which was co-chaired by John Brademas and Leonard Garment, issued a report to Congress in 1990 making numerous recommendations, nearly all of which have been implemented since that time.

SUBCOMMITTEE QUESTION # 1. IS FUNDING FOR THE ARTS AN "APPROPRIATE FEDERAL ROLE?"

NEA RESPONSE -- Prior to creation of the NEA in 1965, many Americans had little or no access to the arts. Federal grants have led to a flowering of arts organizations in small cities and rural areas, and renewed efforts to preserve folk and traditional arts throughout the country. Federal grants provide funds for dance troupes, theater companies, orchestras and other arts organizations to leave their big city stages and tour other areas. In addition, Federal grants support arts education and leadership initiatives like the Mayors' Institute on City Design, international programs, literacy and writers' projects and other important programs. Federal funding and influence led to development of state and local arts agencies and a unique Federal-state-local partnership reaching into every corner of the United States.

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SUBCOMMITTEE ALLEGATION --State and local government funding of the arts has been increasing.

NEA RESPONSE -- State appropriations for the arts are unpredictable and governed by economic conditions, falling from a high of about \$290 million in 1990 to \$210 million in 1993. The \$267 million appropriated in 1996 is still below the level appropriated six years ago, a decline of 25 percent in constant dollars. Furthermore, smaller states are highly dependent on Federal grants. NEA dollars represent 50 percent of the total arts budget of states like Alaska, Maine, Montana, North Dakota, Vermont and Wyoming.

The data cited by the Subcommittee to support the allegation that local funding of the arts is increasing refers only to America's 50 largest cities. More inclusive measures of local funding estimated by Americans for the Arts indicate local funding has not kept pace with inflation between 1992 and 1997. This contrasts with much larger increases between 1983 and 1992.

SUBCOMMITTEE ALLEGATION -- Private funding of the arts has been rising consistently since 1965.

NEA RESPONSE -- The chart on total giving to the arts and humanities cited by the Subcommittee from page 130 of Giving USA, 1996, was redrawn, and omitted a significant decline of \$270 million in real dollar funding between 1992 and 1995. Pages 24 and 25 of the same publication indicated that private sector giving to the arts and humanities as a percentage of private sector giving across-the-board declined from 7.7 percent in 1992 to 6.9 percent in 1995.

On May 28, 1997, the AAFRC Trust for Philanthropy, which publishes Giving USA, reported an increase in arts and humanities giving in 1996, the first such increase since 1992. Nevertheless the proportion of total giving going to the arts and humanities (7.2 percent) is still below that reported in 1992 (7.7 percent). Finally, between 1992 and 1996, total private giving rose by 10.3 percent - but private giving to the arts and humanities rose by only 3.8 percent.

According to a 1996 report jointly prepared by the President's Committee on the Arts and Humanities and the Rockefeller Foundation, NEA is still the largest single source of funding for the nonprofit arts in the United States. Corporate and foundation givers place priority on projects in their own communities. Smaller communities and rural areas have little access to foundation and corporate support for the arts.

SUBCOMMITTEE ALLEGATION -- The arts are a healthy industry.

NEA RESPONSE -- Grants from the Federal government are only part of a system of funding that includes ticket sales, program advertisements, corporate and foundation giving, gift shops, membership fees and other fundraising techniques. While earned income is a substantial part of any organization's budget, the cost of producing art for public consumption exceeds income for all but the most popular ventures.

This is the report from the major nonprofit arts fields: according to Opera America, 45 percent of all opera companies in the United States ran operating deficits during the 1994-95 season. According to the Association of Art Museum Directors, 22 percent of America's largest art museums ran operating deficits in FY 95. According to the Theater Communications Group, 46 percent of non-profit professional theaters reported operating fund deficits in the 1995-96 season. In the past decade, symphony orchestras in Denver, New Orleans, Oklahoma City, Sacramento, Oakland, Birmingham and Orlando have experienced bankruptcy.

SUBCOMMITTEE ALLEGATION -- Total receipts for performance arts events are up, approaching the total receipts for spectator sports.

NEA RESPONSE -- The statistics referred to are a broad measure of receipts from performing arts events as measured by the Bureau of Economic Analysis and includes much more than box office receipts from nonprofit performing arts institutions. They include rock concerts, commercial theater (Broadway) and dinner theaters, as well as concession receipts. The economic reality is that box office receipts for orchestras, opera companies, resident theaters and dance companies only cover, at best, 40-60 percent of the cost of production.

With respect to spectator sports, it is worth noting the extent to which local taxpayers are called upon to underwrite wealthy professional sports teams. According to Financial World, the mean value of a Major League Baseball franchise and a National Football League franchise in 1995 was \$111 million and \$160 million respectively, yet local taxpayers have been forced to cover an average of 65 percent of the cost of new stadium construction since 1990 - a cost which exceeded \$220 million per stadium. Local taxpayer support of non-profit performing arts organizations pales by comparison.

SUBCOMMITTEE QUESTION #2. IS THE NEA OPERATING IN AN "EFFECTIVE AND EFFICIENT MANNER?"

SUBCOMMITTEE ALLEGATION -- NEA has unusually high administrative costs which now approach 20 percent.

NEA RESPONSE -- NEA administration costs topped out in FY 96 at 18.8 percent after Congress allowed a special transfer of \$2.5 million to downsize and separate 89 agency employees. Administrative costs are 17 percent of the budget in FY 97, and under the President's FY 98 proposal would consume 13.8 percent of the budget.

It is important to note that the percentage of administrative overhead rises as the overall budget is reduced. Despite the fact that NEA eliminated 45 percent of its staff in 1996, the administrative proportion of the budget increased in FY 96 because the overall budget was reduced by 39 percent. It should also be noted that NEA includes its entire research budget in the administration category.

According to the National Assembly of State Arts Agencies, the average amount spent on administration by the state arts agencies in 1993 (the most recent year for which such data is available) was 21 percent. The percentage ranged widely from 58 percent in South Carolina to 1.3 percent in West Virginia because the definition of administrative costs is not uniform from state to state.

SUBCOMMITTEE ALLEGATION -- NEA recently wasted millions of taxpayer dollars on a failed computer upgrade.

NEA RESPONSE -- The agency is currently proceeding with an extensive overhaul of its information technology systems. Currently, the agency's primary corporate systems, the Financial Management Information System, the Grants Management System and the Automated Panel Bank System are currently housed on an obsolete Cobol-based miniframe system manufactured by Wang Labs, a company which filed Chapter 11 in 1992, and no longer manufactures hardware and software enhancements for its systems. This system together with the agency's patchwork of unconnected personal computers do not permit data to be accessed and used by most NEA staff. The upgrade will replace the existing miniframe system, as well as allow for development of an integrated Local Area Network. The agency has not wasted millions of dollars on this important ongoing project.

SUBCOMMITTEE ALLEGATION -- NEA is not subject to the Chief Financial Officers Act (CFOA) or other strict accounting standards.

NEA RESPONSE -- Congress decided which agencies would be covered by CFOA, and NEA was not included. Nevertheless, NEA has a designated Chief Financial Officer, and the agency's accounting systems meet Treasury requirements. Furthermore, NEA is subject to review by OMB, GAO, Treasury, and its own independent Inspector General.

SUBCOMMITTEE ALLEGATION -- According to NEA's own Inspector General, a large percentage of grantees fail to properly document and account for their use of Federal funds.

NEA RESPONSE -- All NEA grantees are subject to OMB's audit, financial management and administrative requirements, as well as strict agency grant terms and conditions and requirements for interim and final reporting. Pursuant to OMB Circulars, most audits of agency grantees are performed either by independent public accountants or by state audit agencies.

Reviews performed by the IG represent fewer than one percent of NEA's grantees, and are usually prompted by particular concerns communicated to the IG by NEA program and administrative staff. Thus, for example, the 63 percent cited having "project costs that were not reconcilable to the accounting records" represented 63 percent of fewer than 1 percent of our grantees. In each case where a problem is identified in an audit, appropriate corrective action must be taken before the audit process is cleared, and the grantee is allowed to receive further funds.

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Finally, the IG's Report states that there is no basis for believing that IG-identified noncompliance is characteristic of the vast majority of grantees.

SUBCOMMITTEE ALLEGATION -- The NEA has repeatedly failed to fix the problems uncovered by their own Inspector General.

NEA RESPONSE -- NEA management has strongly supported the IG's findings, as evidenced in the Chairman's Semiannual Report of Final Action -- a report required by law to respond to and accompany the IG's Semi-Annual Report to Congress.

The agency takes many steps to insure compliance with government-wide and NEA policies and requirements, including the publication of Application Guidelines and the issuance to every grantee of detailed Grant Terms and Conditions. The IG recommended publication of a Financial Management Guide for Nonprofit Organizations -- a recommendation seconded by the Chairman. Publication was later delayed by the IG pending the revision of OMB Circulars A-133 and A-128.

The Guide has been sent to every FY 97 grantee. In any case, the Guide is intended to be a helpful additional tool for grantees, and in no way should be seen as the sole -- or even the most important -- method of communicating grant terms and requirements.

SUBCOMMITTEE ALLEGATION -- ... the IG's office has been cut disproportionately.

NEA RESPONSE -- In 1995, 4 of the 9 staff members in the Office of Inspector General took advantage of buy-outs. In the subsequent reduction-in-force, necessitated by the 39 percent budget reduction imposed in FY 96, 2 OIG staff members were separated, which was not a disproportional cut agency-wide. Other programs were cut in similar proportion. The music program was reduced from 10 positions to 3, the Design program from 8 to 2, the Challenge program from 8 to 2.

Today OIG is staffed by 2 professional auditors and an administrative specialist. It is important to note that the number of grants awarded by the agency has fallen from approximately 4,000 in FY 95 to approximately 1,100 in FY 97.

SUBCOMMITTEE QUESTION #3. IS THE NEA OPERATING IN ACCORDANCE WITH "CONGRESSIONAL INTENT?"

SUBCOMMITTEE ALLEGATION -- One-third of NEA grants go to six cities, one third of Congressional Districts fail to get any direct funding, etc.

NEA RESPONSE -- NEA grant dollars are spent in nearly every Congressional district either directly or

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through funds block granted to the state arts agencies. By statute, 35 percent of NEA program funds must be passed through to the state arts agencies.

Furthermore, the beneficiaries of NEA grants are not limited to the grantee's home address. For example, NEA's 1997 grant to the Metropolitan Opera Guild of New York is for a teacher training project in the western states. Many grants enable theater troupes, orchestras and dance companies to perform in other cities and states.

Grant recommendations are not made by Washington bureaucrats. They are made by diverse panels of citizens representing every part of the country.

SUBCOMMITTEE ALLEGATION -- NEA continues to fund objectionable art -- the "decency standard" was ruled unconstitutional and not appealed by the Clinton Administration.

NEA RESPONSE -- Current NEA Chairman, Jane Alexander, has done more to increase accountability in the NEA grant making and review process than any chairman before her.

NEA is now prohibited from making grants to most individual artists, seasonal support grants or subgrants to third party organizations. All applicants apply for specific project support, and all grantees must file interim and final reports.

With respect to the "decency standard," enacted into law in 1990, and rejected as unconstitutional by the Ninth Circuit Court of Appeals, the Clinton Administration recently filed a petition of certiorary asking that the case be heard by the Supreme Court.

Irrespective of the litigation, NEA process reforms enacted during the administration of Chairman Alexander have accomplished far more in terms of increasing accountability than the 1990 "decency standard."

SUBCOMMITTEE ALLEGATION -- The NEA continues to fund the production, distribution and presentation of "objectionable art."

