

PHOTOCOPY
PRESERVATION

file NEA



**A national
grassroots and
advocacy campaign
in support of federal
funding for the arts
and arts education
in America.**

Arts Advocacy Day

MARCH 16, 1999

Americans for the Arts is pleased to host **Arts Advocacy Day 1999** a national conference and grassroots effort in support of federal funding for the arts, humanities and arts education. Americans for the Arts is joined in this initiative by dozens of **National Co-Sponsors** representing the arts, business, civic and education communities. **They are:**

Actors' Equity Association
Alliance for the Arts
Alliance for Young Artists and Writers, Inc.
American Arts Alliance
American Association of Museums
American Federation of Arts
American Federation of Musicians
American Institute for Conservation of Historic &
Artistic Works
American Institute of Graphic Arts
American Music Therapy Association
American Symphony Orchestra League
Americans for the Arts
Art Dealers Association of America
Art Table, Inc.
Arts & Business Council, Inc.
Arts Education Partnership
Association of American Publishers, Inc.
Association of Art Museum Directors
Association of Arts Administration Educators

Association of Independent Colleges of Art & Design
Association of Independent Video & Film, Inc.
Association of Performing Arts Presenters
College Art Association
Council of Literary Magazines and Presses
Dance/USA
Dramatists Guild
Educational Theatre Association
Folk Alliance
Grantmakers in the Arts
International Council of Fine Arts Deans
League of American Theatres and Producers
Literary Network
Media Alliance
MENC: The National Assoc. for Music Education
Mid-Atlantic Arts Foundation
Music Teachers National Association
NAMM: The International Music Products Assoc.
National Academy of Recording Arts & Sciences, Inc.
National Assembly of State Arts Agencies

National Association of Artists' Organizations
National Guild of Community Schools of the Arts
National Humanities Alliance
National Music Council
New York Artist's Equity
New York Foundation for the Arts
OPERA America
People for the American Way
Recording Industry Association of America
Screen Actors Guild
Southern Arts Federation
State Arts Advocacy League of America
The Creative Coalition
Theatre Communications Group
Theatre Development Fund
United Scenic Artists
United States Conference of Mayors
Very Special Arts
VH1 Save the Music
Young Audiences, Inc.

FEDERAL SUPPORT FOR THE ARTS: NEA

Making the Case to Congress

Background

Advocates for federal support of the arts scored important victories in Congress last year, defeating efforts in both the House and Senate at completely eliminating funds for the **National Endowment for the Arts (NEA)**. While funding for the NEA at \$98 million for FY99 was set by Congress at the same level as the year before, the size of the winning vote in the House of Representatives in particular -- 253-173 favoring continued federal arts funding -- demonstrated bipartisan support for the arts on Capitol Hill and new strength in the NEA's political fortune.

In past years, advocates have worked hard to deliver the message that the American public favors spending federal tax dollars in support of the arts, and that the American public rejects the claims of groups arguing that the NEA is intolerable and should be abolished. Clearly, Congress has listened. At the same time, the NEA has responded to public and congressional concerns about accountability with some important administrative changes.

Grantees' reporting requirements were tightened, and final grant payment is contingent upon approval of an interim report. NEA underwent a structural reorganization, eliminating individual arts discipline programs and replacing them with four interdisciplinary funding categories. States received an increase in their state block grant formula to 40% of NEA funds. Grants were eliminated to arts organizations for seasonal support or for subgranting in nearly every category, and for direct funding to most individual artists. The size of the National Council on the Arts was reduced from 26 to 20, with six of these positions held by Congress.

The strong bipartisan congressional support for the NEA is joined by the President's firm backing for the agency, evidenced by a new initiative proposed by the arts endowment, responsive to the public's interest in support for the arts. For FY2000, President Clinton has requested an unprecedented increase in support for the NEA at a level of \$150 million, the highest percentage increase ever proposed by this administration, signaling a confidence in the agency and high regard for the role of the arts in the lives of all Americans.

The new initiative proposed by the NEA — called **Challenge America** — will use federal dollars to address three broad goals: 1.) Protect and share America's living cultural heritage; 2.) Enhance American creativity; and 3.) Strengthen American families, communities and our nation through the arts.

Action Needed

We urge Congress to support the President's budget request of \$150 million for FY2000; including \$50 million for the new Challenge America initiative to use the strength of the arts to enhance America's families and communities. This new goal-oriented program, building on NEA support for our nation's cultural institutions and artistic experiences, will target new NEA funding at: arts education, youth-at-risk; cultural preservation; community arts partnerships; and improved access to the arts for all Americans.