NEA RESPONSE -- See supplemental fact sheets on Women Make Movies, FC-2, and Whitney Museum of Art.

updated September 24, 1997

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AUTHORIZATION HEARINGS -- National Endowment for the Arts

1985	House	Joint Hearings of Subcommittee on Select Education and the Subcommittee on Postsecondary Education, Ed & Labor Committee (Reauthorization of Foundation on the Arts and Humanities Act of 1985) May 2, 1985 (Washington, D.C.) June 3, 1985 (New York, NY) June 19, 1985 (Washington, D.C.) July 22, 1985 (Philadelphia, PA) September 10, 1985 (Washington, D.C.)
	Senate	Subcommittee on Education, Arts, and Humanities of the Committee on Labor and Human Resources (S. 1264, Reauthorization of the Foundation on the Arts and Humanities) June 19, 1985
1989	House	Subcommittee on Postsecondary Education of the Committee on Education and Labor (Reauthorization of NEA, NEH, IMS) April 1, 1989 (Bozeman, MT) Subcommittee on Postsecondary Education of the Committee on Education and Labor (Reauthorization of NEA) June 9, 1989 (Charleston, SC)
1990	House	Subcommittee on Government Activities and Transportation of the Committee on Government Operations (Employment Trends and Practices of Cultural Institutions Receiving Federal Funds) February 9, 1990 Subcommittee on Postsecondary Education of the Committee on Education and Labor (Reauthorization of NEA) March 5, 1990 (Malibu, CA) March 21, 1990 (Washington, D.C.) April 4, 1990 (D.C.) April 19, 1990 (D.C.) May 2, 1990 (D.C.) June 6, 1990 (D.C.) Subcommittee on Government Activities and Transportation of the Committee on Government Operations (Grantmaking Policies and Employment Profile of the National Foundation of the Arts and Humanities) June 21, 1990

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	Senate	Subcommittee on Education, Arts and Humanities of the Committee on Labor and Human Resources (Reauthorization of Foundation on the Arts and Humanities) March 23, 1990 (IMS/NEH/NEA) March 29, 1990 (NEA) April 27, 1990 (NEA/NEH/IMS)
1991	House	Subcommittee on Government Activities and Transportation of the Committee on Government Operations (Effect of Last Year's Reauthorization Process on Activities of the NEA) June 19, 1991
1992		
1993	House	Subcommittee on Labor-Management Relations of the Committee on Education and Labor (Hearing on the Reauthorization of the NEA, NEH, IMS) June 17, 1993
1994		
1995	Senate	Committee on Labor and Human Resources (Examining the Activities of NEA) January 26, 1995 Subcommittee on Education, Arts and Humanities of the Labor and Human Resources Committee (Reauthorization of the National Foundation for the Arts and Humanities) February 23, 1995 (NEA)
1996	Senate	Committee on Labor and Human Resources (Reauthorization of the Foundation on the Arts and Humanities Act -- Focus on Arts Education) April 29, 1997
	TOTAL	24

This list does not include subcommittee and committee markups that were held on various pieces of reauthorization legislation since 1985, nor does it list the Independent Commission Report (Brademas/Garment Commission) Report to Congress on The National Endowment for the Arts submitted in September, 1990.

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APPROPRIATIONS HEARINGS -- National Endowment for the Arts

Fiscal Year 1986	Senate:	4-18-85 (agency)
	House:	4-24-85 (agency)
Fiscal Year 1987	Senate:	6-5-86 (agency)
	House:	3-19-86 (agency)
Fiscal Year 1988	Senate:	3-19-87 (agency)
	House:	3-26-87 (agency)
Fiscal Year 1989	Senate:	3-1-88 (agency)
	House:	4-20-88 (agency)
Fiscal Year 1990	Senate:	2-6-89 (agency)
	House:	2-24-89 (agency)
Fiscal Year 1991	Senate:	6-6-90 (agency)
	House:	4-26-90 (agency)
Fiscal Year 1992	Senate:	3-20-91 (agency)
	House:	2-21-91 (agency)
Fiscal Year 1993	Senate:	none
	House:	5-5-92 (agency)
Fiscal Year 1994	Senate:	none
	House:	5-5-93 (agency)
Fiscal Year 1995	Senate:	none
	House:	4-20-94 (agency)
Fiscal Year 1996	Senate:	3-1-95 (agency)
	House:	1-24-95 (downsizing hearing: interior)
		4-5-95 (agency)
Fiscal Year 1997	Senate:	5-8-96 (agency)
	House:	3-13-96 (agency)
Fiscal Year 1998	Senate:	4-24-97 (agency)
	House:	3-13-97 (agency)

TOTAL APPROPRIATIONS HEARINGS HELD SINCE 1/85 TO PRESENT: 24

(This does not include public testimony accepted by the Senate committee nor Members of Congress testimony to the House committee.)

May 1997

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NATIONAL ENDOWMENT FOR THE ARTS

The Nancy Hanks Center
1100 Pennsylvania Avenue NW
Washington DC 20506-0001
202/682-5400

APR 1 1997

Office of the Chairman

The Honorable Pete Hoekstra
Chairman
Subcommittee on Oversight and Investigations
U.S. House of Representatives
Washington, D.C. 20515

Dear Representative Hoekstra:

Thank you for coming by my office to talk about the Subcommittee on Oversight and Investigation's continuing investigation of the National Endowment for the Arts.

As I mentioned to you in our meeting, we are trying to respond in a timely way to all of your requests for information and agency documentary materials. NEA staff have already devoted nearly 1,200 man-hours to the investigation, and have provided the Subcommittee approximately 19,000 pages of documents.

On February 3, 1997, we provided you a fact sheet outlining the details of NEA's support of Women Make Movies, Inc. (WMM) during the 1994-96 time period. WMM is a highly regarded media arts organization which facilitates the production, promotion, distribution and exhibition of independent films by and about women. Enclosed is another copy of the fact sheet for your review. After examining the situation carefully in accordance with your request of January 16, 1997, I have determined that WMM complied with the terms of the grant agreements with respect to each of the five grants in question.

In your January 16, 1997 letter, you held NEA responsible for the content of each of the several hundred films and videos listed in the WMM catalogue. I disagree. NEA's support of WMM as an important facilitator of films by and about women does not constitute NEA financing or even endorsement of each and every film distributed by the organization.

As you know from the documentary information, NEA provided production support for only three of the seventeen films enumerated in your letter of January 16, 1997. Production of "The Watermelon Woman" was assisted by means of a grant to WMM acting as a fiscal agent for filmmaker Cheryl Dunye; "MURDER and Murder" by means of a grant to WMM acting as a fiscal agent for filmmaker Yvonne Rainer; and "Hide and Seek" by means of a direct grant to filmmaker Su Friedrich. NEA

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received copies of each of these films, and we provided them to the Subcommittee pursuant to your request.

I stand behind NEA's support of these three films. However, you should know that NEA no longer makes the types of grants that were awarded to assist in production of these films. Direct grants to individual filmmakers were abolished by statute in 1996, and grants to organizations acting as fiscal agents for individuals of any discipline were prohibited in the 1997 and 1998 Grants to Organizations Guidelines.

NEA does not have possession of the other fourteen films you requested in your January 16, 1997 letter. They were not supported with NEA funds, and we have no control over them. They are legally protected by the copyright statutes of the United States, 17 U.S.C. 101 et seq., and in order to obtain them, we would have to rent or purchase them like any other WMM customer. You may wish to obtain the films from WMM directly.

In your March 6, 1997 letter, you inquired about a 1996 grant awarded to Fiction Collective 2 (FC2), a publisher of innovative fiction since 1974. You alleged "based on conversations with the director and staff of FC2," that NEA supported production of four specific books, and you enclosed excerpts from the books in question.

However, you did not mention that the director of FC2, Curtis White, had written to Derrick Max earlier on February 23, 1997, correcting his earlier misstatements to Mr. Max about the specific books supported by NEA. In his letter, Mr. White stated clearly that the NEA grant did not support two of the four books in question.

Mr. White's position is supported by the NEA grant documents, which indicate that NEA supported the following books: S&M, by Jeffrey DeShell; MEXICO TRILOGY, BY D.M. Studfloten; A SPELL FOR THE FULFILLMENT OF DESIRE, by Don Webb; MEMORY WAX, by Alan Singer; and AVIARY SLAG, by Jacques Servin.

NEA did not support the following books: CHICK-LIT 2; or BLOOD OF WUGWUMP as alleged in your March 6, 1997 letter. On March 17, 1997, NEA's General Counsel sent a letter to Mr. White confirming the terms of the grant agreement, and directing him to remove all references to the NEA from all future publications not supported by an NEA grant. We provided a copy of the letter to Mr. Max, and I've attached another copy for your perusal.

I appreciate your directing the Subcommittee staff to check with NEA before going public with findings about NEA grants. In this instance, the grantee was mistaken, and the public was

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misinformed when your letter was released to the media before we were given an opportunity to provide you the facts.

In your letters of February 25, and February 26, 1997, you requested detailed information about NEA grants, operating and administrative procedures, and travel of the senior staff. We have provided the information in accordance with your request.

I am troubled, however, by your public statement that "one-third of all Congressional districts get no direct NEA funding," if your implication is that those districts do not benefit from NEA grants. As you know, thirty-five percent of NEA program funds are distributed, by statute, directly to the designated state arts agencies and their regional organizations. Those Federal funds support arts projects in nearly every Congressional district, including the Second District of Michigan.

In addition, the impact of an NEA grant is not necessarily a function of the sponsor's home address. The Metropolitan Opera Guild of New York's 1997 grant will be used to establish their fourth training program (this one in the West) for second through eighth grade teachers in developing, producing and creating original opera and musical theater as part of the elementary and middle school curriculum. It will also support an artist residency program for schools in the Midwest.

You assured me in our meeting that above all, you wanted the Subcommittee review to produce accurate data about the NEA. Accordingly, I am a little surprised by your public comments regarding the reach of NEA support.

I am also troubled by your misstatements of fact about NEA's administrative budget. NEA budget documents provided to the Subcommittee indicate that administrative expenses will consume 17 percent of the agency's FY 97 appropriation, not 19 percent as you alleged. The only year in which administrative expenses exceeded 17 percent was FY 96 when Congress authorized a special transfer of \$2.5 million to cover the cost of reducing the agency's staff by 89 people -- fully 45 percent of the agency's staff.

Your letter of March 12, 1997 requested specific documents relating to the ongoing litigation Finley v. National Endowment for the Arts, which we have provided in full.

Your letter of March 17, 1997, requested specific information about Canyon Cinema, a film cooperative that provides distribution services for independent films to schools, libraries, media centers, and others interested in film media. NEA awarded Film Arts Foundation, a San Francisco-based media

arts organization, acting as a fiscal agent for Canyon Cinema three grants totalling \$25,000 during the three-year, FY 94-96 timeframe.

On December 16, 1996, I announced the preliminary approval of 172 grants in our Education and Access category, including a proposed \$15,000 grant to Film Arts Foundation to support publication of Canyon Cinema's film/video distribution catalogue. However, upon further review of the application and supporting materials, I made a determination to reject the application. NEA has a longstanding policy precluding grants for projects such as vanity presses, staff exhibits, and exhibitions of collections owned by individuals, where the selection or inclusion of work is based upon criteria other than artistic excellence. As a membership cooperative, Canyon Cinema's policy is to include material in the catalogue solely on the basis of payment of a membership fee, irrespective of quality.

Your March 17, 1997, letter indicated that "Canyon Cinema has informed this Subcommittee that it provided numerous copies of its catalogues to the NEA as they were released." NEA has never had the space to retain multiple copies of sample work, which are routinely returned or discarded. Moreover, NEA's space was reduced by more than one-third as a result of the 1996 budget cuts necessitating the disposal of further files and materials. The fact is, NEA no longer has any excess copies of the Canyon Cinema Film/Video Catalog 7 dated 1992.

My staff has made clear to both the Subcommittee and full Committee staff that with respect to proprietary materials (e.g. films and videos, books, CD's etc.) NEA will provide access to the material at the NEA at a mutually convenient time. When the agency has only one copy of a proprietary work, it is important that we maintain access in order to provide it to other interested parties, including other Members of Congress, who request it. Last year, NEA was granted permission by the makers of "The Watermelon Woman" to copy the film we had on file for those interested in seeing it. That was not the case with respect to the other filmmakers.

For your convenience, we made an exception to the rule, and permitted overnight loan of the films "MURDER and Murder," "Hide and Seek," and "Nitrate Kisses" with your staff's understanding that they would be returned the following day. While the first two films were returned in accordance with the overnight agreement, I regret that your staff has not returned the third film, and has given us no indication of when they will return it.