Talking Points

1. The federal government, in partnership with state and local governments, private business and the nonprofit sector, provides the infrastructure of support for the arts which is critical to the economic vitality of state and local communities and to our nation's cultural well-being.
2. The NEA broadens public access to the arts for all Americans to participate in and enjoy, in order to improve the quality of life of our children and families.
3. The NEA is a great investment in the economic growth of every community in the country. The nonprofit arts industry alone generates \$36.8 billion annually in economic activity, supports 1.3 million jobs, and returns \$3.4 billion to the federal government in income taxes.
4. The arts attract new tourism dollars. Public support of cultural tourism plays a critical role in community revitalization as well as the economic surge in tourism - one of the fastest growing economic markets in the country today.
5. The NEA supports lifelong learning in the arts through a wide range of projects, including: educational programs for adults, collaborations between state arts agencies and state education agencies, and partnerships between arts institutions and educators.
6. Federal funding for the arts is critical to leveraging private funding - NEA requires grant recipients to match all federal grants up to four to one. Private support cannot replace the role of government cultural funding.
7. America's creative industries are our nation's leading export with over \$60 billion annually in overseas sales, including the output of artists and other creative workers in publishing, audiovisual, music and recording and entertainment businesses.
8. According to 1990 U.S. census, artists' occupations in the workforce exceeded the growth rate of the overall labor force.

FEDERAL SUPPORT FOR THE HUMANITIES: NEH

Making the Case to Congress

Background

The National Endowment for the Humanities (NEH) is the major federal agency concerned with the development and support of scholarship and other humanities activities. Although the vast majority of support for humanities activities is provided by universities, state and local governments, and other private sources, the federal government through NEH provides an important national focus for advancing the nation's educational and cultural life. Scholarly, educational, and public activities supported by NEH include work in: languages, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archaeology; comparative religion; ethics; the history, criticism, and theory of the arts; and those aspects of the social sciences which have humanistic content and employ humanistic methods.

NEH is funded at \$110.7 in the present fiscal year (FY-1999). Although the agency has been operating at sharply reduced funding levels in recent years, the agency remains the largest funder of humanities activities in the United States. With funding tight, the agency supports the most significant national projects in education, preservation, research, and public humanities. In addition, there is a network of 56 state humanities councils which carry humanities programming to the farthest reaches of the nation. For FY-2000, the administration is requesting \$000 million for NEH. The agency is led by William Ferris, an anthropologist and folklorist, well-known as the founding director of the Center for the Study of Southern Culture at the University of Mississippi. The requested new funding will allow expanded support for state councils, new technology initiatives, the American Legacy Editions initiative, which funds projects that collect, edit, and publish editions of the papers of U.S. presidents and other major historical and literary figures.

Action Needed

We urge Congress to support the President's budget request of \$150 million for FY'2000 and to vote for long-term, continued funding for NEH. We further urge Congress to oppose further funding cuts.

Talking Points

1. The humanities are essential to a democracy. The humanities have both a personal and civic dimension. They bring meaning to the life of individuals and help define self. They make possible shared reflection, communication, and participation upon which a democratic society depends. They are the basis for reasoned civic discourse and are centrally concerned with the relationship of the individual and the community. [Merrill Peterson, 1988]
2. The federal support for the humanities has historically received bipartisan support in Congress from the creators more than 30 years ago to the present. Since 1965, every president has said that the humanities play an essential role in American life and are worthy of federal support.
3. A small investment in the humanities produces big benefits. NEH provides seed money in support of high quality projects and programs throughout the nation that help million of Americans expand their knowledge of the world and its cultural riches; the exploration of the human condition, and the record of the human condition. Most NEH grants provide leverage for private support.
4. Scholarship is the backbone of the humanities enterprise. NEH facilitates the flow of scholarship to the public through the traditional books, articles, but also through projects improving education, educational television and other media, and programming in museums, libraries, add state humanities councils. Ken Burns's THE CIVIL WAR television series was supported by NEH.
5. NEH is in the forefront in the preservation of our historical and cultural heritage, from a 20-year effort to film crumbling books ("brittle books") to programs to assist museums stabilize material culture collections.
6. NEH encourages use of technology in humanities research and education. Long a leader in use of new technologies, NEH helps schools and teachers to incorporate new technologies such as CD-ROMs and the Internet into classrooms.
7. NEH strengthens education in schools and colleges. NEH seminars and institutes are the catalyst for revitalized teachers for tens of thousands of students each year.

FEDERAL SUPPORT FOR MUSEUMS: OMS

Making the Case to Congress

Background

The **Office of Museum Services (OMS)** is responsible for museum programs within the Institute of Museum and Library Services (IMLS), an independent Federal agency, which aims to increase and improve museum services. America's 8,000 museums attract over 865 million visits annually — from families, children and individuals — who seek enriched learning resources. The OMS supports all types of museums, including art, history, science, children's, specialized institutions, and living collections such as zoos and aquariums.

In September 1996, the President signed legislation authorizing the IMLS through 2002, consolidating federal support for museums formerly administered by the Institute of Museum Services (IMS) and for public libraries formerly administered by the Department of Education. (IMLS funding for museums comes from the Interior Appropriations Subcommittee; for libraries, from the Labor/HHS/Education Appropriations Subcommittee.)

In FY'99, the Office of Museum Services was funded at \$23.4 million with the Office of Library Services (OLS) at \$166.2 million. For FY'2000, the President has requested \$34 million for the OMS and \$154 million for the OLS. The museum services part of the IMLS has suffered substantial budget cuts in recent years. As recently as FY95, its budget was \$28.7 million.

Action Needed

We urge Congress to support at least the President's budget request of \$34 million for FY'2000 and to vote for long-term, continued funding of the Office of Museum Services. The funding ratio for general operations support has dropped dramatically to 19% because of lack of funds.

Talking Points

1. OMS reinforces museums' educational role. While museums throughout the country have individual relationships with schools, by sharing best practices through convening leaders and publishing models, OMS can create a larger framework for museum/school collaboration. For three years, OMS supported museum/school collaboration through grants, conferences, and a publication. These activities reinforce and encourage current transformations in the museum/school relationship beyond the traditional field trip into sustained, curriculum linked partnerships.
2. OMS encourages public access. One very important role for OMS is to explore how the growing use of technology can bring the rich content of museums into libraries, schools, and homes across the country.
3. OMS helps museums care for our national treasures. Although cared for at a particular site, museum collections belong to all of us and we all have a role and responsibility for their care. U.S. museums care for over 700 million objects and specimens. OMS provides incentives for museums to make long-term investments, such as conserving collections that do not easily attract private sector funding.
4. OMS levels the playing field. Many museums are located in areas where they are the only cultural resource and where significant private support is simply not available. OMS specifically targets support for these institutions, providing vital and hard-to-raise general operating support grants.
5. OMS encourages excellence and leverages state, local, and private funds. National competition is a catalyst for excellence and improves museum service nationwide. Federal leadership helps disseminate models and puts a spotlight on the remarkable resources that museums bring to education and to communities across the United States. In addition, peer-reviewed OMS grants assure state, local, and private funders that a museum has met high national standards and is worthy of their additional support.

FEDERAL SUPPORT FOR ARTS EDUCATION THROUGH THE U.S. DEPT OF EDUCATION

Making the Case to Congress

Background

In 1994, Congress broke new ground by including in federal law recognition of the arts as a core element of a substantive curriculum. This recognition has since opened the door for schools and community partners to access support for arts education through the various programs of the U.S. Department of Education (USED). Specialized USED programs and leadership in areas such as comprehensive school improvement, professional development for teachers, instruction in high-poverty schools, and after-school learning have strengthened education opportunities throughout the curriculum, including arts education.

Status

The U.S. Department of Education's K-12 programs are under review as the 106th Congress considers reauthorization and funding for the Elementary and Secondary Education Act (ESEA). With the strong public interest in education, ESEA legislation is a highly visible political issue. Historically, federal legislation has addressed the needs of special populations and provided valuable national leadership. However, the leadership role of federal education programs is currently in jeopardy.

While funding for the USED enjoyed an increase in FY99, programs were threatened by the Dollars to the Classroom Act, a bill that was passed in the House, but did not receive Senate consideration. The bill would have eliminated selected federal K-12 programs, replacing them with block grants to classrooms, thereby weakening federal and state accountability and the role of the federal government in support of education. This year, the principles outlined in the Dollars to the Classroom Act will remain a legislative threat, again jeopardizing many of the USED programs through which schools may seek support for arts education.