For the record, please note that the film "Nitrate Kisses" was supported through a grant to an individual filmmaker before my tenure as NEA Chairman, and as you know, NEA by law no longer makes such grants.

Finally, your letter of March 17, 1997 requested copies of correspondence and other documents prepared after January 15, 1997 relating to Women Make Movies, Inc. My staff will respond to the Subcommittee shortly on this matter.

Should you have any additional questions, please feel free to contact me or Richard Woodruff, NEA's Director of Congressional Liaison.

Sincerely,



Jane Alexander
Chairman

Enclosures

cc: The Honorable William Clay
The Honorable Patsy Mink
The Honorable Bill Goodling
The Honorable Frank Riggs
Mr. Derrick Max

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WOMEN MAKE MOVIES (WMM)

–WMM facilitates the production, promotion, distribution and exhibition of independent films by and about women.

–WMM is highly regarded and the Endowment stands by the work they do. WMM is supported by NY State Council on the Arts, and the MacArthur, Ford, Gund, and Rockefeller Foundations.

–NEA awarded WMM 5 grants totalling \$112,500 between 94-96.

–2 grants were for seasonal support, 2 for production of the films Watermelon Woman and Murder and MURDER, and 1 for distribution of films on Native American Women and women's health issues.

–Under restrictions enacted by Congress in 1996, NEA is no longer able to make 4 of those 5 grants. Seasonal support is now prohibited, as are grants to individual filmmakers and grants to organizations as fiscal agents for individuals.

–The Subcommittee's allegation that NEA paid for other specific films in the WMM catalog is not true.

–Watermelon Woman, opened in New York to rave reviews - NY Times, NY Post, Newsday, and the New York Press, and was recently shown at the Washington Film Festival.

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Whitney Museum of American Art

- The Whitney is one of the most important museums of American art in the world.**
- In FY 97, NEA awarded the Whitney a \$400,000 Planning and Stabilization grant to support augmentation of the museum's endowment.**
- NEA did not fund the 1997 Biennial Exhibition, which some Members of Congress have criticized.**
- Nor did NEA fund the 1996 exhibition of photographs by Nan Goldin.**

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CANYON CINEMA (CC)

—Founded in 1966, CC is an independent film distribution cooperative. It is a membership organization which any filmmaker may join by paying a yearly membership fee and depositing his or her work.

—The CC catalog is an important informational resource of independent film in the United States and is provided to libraries, universities and other institutions interested in film and video.

—NEA awarded CC, via the Film Arts Foundation, 3 general support grants totalling \$25,000 between FY 94 and FY 96.

—In FY 97, Chairman Alexander rejected Canyon Cinema's application for funding support to update the film catalogue.

—The Chairman determined that CC's policy of accepting film and videos solely on the basis of paying a membership fee, regardless of quality, was inconsistent with NEA's statutory mission to support only projects of artistic excellence and merit.

—Canyon Cinema has appealed the Chairman's decision. The appeal is currently pending.

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Fiction Collective (FC2)

-Founded In 1974, and now on the campus of Illinois State University, FC2 is one of the nation's preeminent publishers of innovative quality fiction.

-Its books are sold in bookstores throughout the world, reviewed in America's major newspapers, and studied in universities.

-Its many champions over the years include Nobel Laureate Toni Morrison, Bernard Malamud, Morris Dickstein, Rachel Blau du Plessis, Norman Mailer, Robert Coover and many others.

-FC2 has discovered several of our finest minority writers including Ricardo Cortez Cruz, Melvin Dixon and others.

-NEA awarded FC2 \$25,000 in FY 96 to support production of several specific books described in the NEA grant documents.

-Unfortunately, FC-2 credited NEA for several other books, which were not described in the application materials. Two of these books, Chick-Lit 2, and Blood of Mugwump were obtained by the Subcommittee, and attributed to the NEA, despite the fact that Subcommittee staff knew that NEA had not paid for them.

-When the issue was brought to NEA's attention, NEA wrote to FC-2 directing that references to NEA be removed from publications not supported by NEA grants.

PRESS CLIPS on WILLIAM J. IVEY
as of 1/7/98

1/10/98	Billboard Bill Holland
1/4/98	Chicago Sun-Times Dave Hoekstra
12/30/97	Nashville Banner Ruth Ann Leach
12/23/97	The Tennessean Editorial
12/22/97	Nashville Banner Editorial
12/22/97	Investor's Business Daily Los Angeles, CA
12/22/97	USA Today Lifeline
12/22/97	Reuters Christopher Stern
12/21/97	The Los Angeles Times Associated Press Wire
12/21/97	The Tennessean Will Pinkston
12/20/97	Detroit Free Press Melanie Eversley
12/20/97	The Tennessean Will Pinkston

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12/20/97	Philadelphia Inquirer Carl Hartman/AP wire story
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12/19/97	Nashville Banner Jay Orr
12/19/97	The Tennessean Irvin Molotsky New York Times Wire story
12/19/97	The Washington Times Julia Duin
12/19/97	United Press International
12/19/97	The Washington Post Jacqueline Trescott
12/19/97	Press Enterprise Riverside, CA
12/19/97	Reuters
12/19/97	Reuters

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12/19/97

Associated Press

12/19/97

The New York Times
Irvin Molotsky

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Industry Lauds Ivey Nomination For NEA Chair

■ BY BILL HOLLAND

WASHINGTON, D.C.—Country Music Foundation (CMF) director Bill Ivey, President Clinton's nominee for chairman of the National Endowment for the Arts (NEA), is expected to draw on his wealth of experience with music industry advocacy groups. Ivey faces Senate confirmation hearings after Congress returns in late January.



IVEY

President Clinton nominated Ivey to replace outgoing NEA chairman Jane Alexander.

Ivey, 63, whose nomination was announced Dec. 18, has been CMF director since 1971. The advocacy group

runs the Country Music Hall of Fame.

Ivey is also well known in the industry as a national trustee of the National Academy of Recording Arts and Sciences. He served as president (a position now called chairman) of that organization from 1981 to 1983 and again as chairman from 1989 to 1991.

"I'm a real fan of the NEA," Ivey says. "I'm a big supporter, and I believe its programs play a very important part in American society. I believe it has accomplished terrific things. That's my position, and I approach the job that way."

Ivey is well known as a music writer, folklorist, and archivist committed to the preservation of U.S. sound recordings. He has also emerged as a voice for the arts as a member of the President's Committee on the Arts and Humanities. He was instrumental in the writing of "Creative America," a report released in 1997 surveying the arts and humanities in the U.S.

Out of that report came the President's Millennium Office "Worthy Ancestors" program to bring attention to the preservation of U.S. cultural materials from both government and the private sectors.

Since the '70s, Ivey has served on NEA panels and as a consultant to the NEA's music, folk arts, challenge, and advancement programs. He has also led the capital fund

campaign to raise \$16 million to move the Country Music Hall of Fame—which the CMF administers—and CMF offices in 1999 to a new 8.2-acre site in downtown Nashville, next to the new Nashville Arena. The CMF also includes the historic Hatch Show Print shop in downtown Nashville, RCA's Studio B, the CMF Media Center, CMF Records, and the CMF Press. He would be the first NEA chairman who has developed and directed a nonprofit cultural organization.

Ivey joins already confirmed fellow Southern folklorist William Ferris, whom the president recently picked to head the companion National Endowment for the Humanities.

"The NEA is a hot button, a hot topic," says Warner/Reprise Nashville president Jim Ed Norman, an active backer of arts groups and CMF. "We mustn't forget that he has to go through the process of confirmation. We'll all keep our fingers crossed, but I think we'll also undertake to our best ability to do all we can to make sure that all of Bill's contributions are recognized to the fullest extent possi-

ble in that process. It seems like he's going to have great support politically from people in the system. There's nobody more articulate or passionate than Bill when it comes to issues of arts, education, and especially the vernacular arts. But he has an understanding of the great world of art."

Norman says Ivey's nomination is a significant mark of respect for the country music community. "Bill's work, though, and his expertise and interests extend far outside country music," he adds. "We've been lucky to have someone with his passion and understanding."

Bruce Hinton, chairman of MCA Nashville and chairman of the CMF, echoes Norman's endorsement of Ivey, saying Ivey "understands our culture, history, and the importance of the arts in the development of our children."

The CMF is expected to appoint a search committee to determine a successor for Ivey.

Assistance in preparing this story was provided by Chet Flippo in Nashville.

Chicago Sun-Times

— Dave Hoekstra —

Ivey heads for NEA, but legacy still visible in Nashville

January 4, 1998

BY DAVE HOEKSTRA SUN-TIMES REPORTER

Thomas Hart Benton's brawny "Sources of Country Music" mural hangs in the Country Music Hall of Fame and Museum in Nashville, Tenn. The 1975 pictorial narrative, celebrating the folk roots of country, was funded in part by the National Endowment for the Arts.

It was brought to Nashville by Bill Ivey, director of the Country Music Foundation, which operates the hall of fame and museum. Late last month, President Clinton nominated Ivey as chairman of the arts organization.

"Sources of Country Music" was Benton's final work.

The heartland painter's American Regionalistic mural illustrates what can happen when the NEA is in harmony with a passion for art.

"Actually, the idea to commission Benton to do the painting was brought to our board by [country singer] Tex Ritter," Ivey told me in a recent phone interview from his foundation offices. Ritter is the father of actor John. "Tex was a member of our board of trustees. Tex even went to Benton's home in Kansas City [Mo.] and talked him out of retirement to do the painting."

Ivey, 53, has been Country Music Foundation director since 1971. The foundation provided funding for the painting. The Tennessee Arts Commission joined in. And Norman Worrell, who was executive director of the Tennessee Arts Commission, approached the NEA about a grant.

"The grant was from the 'Arts in Public Places' program that doesn't exist now," Ivey said. Such programs are now under local jurisdiction. "So with all of the resources [the arts organization, the country music group and the Tennessee arts panel] combined, we were able to pay Benton's commission, which was very modest at the time: \$55,000. I talked to him on the phone. He said he charged \$600 a square foot. He was a very crusty, neat guy."

The son of a Missouri congressman, Benton was named after his uncle, Thomas Hart Benton, who was a U.S. senator from Missouri for 30 years. Benton studied at the Art Institute of Chicago in 1907-08, but

(CONT.)

got his first professional art experience as a newspaper cartoonist. 'The Sources of Country Music' began as a black and white cartoon.

Benton was regarded as artist Jackson Pollock's most influential teacher. In 1965 the feisty, 5-foot-4-inch Benton told an interviewer, "It's obvious that Pollock was a born artist. The only thing I taught him was how to drink a fifth a day."

Pollock biographers Steven Naifeth and Gregory White Smith made it clear that Benton had shared a rugged soul with country artists like Merle Haggard, George Jones and Hank Williams--all of whom we here at the Country Club love so much.

Naifeth and Smith wrote, "An entire generation of artists was shaped by Benton's archetypal machismo. What Hemingway was to a generation of writers, Benton was to a generation of American painters, the ideal against which, consciously or unconsciously, they measured themselves--as drinkers, as fighters, as rebels, as provocateurs, as womanizers, as debunkers, as outsiders, as Americans and as artists."

Benton began his muscular American "Sources of Country Music" mural in 1974, and the project took him into January, 1975. The 6-by-10-foot painting features about 15 figures, including a barn dancer, church singer, dulcimer player, black banjo player, cowboy singer (Tex Ritter?), and a riverboat and locomotive, which imply how country music traveled across America.

Benton did several torso drawings from live models in his Kansas City studio and traveled to the Ozark Mountains in Missouri to fine-tune his facial sketches. He said these figures celebrated the free spirit of the sources, a more humble time before performers became stars.

"One morning the chairman of my board called me," Ivey said. "He told me to turn on the television, that Tom Benton had just died. We didn't know what the status of the painting was."

According to Ivey, Benton had told his wife, Rita, "I'm going to walk out behind the house to my studio to sit and look at the painting for a while. When I think it's finished, I'm going to sign it."

A few hours passed and Benton hadn't returned to the house.

Rita checked the studio and found her husband dead on the floor, where he apparently had fallen from a chair. He never signed the painting. Benton was 85 years old.

"The mural is a really nice example of the way an NEA grant has just resonated through this organization and through Nashville," Ivey said. "We took the vision of that Art in Public Places program very seriously."

"In the mid-1980s, we actually had that painting hanging in the cafeteria of the Nissan plant in Smyrna, Tenn., so that workers could enjoy the painting during their shift breaks. We actually booked live old-time country music to be played in the cafeteria while they were eating, to complement the painting. We had banjo players and fiddlers in there at 4 in the morning."

Benton would have liked that.

He believed that art should be shown in places like barrooms and roadhouses. In 1935, Benton told reporters that museums were run by "a pack of precious ninnies who walk with a hip swing in their gaits" And in 1941 he made this addendum to a United Press International reporter: "Besides, in museums

your feet get tired."

Ivey stands tall as a fan of abstract impressionist painters. His Nashville home is filled with the work of dozens of Nashville visual artists. Ivey plans to pack it all up and move to Washington, D.C., pending Senate confirmation of his nomination.

He will leave behind his biggest project, the building of a \$35 million Country Music Hall of Fame and Museum and library complex in downtown Nashville. Ground is scheduled to be broken on April 1.

The 105,000-square-foot museum and library will be adjacent to the new Nashville Arena and across from the Ryman Auditorium, the home of the original Grand Ole Opry. Together, the hall and the Country Music Foundation library have more than 1 million items in their permanent collections.

"The transition will work fine," Ivey said. "Our construction drawings are currently being completed for the building design. I hope I'll be missed, but the staff is so up-to-speed on different aspects of the project, things will move ahead just great. If the timing of this appointment moves smoothly, I won't be leaving until March, so I'll still have time to work on it."

FARM AID FUNDS: In the spirit of the holiday season, late last month Farm Aid distributed \$512,000 in grants to more than 50 local organizations in 23 states. The funding comes as a result of the hit Farm Aid '97 concert at the New World Music Theatre in Tinley Park. Locally, the Illinois Stewardship Alliance, based in Downstate Rochester, received \$20,000 in education grants for Anti-Factory Farm Outreach and \$5,000 for emergency funding.

WATCHFUL OBSERVER: When Country Music Association female vocalist of the year Trisha Yearwood recently spoke at the Chicago Academy for the Arts, no one noticed her manager, Ken Kragen, sitting cross-legged on the floor among the private high school students. Kragen, most noted for staging "We Are the World," has also guided the careers of Lionel Richie, Travis Tritt, Kenny Rogers and Burt Reynolds. Cross-marketing Yearwood in music, film and other venues (her long-range goal is Broadway) is Kragen's key strategy.

"I want to reach people in multiple directions," Kragen said after Yearwood's session, which was a promotion with her Discover Card tour sponsor. "Trisha just got a wonderful part that's being written for her in a television series called 'JAG,' where she's going to play a military officer. It will hit in April, the same week as the ACM [Academy of Country Music] Awards. She'll have some role in that [awards] show."

"And movies give you every promotion possible. You can go to a radio station, or like we did with 'Con Air' [Yearwood sang 'How Do I Live' for the soundtrack], you can be involved with the movie premiere. We're hoping the song gets nominated for an Academy Award so she'll have a chance to perform there."

Forum

Bill Ivey, arts educator, precisely what this nation needs

THE FINE ART OF POLITICS This city is about to part with one of its most valuable assets. William Ivey, director of the Country Music Foundation, is President Clinton's choice to head the controversial National Endowment for the Arts.

Ivey's call to national service comes just as his longtime dream of a new Country Music Hall of Fame moves from fantasy to reality. He has done more for this community than most people could imagine, and he is about to embark upon his greatest service to us.

What has he done? His leadership has helped build and sustain the industry that made us Music City. As a respected expert on the history and business of a unique American art form, Ivey defies stereotypical notions of a mountain music aficionado. He puts a handsome academic face on country and western music, unusual for the genre.

As he steps into the national spotlight, Ivey will be the best possible advertisement for Nashville as (surprise!) an urbane cultural center. He is a charming gentleman whose social skills have been

RUITH ANN LEACH



hoped at countless black-tie events and industry parties. He has charmed up some of the most distinguished personalities in the world. He'll help shatter conventional notions about our city and its most famous export.

Although I deeply lament his loss to us at this crucial time of development for the Country Music Foundation and Hall of Fame, at least we're sending him off to soldier in an important war.

My libertarian leanings come up hard against my support for arts funding. As a society, we owe it to ourselves and our children to sustain artistic and cultural expression. Should the government subsidize the arts? I believe it is government's responsibility to give people access to the visual and performing arts. The arts comprise a vital component of a well-rounded education and a civilized

society.

Every child deserves to learn about music, painting, dance and theater through experience. It would be ideal if private funding made this possible, but it currently falls to the government to provide cultural educational opportunities for the children of poverty. The National Endowment for the Arts is one way to help perpetuate cultural traditions and pass along an appreciation for cultural activity to the next generation of private donors and paying patrons.

Bill Ivey is an arts educator, which is just what this country needs to make the case for tax-supported artistic endeavors. Here's hoping we don't lose him forever to the bigger stage on which he is sure to shine.

A CUP OF CHRISTMAS CHEER: What are your chances of encountering a drunk driver on the road this holiday season? Some safety experts estimate that during the week of Christmas and New Year's celebrations, one of every two drivers is under the influence of alcohol or other drugs. Yikes!

I'd like to say a word against drunk

driving in the house. People whose drinking causes family problems are what I call the "drunk drivers on the road of life." They may never get behind the wheel of a car, but they can cause terrible tragedies nonetheless. Excessive drinking or drugging can lead to hurtful words and physical violence.

Children shouldn't see the adults in their lives using alcohol irresponsibly. They shouldn't hear people slur their words or see them struggle for balance. Children shouldn't be on the receiving end of drunken anger, nor should they see another family member targeted.

The Alcohol and Drug Council of Middle Tennessee asked me to remind you that if you need help with any problem involving alcohol or drug abuse during the holidays, it's available. A 24-hour Counselor-On-Call phone line puts you in touch with someone trained to offer immediate assistance.

The holidays are actually a good time to get help for drug and alcohol problems. That's because holiday time is when drinking or drug use leads to the huge family drama crisis scene. These

traumatic events can be so awful for everyone that the addict is willing to accept help and try to change, or the rest of the family recognizes the need to take action in their own best interests.

If some of your most vivid holiday memories include the traditional annual exchange of drunken insults and opening of old wounds, usually culminating in some assortment of family members snatching their coats and storming off, save this number: (615) 269-0029. It could be your lifeline.

PET PEEVE: By now, you've learned the downside of those cyberpets your kid was dying to have for Christmas. Dying is the operative word. Cyberpets die. That makes kids cry.

Entertainment Weekly says "And, lo, the land was filled with the whining of children... the sobbing of tots coming to grips with the mortality of a high-tech stopwatch."

What sicko thought this would be fun for little kids?

Ruth Ann Leach is a Banner staff writer. Her column appears on Tuesday and Thursday. Her e-mail address is ruthann.leach@nashville.com.

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EDITORIALS

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Ivey is grand choice to direct arts agency

IF members of Congress are looking for an effective administrator who appreciates the tradition and value of the arts, they won't find anyone better than Nashville's Bill Ivey.

Ivey has been tabbed by the Clinton administration to head the National Endowment for the Arts. He must be confirmed by the Senate, following hearings with the Senate Labor and Human Resources Committee.

Ivey is currently director of the Country Music Foundation, which handles several chores including oversight of the Country Music Hall of Fame and Museum. Ivey, named director of the foundation 26 years ago, has been a stalwart in the Nashville music community.

But he brings a scholarly presence to the national scene. Ivey holds a master's degree in folklore and ethnomusicology from Indiana University. He is a perfect fit for the National Endowment for the Arts because of his versatile talents as an executive, historian and one who understands the workings of an organization like the NEA.

Despite his clear qualifications, confirmation to this post is expected to be rough. Ivey will probably find that the scrutiny of his appointment will fall less on him than on the agency itself. The NEA has encountered difficult times in

Bill Ivey and NEA are an excellent match

recent years. The combination of grants going to controversial works and a contingent in Congress that would like to do away with the NEA altogether have kept the NEA in jeopardy. Indeed, the NEA's last leader, actress Jane Alexander, quit the job citing several frustrations.

Ivey's confirmation process will doubtless become a forum for some politicians to bash the NEA over old disagreements. But Ivey presents exactly the right voice to respond to those critics and the right steady hand to direct the NEA.

His ties to the sort of arts more closely related to traditional values are obviously a plus politically. But the arts world should rest assured that it's not just getting someone who knows folklore and country music. Ivey has a broad understanding of the arts in general and the role that the arts should and can play in all segments of society. This is a skilled, broad-minded professional.

His appointment is the classic case of the right person at the right time. Ivey is precisely the sort of leader the agency needs. ■

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NEA needs Ivey's ability

Senate should reject temptation to hold up confirmation

A federal agency that has narrowly survived congressional efforts to kill it, one that has been accused of funding obscene or objectionable projects, needs a special kind of leader — first, with enough credibility to win Senate confirmation, and second, with skill and ability to guide it.

If that agency is the National Endowment for the Arts, someone like Nashville's Bill Ivey.

President Clinton reached that conclusion. In nominating Ivey to be chairman of the NEA, he selected a person with the rare set of qualifications needed in Washington.

Ivey is best known in Nashville as director of the Country Music Foundation, a research and advocacy group that operates the Country Music Hall of Fame here. In that role, Ivey has done much to advance country music. He has been the guiding force in the foundation's plan to raise \$15 million to build a larger and more elaborate Hall of Fame near the arena downtown.

But Ivey has been influential nationally as well. He has been president of the National Academy of Recording Arts and Sciences and a forceful voice on arts policy as a member of the President's Committee on the Arts and Humanities. He is especially known as a proponent for the preservation of historical recordings.

Ivey's choice won applause from Bruce Hinton, chairman of the CMF and of MCA Records. "He understands our culture, history and the importance of

OUR VIEW

Country Music Foundation director would provide 'heart of America' leadership

the arts in the development of our children," Hinton said. "He would bring the endowment leadership from the very heart of America."

That's exactly what this controversial agency must have. Most NEA money supports mainstream arts organizations such as the Nashville Symphony. The NEA also recognizes traditional arts and artists — Jim and Jesse McReynolds received one of its Heritage awards recently. But some grants in past years to fringe artists, for projects beyond defending, devastated the NEA's reputation, although grant policies have since been changed. Some detractors contend that a few urban institutions get more money than entire states such as Tennessee. Others argue that government shouldn't even be in the business of subsidizing the arts.

It's that kind of battleground that Ivey faces in Washington. He will be moved here. But the CMF has leadership that will carry on with the projects he has initiated, and the NEA needs capable leadership. The Senate should confirm him readily and resist the temptation to hold his nomination hostage, as it has other appointments in recent months.

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Country Music Buff To Lead NEA, Fight For More Funds

President Clinton said he'll nominate William J. Ivey, head of the Country Music Foundation, to lead the National Endowment for the Arts. He'll replace the Alexander, who's returning to acting. Ivey proposed the government spend \$500 million on the group, about \$2 a citizen, by 2000. The NEA won \$36 million from Congress this year after the GOP tried to kill it. It also won the right to pursue private money.

SECTION D



MONDAY, DECEMBER 22, 1997

LIFELINE

ARTS NOMINEE: President Clinton has nominated William Ivey to chair the National Endowment for the Arts. Ivey, 53, is the director of Nashville's Country Music Foundation and a proponent of music preservation.

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Monday December 22 8:44 AM EST

Ivey Picked To Head NEA

By Christopher Stern

WASHINGTON (Variety) - The White House has named Country Music Foundation director Bill Ivey to head the National Endowment for the Arts, replacing Jane Alexander who announced in October that she was stepping down.

Ivey is the first veteran of an arts organization to get the nod for the federal arts agency. The NEA, which distributes about \$100 million annually to local arts agencies, has angered conservatives who say it has funded degenerate and immoral works.