Message

As record numbers of children enter America's public schools, the federal commitment to education must be protected and strengthened. The Department of Education assists schools and communities in delivering high-quality learning opportunities in the arts for children nationwide through specialized programs and national initiatives, including the following:

- **Comprehensive School Improvement:** Reauthorization of the major components of the Goals 2000: Educate America Act is needed to continue federal support for state-designed Education Improvement Plans and affirm federal support for the arts as part of the core curriculum.
- **High-Poverty Schools:** Title I funds strengthen the learning environment for students in high-poverty schools, providing opportunities to improve achievement in all areas of learning, including the arts. Funds can be used for both student instruction and professional development for teachers.
- **Teacher Training:** The Eisenhower Professional Development program provides support for both teacher training in higher education and continuing professional development for teachers in a variety of subjects, including the arts.
- **Safe and Drug-Free Schools:** USED funds support programs that use the arts as a medium for teaching skills for drug abuse and violence prevention.
- **Afterschool Learning:** 21st Century Community Learning Centers provide safe places for after-school learning through school partnerships with community organizations.
- **Assessing Student Progress:** Results from the USED-sponsored 1997 National Assessment of Educational Progress in the Arts demonstrate that arts literacy provides the creative and communications skills necessary for today's students to succeed in tomorrow's workplace.
- **School and Community Partnerships:** The Arts Education Partnership is a national coalition of education, arts, business, philanthropic, and government organizations, convened to promote national and local standards and strategies in support of arts education.

Action

We urge Congress to approve authorization and appropriation legislation that will 1) continue the national commitment to support comprehensive school improvements that include the arts in the core curriculum 2) support increased funding for USED programs and 3) oppose efforts to replace USED programs with block grants to classrooms.

SUPPORTING ENLIGHTENED TAX POLICY FOR NONPROFIT ARTS ORGANIZATIONS

Making the Case with Your Legislators

Background

Enlightened tax policy has been critically important to the development and sustained vitality of nonprofit arts and cultural organizations. Since 1913, when the tax code was initiated, the important public purposes of these organizations were recognized by granting them tax exempt status. In 1917 the tax deduction for charitable gifts was enacted, an acknowledgment of the important educational, literary and charitable role that the nonprofit sector plays in American society. Since that time, Congress has reaffirmed the importance of nonprofit arts and cultural organizations to receive tax deductible charitable gifts. Last year Congress made permanent the full deduction for individuals to give gifts of appreciated stock to their foundations of choice.

Over the past few years, the issues of nonprofit status, the deductibility of charitable contributions, and nonprofit organization activities have been under examination, with some members of Congress supporting tax credits solely to organizations that largely restrict themselves to direct services to the poor. In addition, considerations about streamlining the current tax system continue to arise as frustrated taxpayers complain to Congress about the increasingly complex tax laws. All of these issues have major implications for arts and cultural organizations.

The nonprofit community, including arts and cultural organizations, supports legislation which (1) expands the deduction for charitable gifts to all taxpayers, so that those taxpayers who do not itemize their returns can also qualify for a deduction, and (2) enables individuals to roll over IRAs to charities without penalty.

Action Needed

We urge Congress to:

- Uphold the principle of tax exemption for arts and cultural organizations and the ability of these organizations to receive tax deductible gifts from donors.
- Support legislation which expands the deductibility of charitable gifts to nonitemizers; and which enables individuals to roll over their IRAs to charity without penalty.
- Reject proposals that only provide tax credits or deductions to a small segment of the charitable community.

Talking Points

- 1) The charitable deduction encourages people to help others, not themselves. Congress can encourage even more generosity by expanding tax deduction benefits to an even wider group of American contributors.
- 2) The tax treatment of charitable contributions can have a very significant effect on both the amount and composition of personal gifts because people give more if they can deduct their contributions. In 1996, taxpayers who intended to claim a charitable deduction on their tax return gave 2.9% of their gross income to nonprofits, compared with 0.7% for those who did not intend to claim a deduction. People at all income levels give more if they intended to itemize their deductions.
- 3) Tax proposals that limit donations to organizations that primarily serve the poor divides the charitable community into "worthy" and "less worthy" groups, and discourages efforts by nonprofits to serve a mix of people within a community. It also creates an incentive for taxpayers to shift their gifts from ineligible charities to those that are eligible for the tax credit.