Ivey, who has headed the Nashville-based Country Music Foundation since 1971, has been an outspoken supporter the past quarter century of the preservation of popular and classical recordings.

SUNDAY, DECEMBER 21, 1997

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Country Music Expert to Head NEA

WASHINGTON—President Clinton has chosen a leading expert on country music to lead the troubled National Endowment for the Arts.

William J. Ivey, 53, heads the Country Music Foundation in Nashville, Tenn., which runs the Nashville studio where Elvis Presley used to record.

"The NEA is an agency that I care a lot about personally," Ivey said Friday. "It's an honor to be a candidate for that job."

If confirmed by the Senate, Ivey would oversee spending \$98 million on the arts this budget year, a sum won in a hard fight with Congress by his predecessor, actress Jane Alexander. The Republican leadership in the House of Representatives had agreed to abolish the

agency, sharply criticized by members for subsidizing some artwork they considered pornographic.

Ivey has headed the Nashville foundation for more than 25 years and has taught at both Brooklyn College and Vanderbilt University.

He is known in Washington for his advocacy of preserving historical recordings of classical and popular music.

Ivey is a Detroit native with a bachelor's degree in history from the University of Michigan and a master's degree in folklore and ethnomusicology from Indiana University.

An amateur guitarist and songwriter, he has served on the board of the American Folklore Society.

—Associated Press

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Vermont senator: Ivey could aid embattled NEA

CMF director brings a 'healthy' perspective

By WILL PINKSTON

Staff Writer

Even in Washington, a town that prefers urbane Kennedy Center to rough honky-tonks, Bill Ivey's country music roots might actually help his cause to lead the National Endowment for the Arts.

Not because Vermont Sen. James Jeffords, who chairs the committee that will scrutinize Ivey, is one of the Singing Senators, the Republican quartet that recently recorded some gospel songs in Nashville.

But because Ivey, director of the Country Music Foundation, represents a populist choice by President Clinton to lead the controversial NEA. The federally funded agency, with a \$98 million budget, constantly struggles to keep congressional conservatives convinced of its worth.

Jeffords, a Republican supporter of the NEA known for his somewhat liberal voting record, yesterday said he doesn't know much about Ivey but looks forward to meeting him soon. The Labor and Human Resources Committee, which Jeffords chairs, could begin considering Ivey for the NEA post in February.

When asked how Ivey's background as a country music expert and folklorist could benefit the NEA, Jeffords said "It's certainly a different perspective. It may very well be a healthy one."

Tennessee Republican Sen. Fred Thompson concurred.

Even though Thompson doesn't know Ivey personally, he said Ivey appears to be someone, under whom the NEA, which some say is too aloof, can develop "more of a real-world perspective, one that touches a lot more people than they

Ivey's confirmation could help NEA

FROM PAGE 1A

have in the past."

Thompson, a movie actor and lawyer by profession, said he didn't know the White House was leaning toward a candidate such as Ivey to chair the agency. "Frankly, I was surprised the administration was moving in that direction."

Actress Jane Alexander, who has voiced her support for Ivey, stepped down from the NEA's top post in October after four years so she could return to the theater. She was quoted in *The Washington Post* as saying she loved the agency but encountered situations that were "demoralizing, discouraging and frustrating."

The NEA is routinely embattled over the financial support it gives to art that some politicians consider questionable, or even scandalous. The most famous example of demonized NEA-funded artwork was the 1989 Robert Mapplethorpe exhibit of explicit photographs, including one that depicted the artist pen-

etrating his rectum with a bullwhip handle.

The agency came under fire as recently as last summer for its funding of fictional books with such titles as *S&M* and *Blood of Mugwump: A Tiresian Tale of Incest*.

"They've clearly gotten off-track in times past and supported some things they should not have supported," Thompson said.

But NEA money also has benefited a number of non-controversial arts initiatives, including the Nashville Symphony and Tennessee Repertory Theater. The Country Music Foundation, which has a \$4 million budget, does not receive direct NEA support.

The bespectacled Ivey, 53, a genteel sort of scholar, has refused to discuss his views on the NEA, not wanting to pre-empt the Senate confirmation process. During his 26 years as director of the foundation,

the nonprofit organization that runs the Country Music Hall of Fame and Museum, Ivey has steered clear

of partisan politics.

In 1994, Ivey was named by Clinton to the President's Committee on the Arts and Humanities, a group charged with advancing public understanding of those subjects. The committee's honorary chairwoman was first lady Hillary Rodham Clinton, whom Ivey escorted to the Grammy Awards in February.

Locally, the only recent controversy in which Ivey has been embroiled was the Country Music Foundation's 1994 plan for \$2 million from Metro to help in the Hall of Fame relocation project. Following community outcry over the money, the project was placed on hold. It was later revived, with public help coming in the form of a gift. The land on which the Hall of Fame sits was deeded over to the foundation, which will sell it for a profit.

Ivey is now shepherding the Hall of Fame's plans to move to new \$35 million facilities near the downtown Nashville Arena in 2000.

freep / news / nation & world

Michigan native picked to head National Endowment for the Arts

December 20, 1997

BY MELANIE EVERSLEY
Free Press Washington Staff

WASHINGTON -- A Detroit native reared in the Upper Peninsula was nominated Friday by President Bill Clinton to chair the National Endowment for the Arts.

William Ivey, director of the Country Music Foundation in Nashville, Tenn., expressed no reticence about confirmation hearings, which are likely to be bumpy.

Republicans have attacked NEA-funded projects for years, accusing the agency of wasting tax dollars and supporting pornographic material.

Ivey, 53, said in a telephone interview from his Nashville home that he's looking forward to meeting with members of Congress to discuss the NEA's future.

"While I know there are going to be challenges, I know it's going to be a great opportunity," Ivey said.

Ivey is an appointee to the President's Committee on Arts and the Humanities and was a chief contributor to "Creative America," a White House report released this year about cultural life in America.

If confirmed, Ivey would succeed actress Jane Alexander, who announced in October she would not seek to extend her four-year term.

In nominating Ivey, Clinton "was looking for someone who would be well qualified, who

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(CONT.)

was familiar with the federal arts-endowment." White House press secretary Mike McCurry told reporters Friday.

Ivey was born in Women's Hospital in Detroit in 1944 and lived in the city until 1946. That's when his parents -- William Sr., a social worker, and Grace, a high school teacher -- moved back north to Calumet, where they'd been raised. Ivey's father is deceased; his mother still lives in Calumet. His sister, Jane, is an environmental specialist for the State of New York and lives in Schenectady.

Ivey earned a bachelor's degree in history from the University of Michigan and a master's in folklore and ethnomusicology from Indiana University. He's taught at Brooklyn College and Vanderbilt University.

Since 1971, he has directed the Country Music Foundation, which operates the Country Music Hall of Fame and Museum as well as the studio where Elvis Presley recorded.

He is an amateur guitar player and songwriter. He's also studied piano for the last two years and is working hard to master Bach.

Leaders in the arts world expressed confidence in Ivey.

"Ivey's abilities are admirable -- his experience, solid," Robert Lynch, president of Americans for the Arts, said in a statement Friday.

His group raises money for the arts and promotes art education.

"Ivey's combined knowledge of the commercial and not-for-profit arts worlds, along with an understanding of how federal policy is developed and implemented, makes him a natural to lead the charge," Lynch said.

Ivey is in the middle of plans to break ground next year on a new Country Music Hall of Fame. But he said he is excited about his new opportunity.

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(CONT.)

"I think it's done wonderful work and has an energetic and creative staff," Ivey said of the NEA. "Certainly, I'm a booster of what the agency already is."

Free Press news services contributed to this report.

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ARTS

What is the CMF?

The Country Music Foundation, sometimes confused with the Country Music Association trade group, is a nonprofit educational and research institution. Its divisions include:

The Country Music Hall of Fame and Museum, which attracts almost 300,000 visitors a year.

CMF Library and Media Center, which houses more than 200,000 records, 80,000 historical photos, 5,000 films and videotapes, and stacks of sheet music. Journalists and scholars use it.

CMF Records, which has released classic recordings in CD box sets.

The CMF also operates two historical tourist attractions: RCA's Studio B on Music Row and Match Show Print shop on Lower Broadway.

— WILL PINKSTON

'Aren't any other Bill Iveys out there'

By WILL PINKSTON
and WAM

The Country Music Foundation will launch a broad search for a new director if Bill Ivey is confirmed by the Senate to lead the National Endowment for the Arts, the CMF chairman said yesterday.

"Once we know he's confirmed, we will be forming a search committee," said Bruce Blanton, who also is chairman of NCA Records Nashville. "I think we would have an amazing array of highly qualified candidates from around America pursuing that position."

Blanton said no one had inquired about Ivey's position as of yesterday afternoon.

CMF board member and businessman William Denny, who was instrumental in bringing Ivey on board 26 years ago, confirmed that he has been encouraged by

some people to look at the job for himself. But the Nashville Gas Co. president said: "I really haven't given it consideration yet."

Sources familiar with CMF operations also said a replacement could come from a music industry or academic background. Individuals close to country music include the National Academy of Recording Arts and Sciences, which produces the Grammy Awards, and the Center for the Study of Southern Culture at the University of Mississippi.

Journal candidates are expected to be considered, as well. CMF's deputy directors include Kyle Young, who has been closest to Ivey and handles special projects, and Diana Johnson, a museum expert. Another deputy director, John Knowles, heads up education and research.

Ivey arrived at the CMF in 1971 with a

scholar's background. He became the foundation's first full-time administrator at age 27, not long out of school at the University of Michigan and Indiana University, where he earned degrees in history, folklore and ethnomusicology.

Over the years, Ivey became a respected nonprofit executive and consummate politician. His major task at the CMF these days is readying the Country Music Hall of Fame and Museum for its move in 2000 to new \$5 million facilities near the Nashville Arena.

Finding a new director who possesses managerial skills and historic knowledge equal to Ivey's will be difficult — if not impossible, Music Row observers say.

"This is a guy who's uniquely qualified," said Ed Benson, executive director of the Country Music Association, the industry

trade group that in July contributed \$1 million for the new Hall of Fame.

"Because of his understanding of the dynamics that affect somebody in that job — the politics of our industry, the history of our business and the scope of what it takes to run a first-class organization — there aren't any other Bill Iveys out there."

Ivey could enter the Senate confirmation process in February. If Ivey is accepted, the NEA's top post, Blanton said, the CMF wants to avoid a long and arduous search for a new director. But he said the foundation also won't rush.

"The approach I want is to have a transition operation in place so we don't get compromised to hire by any kind of clockwork. I don't want the date to drive the process. Finding the right individual should drive the process."

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ARTS

Ivey: Arts agency essential

Folklorist says he's a longtime fan of NEA

By ALAN BOSTICK

Staff Writer

Even if Bill Ivey wore boots, they wouldn't be quaking during Senate hearings on his nomination to head the embattled National Endowment for the Arts.

In fact, the Nashvillian who directs the Country Music Foundation said yesterday he expects an "interesting dialogue" on Capitol Hill this spring.

"It sounds intimidating but, psychologically, I don't think I'll be alone. I know the administration will provide some guidance, some help, and there are members of the Senate and their staff who will do the same."

That tone of confident understatement reflected Ivey's mood the day after national disclosure that the 53-year-old folklore specialist is President Clinton's choice to succeed Jane Alexander at the top of the nation's largest arts funding agency. Its budget is currently \$98 million.

During an interview at his office, a visibly relaxed Ivey said news of his pending nomination ended a dialogue between Nashville and Washington that goes back eight to nine months, though he's had no direct talks with Clinton.

"One doesn't get approached by the President himself, but you do get conversations with White House staff members. In the last 30 days, the conversations have increased, they've been conducting background checks and that kind of thing."

Ivey said it's too early to discuss his specific views on the NEA, though he expressed his belief the controversial agency — near extinction only a year ago — is necessary and viable.

"I'm a fan of the agency and have known it well for a long time. I believe it has a very dedicated and creative staff and look forward to working with them and the Congress to figure out what programs and policies are best."

Turn to PAGE 2A, Column 1

CHANGING GUARD

- Country Music Foundation expects broad search for new director, on 2A.
- Ivey profile, on 2A.



Nominated to head the National Endowment for the Arts, Bill Ivey, shown in the lobby of the Country Music Hall of Fame, expresses support for both popular and fine arts.

NINA LONG / STA

Ivey says arts agency essential, viable

FROM PAGE 1A

A debate has already begun over whether Ivey's academic background in history, folklore and ethnomusicology will hurt or help his NEA ambitions.

Alexander, the former NEA chairman whom Ivey would succeed, issued a statement describing Ivey as "a wise choice. ... His knowledge and understanding of a broad range of cultural issues will enable him to build on the strengths of the NEA and move this vital agency forward."

That sentiment was seconded by Beaudin Terlema, executive director of the Tennessee Arts Commission, which works closely with the federal government to feed funds to deserving arts groups and artists.

"Bill is an excellent administrator, politically astute, and a persuasive spokesman for the not-for-profit and commercial arts communities and for a civic agency that includes financial support for the arts and humanities."

Once Ivey is introduced to the culture nation, it remains to be seen whether some of the more high-brow arts figures really behind a Southerner known mainly for ties to folk and popular culture.

Discounting his "Southernness" as a factor, Ivey said he's aware of three possible backgrounds an NEA head could represent.

"One is starting with a grounding in the classical traditions of Western Europe that have been nurtured and carried forth in America. It's also possible to begin with a ground-

ing in folk culture, grassroots culture, many of which have been brought in from other societies over hundreds of years. Finally, one could begin with a knowledge of popular culture and the commercial art world.

"My starting point is mostly in folk, vernacular culture with some experience in popular. I think that's a great place to start. And it doesn't mean you end there."

Ivey said that just as he'd expect a symphony conductor responsible for all of the arts to care about "Middle and blues singers and quilters and rock 'n' roll music, I would care about the special needs and challenges facing those individuals and organizations engaged in the classical, fine-arts tradition."

William Ferris, another Souther-

er with remarkably similar credentials, was recently named to head the National Endowment for the Humanities.

Ivey expects his hearings before the Senate Labor and Human Resources Committee to be scheduled in February with a final result as soon as early March. If the committee approves Ivey, his nomination still must be approved by the full Senate.

The NEA is a frequent target of congressional conservatives such as Sen. Jesse Helms, R-N.C., who has complained that some grants issued by the arts agency are "contemporary of traditional moral standards."

Staff researcher Nancy St. Cyr and Pamela Brogan of Gannett News Service contributed to this report.

William James (Bill) Ivey

Sept. 8, 1944 — Born in Detroit.
1968 — Received bachelor's degree in history from University of Michigan.

1969 — Master's in folklore and ethnomusicology from Indiana University.
1974-75 —

Board of directors, Nashville Songwriters Association.

1976-78 — Chairman, folk music panel, National Endowment for the Arts.

1978-80 — Trustee, National Academy of Recording Arts and Sciences.

1971 — Named director, Country Music Foundation.



1973-80 — Senior research fellow, Institute of Studies in American Music.

1980-81 — Vice president, NARAS.

1981-83 — National president, NARAS.

1983-84 — Adjunct professor of music, Vanderbilt University's Blair School of Music.

1984-84 — Vice president, NARAS.

1985-88 — Chairman, NEA folk music panel.

1988-89 — Trustee, NARAS.

1989-91 — National chairman, NARAS.

1994 — Appointed to President's Committee on the Arts & Humanities.

1997 — Nominated by President Clinton to head NEA.

— NANCY ST. CYR

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Country music expert is chosen by Clinton to lead arts endowment

By Carl Hartman
ASSOCIATED PRESS

WASHINGTON — President Clinton has chosen a leading expert on country music to lead the troubled National Endowment for the Arts.

William J. Ivey, 53, head of the Country Music Foundation in Nashville, would succeed actress Jane Alexander in the post.

If confirmed by the Senate, he would oversee spending \$98 million on the arts this budget year, a sum won by Alexander in a hard fight with Congress.

The Republican leadership in the House had vowed to abolish the NEA, criticizing it for subsidizing artwork that conservative opponents considered pornographic.

"The NEA is an agency that I care a lot about personally," Ivey said yesterday. "It's an honor to be a candidate for that job, and possibly the head of the agency."

Ivey has been a member of the President's Committee on the Arts and Humanities. In that job, he contributed to a report earlier this year called "Creative America," which recommended that by 2000 the federal government spend \$2 per citizen a year on the arts and humanities.

That could amount to well over \$500 million, in addition to about \$300 million spent by state arts agencies and as much as \$700 million by nearly 4,000 groups sponsored by local governments. Advocates of the arts point out that European governments spend much more, relative to their population.

For more than 25 years, Ivey has headed the Nashville foundation,

which runs the studio where Elvis Presley used to record. He has also taught at Brooklyn College and Vanderbilt University.

He is known in Washington for advocating the preservation of historical recordings of classical and popular music.

"My experience in actually running an arts organization and my work with many different kinds of music — a full range of styles and genres — and also my training in folklore will all combine to serve me well," Ivey said.

Ivey, a Detroit native, holds a bachelor's degree in history from the University of Michigan and a master's degree in folklore and ethnomusicology from Indiana University.

**William J. Ivey
would succeed
actress Jane
Alexander as
the NEA
director.**

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Country music historian nominee to head NEA

By Jacqueline Trescott
THE WASHINGTON POST

WASHINGTON, D.C. - The White House has selected William Ivey, longtime director of the Country Music Foundation, in Nashville, as the new chairman of the controversial National Endowment for the Arts, a senior administration official confirmed Thursday.

Ivey, 53, is best known in Washington as a proponent for the preservation of historical recordings in both the classical and popular music fields. In recent years he emerged as a forceful voice on the broader issues of arts policy as a member of the President's Committee on the Arts and Humanities.

Ivey, who faces Senate confirmation after the White House formally announces his nomination, would be the first NEA head to develop and run a nonprofit cultural group.

"This is a very important agency, particularly in its role nurturing excellence in all the arts," Ivey said. "I would welcome the possibility of being able to work in a leadership role, and it would be an ultimate job for me."

The NEA, with a budget of \$98 million, is the single largest source of funding for arts in the country. A year ago it seemed on the brink of extinction. Conservative Republicans vowed to eliminate the agency, charging that federal funding of the arts was a waste of taxpayer dollars. Some opponents also felt the NEA had made many mistakes in funding what they considered obscene or objectionable art.

But the agency survived the

toughest challenge in its 32-year history by attracting support from moderate Republicans in the House and keeping its traditional bipartisan allegiances in the Senate. The supporters made the argument that the NEA had reformed, and that the arts were an economic engine to many communities and a basic part of the education system.

Ivey was described Thursday by Michael Greene, president of the National Academy of Recording Arts and Sciences, as an "amazing generalist." Ivey has served as president of the academy, and "he knows a tremendous amount about the visual arts and folklore," Greene said. "He is well considered when presenting his strategy, and I think if you look at his track record in terms of arts advocacy he has always gone down the center. He hasn't jumped into any camp."

The Country Music Foundation, which has a budget of \$4 million, is a research and advocacy group that runs the Country Music Hall of Fame. It also publishes a country music journal and runs a small record label and two historic sites, including a studio in Nashville where Elvis Presley recorded hits.

Ivey is familiar with some of the workings of the endowment, having served on several of its peer panels since 1976. An administration official familiar with the search process said, "He is someone with an intimate knowledge of the NEA. He is a leader who understands the whole arts field from the amateur to the non-profit to the commercial sector."

His broad experience, the official said, led to his selection.

Country exec's experience key in NEA choice

Nashville Banner, Friday, December 19, 1997

FROM BANNER STAFF AND WIRE REPORTS

The White House has selected Bill Ivey, longtime director of the Country Music Foundation in Nashville, as the new chairman of the controversial National Endowment for the Arts, a senior administration official confirmed.

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From Page One

Ivey

Continued from page A1

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The Country Music Foundation, which has a budget of \$4 million, is a research and advocacy group that runs the Country Music Hall of Fame.

Ivey has been the driving force behind the Hall of Fame's upcoming move to a new building near the Nashville Arena.

To finance the building the Foundation will undertake a capital campaign to raise \$15 million toward paying for the facility, with its projected \$35 million price tag.

Ivey has said ground is expected to be broken for the new facility in 1998 and the move is expected to take place by 2000.

The group also publishes the *Journal of Country Music* and runs a small record label, Country Music Foundation Records. It operates two historic sites, including

RCA's Historic Studio B on Music Row, where Elvis recorded many of his hits. The Foundation also operates Hatch Show Print, a vintage entertainment print shop on Lower Broadway.

To support the museum with research, the Foundation also maintains the Country Music Foundation Library and Media Center, including a large collection of sound recordings.

Ivey is familiar with some of the workings of the NEA, having served on several of its peer panels since 1976. Thursday an administration official familiar with the search process said, "He is someone with an intimate knowledge of the NEA."

"He is a leader who understands the whole arts field from the amateur to the nonprofit to the commercial sector."

This story was compiled from reports by Jay Orr, Nashville Banner music writer, and Jacqueline Trescott of The Washington Post.

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Clinton taps Ivey to lead arts endowment

By IRVIN MOLOTSKY

New York Times News Service
and Staff Reports

William Ivey, executive director of the Country Music Foundation, will be named as chairman of the National Endowment for the Arts, a White House official said last night.

Ivey, who has headed the Country Music Foundation since 1971, said he expects to begin the long process of Senate confirmation hearings when Congress reconvenes in January, and

would step down from his CMF post. "It really is an honor to be appointed to a job like this and it's a credit to Nashville and Nashville's arts community, that someone from this city would be chosen to lead this agency," Ivey said yesterday.

"I will have to move to D.C., but I will maintain a presence here in Nashville."

Bruce Hinton, board chairman of the Country Music Foundation and

chairman of RCA Records, said Ivey would be an "excellent choice."

"Bill is both informed and passionate about the arts, and has served in important roles with many arts organizations throughout his career."

"He understands our culture, history and the importance of the arts in the development of our children. He would bring the endowment leadership from the very heart of America."

Under Ivey's leadership, the CMF

has begun a \$15 million fundraising campaign for the relocation of the Country Music Hall of Fame, which is scheduled to open in a new \$25 million building downtown in 1999.

The campaign, Ivey said yesterday, will not flounder in his absence, and Hinton agreed.

"The board has thought about this and has a plan in place to move forward so that there won't be any break in our capital campaign of our build-

ing downtown," he said.

Said Hinton: "The confirmation process is a long one... In the meantime, Bill and his excellent staff, Bud Wendell (former president of Gaylord and chairman of the capital campaign) have organized some very strong leadership for the campaign, and several million dollars are already in hand."

Ivey would succeed Jane Alexander



IVEY

Ivey picked to head arts endowment

FROM PAGE 1A

who had to deal with cuts in the endowment's budget that were instituted by members of Congress opposed to some of its grants.

Ivey is a musicologist and folklorist, a background that is strikingly similar to that of William Ferris of the University of Mississippi, who was named recently to head the companion National Endowment for the Humanities.

Asked whether the President was installing a kind of Southern folklore mafia inside America's

cultural institutions, Ivey, laughed and said, "I think there is some interest in the White House in the experience we've had."

He said he had not discussed with the White House the notion that it might be easier for a nominee from the South to get through the confirmation process in the Senate, where much of the opposition to the endowment comes from Southern members, but he allowed, "It would not hurt."

Ivey, 53, received a bachelor's degree in history from the University of Michigan and a master's

degree in folklore and ethnomusicology at Indiana University. He was an associate professor of music at Brooklyn College in 1979-80 and taught music at the Blair School of Vanderbilt University in 1983-84.

He also has served on panels at the National Endowment for the Arts since 1976 and for a time was chairman of its folk arts panel. A White House official said experience with the endowment was one of the things Clinton was looking for in his nominee.