1998 and 1997 Voting Records on the Arts
(U.S. House of Representatives: 105th Congress)

page 1 of 10

U.S. House Member (alpha state order)	State (alpha)	Dist.	Party	7-23-98 Pappas Amend Failed 139-285 Pro-Arts Vote = no	7-21-98 Johnson Amend Passed 253-173 Pro-Arts Vote = yes	7-15-97 Chabot Amend Failed 96-328 Pro Arts Vote=No	7-11-97 Ehlers Amend Failed 155-271 Pro Arts Vote=No	7-10-97 Rule Vote Passed 217-216 Pro Arts Vote=No
Young, Don	AK	At-Large	R	yes	no	no vote	yes	yes
Aderholt, Robert	AL	4	R	yes	no	yes	yes	yes
Bachus, Spencer	AL	6	R	yes	no	no	yes	yes
Callahan, Sonny	AL	1	R	yes	no	no	yes	yes
Cramer, Robert E.	AL	5	D	no	yes	no	no	no
Everett, Terry	AL	2	R	yes	no	no	yes	yes
Hilliard, Earl	AL	7	D	no	yes	no	no	no
Riley, Bob	AL	3	R	yes	no	yes	yes	yes
Berry, Marion	AR	1	D	no	yes	no	no	no
Dickey, Jay	AR	4	R	yes	no	no	yes	yes
Hutchinson, Asa	AR	3	R	yes	no	no	yes	yes
Snyder, Vic	AR	2	D	no	yes	no	no	no
Hayworth, J.D.	AZ	6	R	yes	no	yes	no	yes
Kolbe, Jim	AZ	5	R	no	yes	no	no	yes
Pastor, Ed	AZ	2	D	no	yes	no	no	no
Salmon, Matt	AZ	1	R	yes	no	yes	no	yes
Shadegg, John	AZ	4	R	yes	no	yes	no	yes
Stump, Bob	AZ	3	R	no	no	yes	no	yes
Becerra, Xaxier	CA	30	D	no	yes	no	no	no
Berman, Howard L.	CA	26	D	no	yes	no	no vote	no
Bilbray, Brian	CA	49	R	no	yes	no	yes	yes
Bono, Mary (as of 4/98 - Sonny Bono's seat)	CA	44	R	no	no	yes	no	yes
Brown Jr., George E.	CA	42	D	no	yes	no	no	no
Calvert, Ken	CA	43	R	yes	no	no	yes	yes
Campbell, Tom	CA	15	R	yes	no	no	no	yes
Capps, Lois (as of 3/98 - Walter Capps' seat)	CA	22	D	no	yes	no	no	no
Condit, Gary	CA	18	D	no	no	yes	no	yes
Cox, C. Christopher	CA	47	R	yes	no	yes	no	yes
Cunningham, "Duke"	CA	51	R	yes	no	yes	yes	yes
Dixon, Julian C.	CA	32	D	no	no vote	no	no	no
Dooley, Calvin	CA	20	D	no	yes	no	no	no
Doolittle, Jon	CA	4	R	yes	no	yes	no vote	yes
Dreier, David	CA	28	R	yes	no	yes	yes	yes
Eshoo, Anna	CA	14	D	no	yes	no vote	no	no
Farr, Sam	CA	17	D	no	yes	no	no vote	no
Fazio, Vic	CA	3	D	no	yes	no	no	no
Filner, Bob	CA	50	D	no	yes	no	no	no
Gallegly, Elton	CA	23	R	yes	no	no	yes	yes
Harman, Jane	CA	36	D	no	yes	no	no	no
Herger, Wally	CA	2	R	yes	no	yes	no	yes
Horn, Steve	CA	38	R	no	yes	no	yes	no
Hunter, Duncan	CA	52	R	yes	no	yes	yes	yes
Kim, Jay	CA	41	R	no	no	no	yes	yes