'Country' expert named to lead NEA

Nashville man seen as safe pick

By Julia Duin
THE WASHINGTON TIMES

William Ivey, a 53-year-old bachelor who directed the Country Music Foundation in Nashville until he was named yesterday as the White House's nominee to chair the National Endowment for the Arts, is comparatively obscure on Capitol Hill in contrast to former NEA Chairman and actress Jane Alexander.

"No one is going to get terribly upset about this appointment," said Alice Goldfarb Marquis, a historian on the NEA. "This is an indication by the Clinton administration that they are not particularly interested in high culture but want to take it into an area that's much more low-key."

"Bill Clinton is a great fan of country music. He thinks it's quite an art form, probably."

Comparisons are already being drawn between Mr. Ivey, who's from Vice President Al Gore's home state, and another Clinton appointee from the South, William Ferris of the National Endowment for the Humanities.

Mr. Ivey, who has met Mr. Gore, says his status as a Southerner was never discussed with the White House.

"The talk was only about my experience and qualifications," he said. "I have worked as a panelist with the agency since the middle 1970s."

Still, Mrs. Marquis said, "this appointment confirms the administration's feeling it's time to quit developing controversy. I can't figure this man giving grants to someone to smear her nude body with chocolate" — a reference to Karen Finley, formerly an NEA-funded artist.

An Elvis fan and collector of thousands of country music records, Mr. Ivey said he was in the running for the job soon after Miss Alexander stepped down in September.

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NEA

From page A1

"I enthusiastically agreed to be a candidate," he said yesterday. "It was an evolutionary process. The White House conducted some interviews in October and November. ... It gradually narrowed to me."

His resume is starkly different from his predecessor's. Whereas Miss Alexander starred in movies such as "Kramer vs. Kramer," "The Great White Hope," "All the President's Men," "Testament" and many TV specials, Mr. Ivey is an academic whose specialty is Southern folk ballads.

Educated at the University of Michigan and Indiana University, Mr. Ivey has degrees in history, folklore and ethnomusicology. He has taught music at Vanderbilt University and Brooklyn College in New York.

He spent 27 years with the Country Music Foundation, whose budget is \$4 million. He will have to abandon a \$10 million capital-fund campaign to build a new \$26 million home for the Country Music Hall of Fame and Museum. His foundation, which sits at the top of Nashville's Music Row, operates both.

In return, he gets the NEA's \$98 million budget and a low-level war with Congress. This summer, the House of Representatives voted to zero out the agency's budget because of previous grants deemed by some to be obscene or sacrilegious. Some in Congress are still intent on defunding the NEA.

"We hope that [Mr. Ivey] has an expertise or a mind for taking a government charity organization and privatizing it, because that's still our intent," said Jon Brandt,

spokesman for Rep. Peter Hoekstra of Michigan, one of the Republicans who tried to kill the agency.

"The Senate saved the NEA," said Patrick Trueman of the American Family Association. "If this gentleman can read the tea leaves, he can avoid the same problems by funding art rather than pornography and not confusing the two."

However, Rep. Bob Clement, a Tennessee Democrat from Nashville, praised the country music expert.

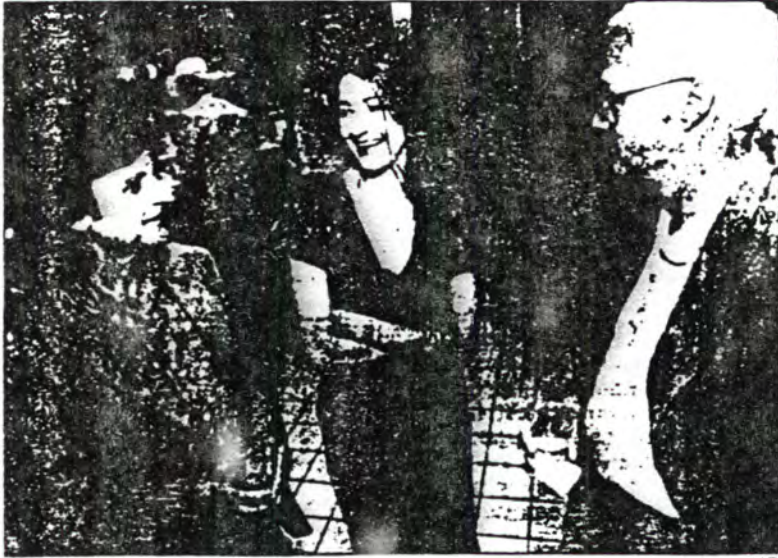
"I fully support the president's nomination," said Mr. Clement. "A man of his word, [Mr. Ivey] is widely respected in the music community and the business community at large in Nashville. Bill Ivey is a consensus-builder and is extremely qualified in terms of his ability and temperament."

If confirmed next month by the Senate Labor and Human Resources Committee, Mr. Ivey will be in a political hot seat as NEA critics and fans alike watch to see what sorts of projects he'll fund. In its most recent round of grant announcements this week, the arts agency parceled out less money to controversial projects.

The national broadcast P.O.V. (Point of View) only received \$140,000 from the NEA this year, compared with last year's award of \$400,000. In 1991, the documentary series aired "Tongues Untied," a program about the sex lives of homosexual black men.

"This is right at the beginning of the process," says Mr. Ivey, who would serve a four-year term. "At this point, I can't talk about any strategy or program."

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William Ivey (right), chairman of the Country Music Foundation, talks with songwriter Matraca Berg and Jeff Hanna of the Nitty Gritty Dirt Band.

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WASHINGTON, Dec. 19 (UPI) — President Clinton nominated country music expert and former Brooklyn College professor William Ivey to serve in the politically charged post of chairman of the National Endowment for the Arts.

Actress Jane Alexander, who served four years as NEA chairman, stepped down in October after winning the annual battle with Congress to keep funding the agency amid criticism that it aids anti-religious and pornographic artwork.

Ivey, director since 1971 of the Country Music Foundation in Nashville, has served previously on four professional panels that advise the NEA.

He also has worked as a teacher and writer, and has served as a member of the president's Committee on the Arts and Humanities.

White House press secretary Mike McCurry said Clinton, in choosing Ivey, was "looking for someone who would be fully well-qualified, who was familiar with the federal arts endowment, and would have experience in this area."

McCurry said of Ivey, "He is someone who really understands a lot of the issues that the endowments deal with on a day-to-day basis."

Ivey was Senior Research Fellow at the Institute for Studies in American Music of Brooklyn College, and has taught at Vanderbilt University's Blair School of Music.

He was born in Detroit in 1944, was educated at the University of Michigan and at Indiana University, and holds degrees in history, folklore and ethnomusicology.

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Style

White House Taps New Arts Chief

Nashville's William Ivey Known
For Music Preservation Efforts

By Jacqueline Trescott

Washington Post Staff Writer

The White House has selected William Ivey, longtime director of the Country Music Foundation in Nashville, as the new chairman of the controversial National Endowment for the Arts, a senior administration official confirmed yesterday.

Ivey, 63, is best known in Washington as a proponent for the preservation of historical recordings in both the classical and popular music fields. In recent years he emerged as a forceful voice on the broader issues of arts policy as a member of the President's Committee on the Arts and Humanities.

Ivey, who faces Senate confirmation after the White House formally announces his nomination, would be the first NEA chairman who has developed and run a nonprofit cultural group.

"This is a very important agency, particularly in its role nurturing excellence in all the arts," Ivey said. "I would welcome the possibility of being able to work in a leadership role and it

See NEA, D4, Col. 1

William Ivey To Head The NEA

NEA, From D1

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The NEA, with a budget of \$98 million, is the single largest source of funding for arts in the country. A year ago it seemed on the brink of extinction. Conservative Republicans vowed to eliminate the agency, charging that federal funding of the arts was a waste of taxpayer dollars. Some opponents also felt the NEA had made many mistakes in funding what they considered obscene or objectionable art.

But the agency survived the toughest challenge in its 32-year history by attracting support from moderate Republicans in the House and keeping its traditional bipartisan allegiances in the Senate. The supporters made the argument that the NEA had reformed and that the arts were an economic engine to many communities and a basic part of the education system.

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Ivey is familiar with some of the workings of the endowment, having served on several of its peer panels since 1976. Yesterday an administration official familiar with the search process said, "He is someone with an intimate knowledge of the NEA. He is a leader who understands the whole arts field from the amateur to the nonprofit to the commercial sector."

His broad experience, the official said, led to his selection. "We wanted someone who could come in and run the agency right off the bat."

Ivey was born in Detroit and was reared in the Northern Peninsula of Michigan. He holds a bachelor's degree in history from the University of Michigan and has a master's in folklore and ethnomusicology from Indiana University. He has taught at Vanderbilt University, has served on the board of the American Folklore Society, and is an amateur guitarist and songwriter, as well as a pilot.

Ivey's familiarity with both the profit-making and nonprofit sides of the varied arts communities could be a plus, said Roberto Bedoya, the executive director of the National

Association of Artists' Organizations. "Given Congress's desires, where so often they reduce these arguments to the trends in the commercial sector, he can speak to what occurs inside and outside the mar-

NEA chief may be country music man

President Clinton reportedly plans to nominate Country Music Foundation director William Ivey as the new chairman of the National Endowment for the Arts.

"This is a very important agency, particularly in its role nurturing excellence in all the arts," Ivey told the Washington Post.

The Post said the White House has settled on Ivey to replace actress Jane Alexander at the NEA helm. Ivey, 53, is an advocate of preserving historic recordings of classical and popular music.

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Clinton picks Ivey as chair of arts endowment@

WASHINGTON (Reuters) - President Clinton nominated on Friday the longtime director of the Country Music Foundation in Nashville, Tenn., William Ivey, as chairman of the National Endowment of Arts.

If confirmed by the Senate, the 53-year-old Ivey would take over a controversial federal agency that Republicans in Congress tried hard to kill earlier this year as a waste of taxpayer money.

He would take the job most recently held by actress Jane Alexander, who decided in October not to seek an extension of her four-year term as head of the \$98 million agency whose mission is to foster and sustain excellence in the arts.

The Detroit-born Ivey, director of the Country Music Foundation since 1971, became a forceful advocate for the arts while a member of the President's Committee on the Arts and Humanities.

He has been at the forefront of national efforts to preserve historic recordings of both popular and classical music.

The White House said he is the first nominee for NEA chairman who is an arts organization professional and who has developed and run a cultural nonprofit organization.

Clinton Nominates New NEA Chief

President Clinton has nominated the longtime director of the Country Music Foundation in Nashville, Tenn., William Ivey, to chair the National Endowment for the Arts. If confirmed by the Senate, the 53-year-old Ivey would take over a controversial federal agency that Republicans in Congress tried hard to kill earlier this year as a waste of taxpayer money. Ivey has been at the forefront of national efforts to preserve historic recordings of both popular and classical music.

12/19/1997 13:22 EST

Clinton Names Ivey New NEA Head

WASHINGTON (AP) -- President Clinton said today he will nominate William J. Ivey, director of the Country Music Foundation, to head the National Endowment for the Arts.

Ivey would replace Jane Alexander, who is returning to her acting career. Ivey's nomination is subject to Senate confirmation.

Congress has appropriated \$88 million for the NEA this year after an unsuccessful effort by Republicans to abolish the agency, which also won the right to seek additional money from private contributions.

Ivey was a leading contributor to a report to the president this year that proposed government spending on the arts and humanities of about \$500 million a year, \$2 per citizen, by the year 2000. He has served on NEA committees since 1976, and is the first nominee for leadership of the agency who has also run a private nonprofit agency dealing with the arts.

He has headed the Country Music Foundation in Nashville, Tenn., for more than 25 years and has taught at both Brooklyn College and Vanderbilt University. He has written numerous essays on America's musical traditions.

Ivey, 53, is a member of the President's Committee on the Arts and Humanities and is known in Washington for his advocacy of preserving historical recordings of classical and popular music.

"This is a very important agency, particularly in its role nurturing excellence in all the arts," Ivey told The Washington Post. "I would welcome the possibility of being able to work in a leadership role and it would be an ultimate job for me."

The Country Music Foundation is a nonprofit research and advocacy group that runs the Country Music Hall of Fame. It also publishes a country music journal and has a small record label. The foundation operates two historic sites, including the Nashville studio where Elvis Presley recorded.

An amateur guitarist and songwriter, he has served on the board of the American Folklore Society.

AP
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FRIDAY, DECEMBER 12, 1997

National Report

The New York Times

Southerner Is Selected to Head Arts Endowment

By IRVIN MOLOTSKY

WASHINGTON, Dec. 12 — For the second time in recent months, President Clinton has turned to his native South to select the head of a Federal cultural agency.

A White House official said tonight that Mr. Clinton had decided to name William Ivey, the executive director of the Country Music Foundation, which is based in Nashville, to be chairman of the National Endowment for the Arts.

Mr. Ivey would succeed Jane Alexander, who had to deal with cuts in the endowment's budget that were instituted by members of Congress opposed to some of its grants.

Mr. Ivey is a musicologist and folklorist, a background that is strikingly similar to that of William Ferris of the University of Mississippi, who was named recently to head the companion National Endowment for the Humanities.

Asked whether the President was installing a kind of Southern folklore mafia inside America's cultural institutions, Mr. Ivey, who was reached

by telephone at his office in Nashville, laughed and said, "I think there is some interest in the White House in the experience we've had."

In Mr. Ferris's case, the White House sought and received the support of Mississippi's Senators, both Republicans, and Mr. Ferris was easily confirmed. Aides in the offices of the Senators from Tennessee, also both Republicans, were not notified of the plan to name Mr. Ivey, however, until tonight, when the decision had already been made.

When asked tonight about the prospects of Senate hearings to head an agency that has drawn political protests over its grants to projects that some members of Congress have called obscene or sacrilegious, Mr. Ivey said, "I know that it is a high-profile, important agency that has drawn all kinds of attention."

Of those grants, Mr. Ivey said, "They relate to past policy and procedure, and I couldn't comment on them now," although he acknowledged that he would be asked about them at his confirmation hearings.

He said he had not discussed with

the White House the notion that it might be easier for a nominee from the South to get through the confirmation process in the Senate, where much of the opposition to the endowment comes from Southern members, but he allowed, "It would not hurt."

Mr. Ivey, 53, received a bachelor's degree in history from the University of Michigan in 1966 and a master's degree in folklore and ethnomusicology at Indiana University in 1969. He was an associate professor of music at Brooklyn College in 1979-80 and taught music at the Blair School of Vanderbilt University in 1983-84.

He also has served on panels at the National Endowment for the Arts since 1976 and for a time was chairman of its folk arts panel. A White House official said experience with the endowment was one of the things Mr. Clinton was looking for in his nominee.

Since 1971, Mr. Ivey has headed the Country Music Foundation, a nonprofit agency that runs the country music museum and research center in Nashville.

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NATIONAL ENDOWMENT FOR THE ARTS

The Nancy Hanks Center
1100 Pennsylvania Avenue NW
Washington DC 20506-0001
202/682-5400

Melanne

*This is the package we
sent Doug Feil & Ex last night
Dail.*

MEMORANDUM

*Fy! Podesta is
out of town
next week*

January 13, 1998

To: William J. Ivey

From: Dick Woodruff *DW*

Enclosed are:

- the briefing book we discussed
- an updated schedule for the briefing in Washington next week
- a copy of the papers you will receive from the Senate Labor and Human Resources Committee once your nomination is received in the Senate and referred to the Committee. Despite the likelihood that you've already provided the White House this information, the Senate requires you to do it over again for their benefit. I'm just sending you these so you know what to expect, and maybe you can get the jump on putting the information together.

Please contact me at 202/682-5434 if you have any questions.

BRIEFING SCHEDULE FOR CONFIRMATION TEAM

WILLIAM J. IVEY NOMINATION

NATIONAL ENDOWMENT FOR THE ARTS

CONFIRMATION TEAM

Ellen Lovell	— White House Millennium Initiative
Melanne Verveer	— White House Office of the First Lady
Stacy Rubin	— White House Office of Legislative Affairs
Bill Marshall	— White House Counsel
Dick Woodruff	— NEA Congressional
Cherie Simon	— NEA Communications
Sandy Crary	— NEA Chief of Staff
Karen Christensen	— NEA General Counsel
Kathy Kruse	— Office of Senator Kennedy
Lee Kessler	— Former Director, American Arts Alliance

NOTE: Participants are suggested for each meeting so as to accommodate busy schedules. All members of the team are welcome at each meeting.

SCHEDULE — LOCATION - 100 Old Executive Office Building

TUESDAY, JANUARY 20, 1998

1:00 PM — Introduction — all team members attend

1:30 PM — Discussion of confirmation procedure, timetable, team responsibilities — all team members attend

2:15 PM — Discussion of Senate Labor Committee membership and Senate confirmation issues — White House Legislative Affairs, Marshall, Woodruff, Kruse, Kessler attend

3:15 PM — Break

3:30 PM — Discussion of Bill Ivey, background and priorities as Chairman — all team members attend

Tuesday, January 20, 1998 (continued)

4:30 PM — Break

4:45 PM — Discussion of NEA organization and major issues — Lovell or Verveer if possible, Woodruff, Simon, Crary, Christensen attend

6:00 PM — End

WEDNESDAY, JANUARY 21, 1998

9:00 AM — Continuation of discussion of NEA organization and major issues — same participants

10:30 AM — Break

10:45 AM — Discussion of Media issues and possible training session for Bill Ivey — Simon, Woodruff attend

12:00 PM — Lunch

2:00 PM — Practice Q&A with Bill Ivey — all team members attend as schedules permit

3:30 PM — Break

3:45 PM — Resume practice Q&A

5:30 PM — End

THURSDAY, JANUARY 22, 1998 (ONLY IF DEEMED NECESSARY)

9:00 AM — Resume practice Q&A

STATEMENT FOR COMPLETION BY PRESIDENTIAL NOMINEES

PART I: ALL THE INFORMATION IN THIS PART WILL BE MADE PUBLIC

Name: _____
 (LAST) (FIRST) (OTHER)

Position to which nominated: _____ Date of nomination: _____

Date of birth: _____ Place of birth: _____
(DAY) (MONTH) (YEAR)

Marital status: _____ Full name of spouse: _____

Name and ages
of children: _____

[illegible]

Honors and awards: List below all scholarships, fellowships, honorary degrees, military medals, honorary society memberships, and any other special recognitions for outstanding service or achievement.

Memberships:

List below all memberships and offices held in professional, fraternal, business, scholarly, civic, charitable and other organizations for the last five years and any other prior memberships or offices you consider relevant.

[illegible]

Employment record:

List below all positions held since college, including the title or description of job, name of employer, location of work, and dates of inclusive employment.

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Government
experience:

List any advisory, consultative, honorary or other part-time service or positions with Federal, State, or local governments other than those listed above.

Published
writings:

List the titles, publishers and dates of books, articles, reports or other published materials you have written.

Political
affiliations
and activities:

List all memberships and offices held in or financial contributions and services rendered to all political parties or election committees during the last five years.

Future employment
relationships:

1. Indicate whether you will sever all connections with your present employer, business firm, association or organization if you are confirmed by the Senate.

2. State whether you have any plans after completing government service to resume employment, affiliation or practice with your previous employer, business firm, association or organization.

3. Has a commitment been made to you for employment after you leave Federal service?

4. Do you intend to serve the full term for which you have been appointed or until the next Presidential election, whichever is applicable?

Potential conflicts
of interest:

1. Describe any financial arrangements, deferred compensation agreements or other continuing financial, business or professional dealings with business associates, clients or customers who will be affected by policies which you will influence in the position to which you have been nominated.

2. List any investments, obligations, liabilities, or other financial relationships which constitute potential conflicts of interest with the position to which you have been nominated.

3. Describe any business relationship, dealing or financial transaction which you have had during the last five years whether for yourself, on behalf of a client, or acting as an agent, that constitutes a potential conflict of interest with the position to which you have been nominated.

4. List any lobbying activity during the past 10 years in which you have engaged for the purpose of directly or indirectly influencing the passage, defeat or modification of any Federal legislation or of affecting the administration and execution of Federal law or policy.

5. Explain how you will resolve any potential conflict of interest that may be disclosed by your responses to the above items.

PART II: INFORMATION IN THIS PART WILL BE DISCLOSED WHEN THE COMMITTEE DETERMINES THAT IT BEARS DIRECTLY ON YOUR QUALIFICATIONS TO HOLD THE POSITION TO WHICH YOU HAVE BEEN NOMINATED

FINANCIAL STATEMENT

NET WORTH

Provide a complete, current financial net worth statement which itemizes in detail all assets (including bank accounts, real estate, securities, trusts, investments, and other financial holdings) all liabilities (including debts, mortgages, loans, and other financial obligations) of yourself, your spouse, and other immediate family members of your household.

ASSETS			LIABILITIES		
Cash on hand and in banks			Notes payable to banks—secured		
U.S. Government securities—add schedule			Notes payable to banks—unsecured		
Listed securities—add schedule			Notes payable to relatives		
Unlisted securities—add schedule			Notes payable to others		
Accounts and notes receivable:			Accounts and bills due		
Due from relatives and friends			Unpaid income tax		
Due from others			Other unpaid tax and interest		
Doubtful			Real estate mortgages payable—add schedule		
Real estate owned—add schedule			Chattel mortgages and other liens payable		
Real estate mortgages receivable			Other debts—itemize:		
Autos and other personal property					
Cash value—life insurance					
Other assets—itemize:					
Total assets			Total liabilities		
			Net worth		
			Total liabilities and net worth		
CONTINGENT LIABILITIES			GENERAL INFORMATION		
As endorser, comaker or guarantor			Are any assets pledged? (Add schedule.)		
On leases or contracts			Are you defendant in any suits or legal actions?		
Legal Claims			Have you ever taken bankruptcy?		
Provision for Federal Income Tax					
Other special debt					

SOURCES OF INCOME LAST 3 YEARS

1. List sources and amounts of all income received during the last 3 years, including all salaries, fees, dividends, interest, gifts, rents, royalties, patents, honoraria, and other items exceeding \$500 or more. (If you prefer to do so, copies of U.S. income tax returns for these years may be substituted here, but their submission is not required.)

	19.....	19.....	19.....
Salary			
Fees, royalties			
Dividends			
Interest			
Gifts			
Rents			
Other—exceeding \$500			
Total			

2. List sources, amounts and dates of all anticipated receipts from deferred income arrangements, stock options, uncompleted contracts and other future benefits which you expect to derive from previous business relationships, professional services and firm memberships or from former employers, clients, and customers.

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Affiliations:

List the names of all corporations, companies, firms, or other business enterprises, partnerships, nonprofit organizations, and educational or other institutions:

- with which you are now connected as an employee, officer, owner, director, trustee, partner, advisor, attorney, or consultant. Any listed relationship or affiliation that you wish to continue during the term of your appointment should be noted with an asterisk.
- in which you have any financial interest through the ownership of stocks, stock options, bonds, partnership interests, or other securities, which you wish to retain during your period of government service should be noted with an asterisk.

Personal Data:

1. Have your tax returns been the subject of any audit or investigation or inquiry at any time by Federal, State or local authorities, which resulted in a tax lien or other collection procedure?

2. Have you ever been convicted for violation of any Federal, State, county or municipal law, regulation or ordinance? If so, please give full details (do not include traffic violations for which a fine of \$100 or less was imposed).

3. Are you currently under Federal, State, or local investigation of you for a possible violation of a criminal statute? If so, please provide full details.

4. Have you ever been disciplined or cited for a breach of ethics or unprofessional conduct by, or are you currently the subject of a formal complaint procedure in any court, administrative agency, professional association, disciplinary committee, or other professional group? If so, please give full details.

5. Have you ever been involved in civil litigation, or administrative, regulatory or legislative investigation of any kind, either as plaintiff, defendant, respondent, witness or party in interest, which may have a material effect on the position for which you are being considered?

AFFIDAVIT

) ss

being duly sworn, hereby states that he/she has read and signed the foregoing Financial Statement and that the information provided therein is, to the best of his/her knowledge and belief, current, accurate, and complete.

Subscribe and sworn before me this day of . 19 _____

Notary Public