1998 and 1997 Voting Records on the Arts
(U.S. House of Representatives: 105th Congress)

page 2 of 10

U.S. House Member (alpha state order)	State (alpha)	Dist.	Party	7-23-98 Pappas Amend Failed 139-285 Pro-Arts Vote = no	7-21-98 Johnson Amend Passed 253-173 Pro-Arts Vote = yes	7-15-97 Chabot Amend Failed 96-328 Pro Arts Vote=No	7-11-97 Ehlers Amend Failed 155-271 Pro Arts Vote=No	7-10-97 Rule Vote Passed 217-216 Pro Arts Vote=No
Lantos, Tom	CA	12	D	no	yes	no	no	no
Lee, Barbara (as of 4/98 - Ron Dellums' seat)	CA	9	D	no	yes	no	no	no
Lewis, Jerry	CA	40	R	no	yes	no	yes	yes
Loftgren, Zoe	CA	16	D	no	yes	no	no	no
Martinez, Matthew G.	CA	31	D	no	yes	no	no	no
Matsui, Robert T.	CA	5	D	no	yes	no	no	no
McKeon, Howard "Buck"	CA	25	R	no	no	yes	yes	yes
Millender-McDonald, Juanita	CA	37	D	no	yes	no	no	no
Miller, George	CA	7	D	no	yes	no	no	no
Packard, Ron	CA	48	R	yes	no	no	yes	yes
Pelosi, Nancy	CA	8	D	no	yes	no	no	no
Pombo, Richard	CA	11	R	yes	no	yes	yes	yes
Radanovich, George P.	CA	19	R	no	no	yes	yes	yes
Riggs, Frank	CA	1	R	yes	no	no	no	yes
Rogan, Jim	CA	27	R	yes	no	yes	yes	yes
Rohrabacher, Dana	CA	45	R	yes	no	yes	yes	yes
Roybal-Allard, Lucille	CA	33	D	no	yes	no	no	no
Royce, Edward	CA	39	R	yes	no	yes	yes	yes
Sanchez, Loretta	CA	46	D	no	yes	no	no	no
Sherman, Brad	CA	24	D	no	yes	no	no	no
Stark, Pete	CA	13	D	no	yes	no	no	no
Tauscher, Ellen	CA	10	D	no	yes	no	no	no
Thomas, Bill	CA	21	R	yes	no	no	yes	yes
Torres, Esteban Edward	CA	34	D	no	yes	no	no	no
Waters, Maxine	CA	35	D	no	yes	no	no	no
Waxman, Henry A.	CA	29	D	no	yes	no	no	no
Woolsey, Lynn	CA	6	D	no	yes	no vote	no	no
DeGette, Diana	CO	1	D	no	yes	no	no	no
Hefley, Joel	CO	5	R	yes	no	no	no	yes
McInnis, Scott	CO	3	R	no	yes	no	yes	yes
Schaefer, Dan	CO	6	R	yes	no	no	yes	yes
Schaffer, Bob	CO	4	R	yes	no	yes	no	yes
Skaggs, David E.	CO	2	D	no	yes	no	no	no
DeLauro, Rosa	CT	3	D	no	yes	no	no	no
Gejdenson, Sam	CT	2	D	no	yes	no	no	no
Johnson, Nancy L.	CT	6	R	no	yes	no	yes	yes
Kennelly, Barbara B.	CT	1	D	no	yes	no	no	no
Maloney, Jim	CT	5	D	no	yes	no	no	no
Shays, Christopher	CT	4	R	no	yes	no	yes	yes
Castle, Michael	DE	At-Large	R	no	yes	no	no	no
Bilirakis, Michael	FL	9	R	yes	no	no	yes	yes
Boyd, Allen Jr.	FL	2	D	no	yes	no	yes	no
Brown, Corrine	FL	3	D	no	yes	no vote	no	no

1998 and 1997 Voting Records on the Arts
(U.S. House of Representatives: 105th Congress)

page 3 of 10

U.S. House Member (alpha state order)	State (alpha)	Dist.	Party	7-23-98 Pappas Amend Failed 139-285 Pro-Arts Vote = no	7-21-98 Johnson Amend Passed 253-173 Pro-Arts Vote = yes	7-15-97 Chabot Amend Failed 96-328 Pro Arts Vote=No	7-11-97 Ehlers Amend Failed 155-271 Pro Arts Vote=No	7-10-97 Rule Vote Passed 217-216 Pro Arts Vote=No
Canady, Charles	FL	12	R	yes	no	yes	yes	yes
Davis, Jim	FL	11	D	no	yes	no	no	no
Deutsch, Peter	FL	20	D	no	yes	no	no	no
Diaz-Balart, Lincoln	FL	21	R	no	yes	no	yes	yes
Foley, Mark	FL	16	R	no	yes	no	no	yes
Fowler, Tillie	FL	4	R	no	yes	no	yes	yes
Goss, Porter J.	FL	14	R	yes	yes	no	yes	yes
Hastings, Alcee	FL	23	D	no	yes	no	no	no
McCollum, Bill	FL	8	R	yes	yes	no	yes	yes
Meek, Carrie	FL	17	D	no	yes	no	no	no
Mica, John	FL	7	R	no	yes	no	yes	yes
Miller, Dan	FL	13	R	yes	no	no	yes	yes
Ros-Lehtinen, Ileana	FL	18	R	no	yes	no	yes	yes
Scarborough, Joe	FL	1	R	yes	no	yes	no	yes
Shaw Jr., E. Clay	FL	22	R	no	yes	no	yes	yes
Stearns, Cliff	FL	6	R	yes	no	yes	no	yes
Thurman, Karen	FL	5	D	no	yes	no	no	no
Weldon, David	FL	15	R	yes	no	yes	yes	yes
Wexler, Robert	FL	19	D	no	yes	no	no	no
Young, C.W. Bill	FL	10	R	no vote	no vote	no	yes	yes
Barr, Bob	GA	7	R	yes	no	yes	no	yes
Bishop, Sanford	GA	2	D	no	yes	no	no	no
Chambliss, Saxby	GA	8	R	no	no	yes	yes	yes
Collins, Michael	GA	3	R	yes	no	yes	yes	yes
Deal, Nathan	GA	9	R	yes	no	yes	yes	yes
Gingrich, Newt	GA	6	R	no vote	no vote	no vote	yes	yes
Kingston, Jack	GA	1	R	yes	no	yes	no	yes
Lewis, John	GA	5	D	no vote	yes	no	no	no
Linder, John	GA	11	R	yes	no	yes	yes	yes
McKinney, Cynthia	GA	4	D	no	yes	no	no	no
Norwood, Charles	GA	10	R	yes	no vote	yes	yes	yes
Abercrombie, Neil	HI	1	D	no	yes	no	no	no
Mink, Patsy	HI	2	D	no	yes	no	no	no
Boswell, Leonard	IA	3	D	no	yes	no	no	no
Ganske, Greg	IA	4	R	no	yes	no	yes	yes
Latham, Tom	IA	5	R	yes	no	yes	yes	yes
Leach, Jim	IA	1	R	no	yes	no	yes	no
Nussle, Jim	IA	2	R	no	no	yes	yes	yes
Chenoweth, Helen	ID	1	R	yes	no	yes	yes	yes
Crapo, Michael	ID	2	R	yes	no	yes	yes	yes
Blagojevich, Rod	IL	5	D	no	yes	no	no	no
Costello, Jerry F.	IL	12	D	no	yes	no	no	no
Crane, Philip M.	IL	8	R	yes	no	yes	no	yes
Davis, Danny	IL	7	D	no	yes	no	no	no

1998 and 1997 Voting Records on the Arts
(U.S. House of Representatives: 105th Congress)

page 4 of 10

U.S. House Member (alpha state order)	State (alpha)	Dist.	Party	7-23-98 Pappas Amend Failed 139-285 Pro-Arts Vote = no	7-21-98 Johnson Amend Passed 253-173 Pro-Arts Vote = yes	7-15-97 Chabot Amend Failed 96-328 Pro Arts Vote=No	7-11-97 Ehlers Amend Failed 155-271 Pro Arts Vote=No	7-10-97 Rule Vote Passed 217-216 Pro Arts Vote=No
Evans, Lane	IL	17	D	no	yes	no	no	no
Ewing, Thomas	IL	15	R	no	no	no	yes	yes
Fawell, Harris W.	IL	13	R	no	yes	no	yes	yes
Gutierrez, Luis	IL	4	D	no	yes	no	no	no
Hastert, J. Dennis	IL	14	R	no	no	yes	yes	yes
Hyde, Henry J.	IL	6	R	yes	no	yes	yes	yes
Jackson Jr., Jesse	IL	2	D	no	yes	no	no	no
LaHood, Ray	IL	18	R	no	yes	no	yes	yes
Lipinski, William O.	IL	3	D	no	yes	no	yes	no
Manzullo, Donald	IL	16	R	yes	no	yes	no	yes
Porter, John Edward	IL	10	R	no	yes	no	yes	yes
Poshard, Glenn	IL	19	D	no	yes	no	no	no
Rush, Bobby	IL	1	D	no	yes	no	no	no
Shimkus, John	IL	20	R	yes	no	no	yes	yes
Weller, Jerry	IL	11	R	yes	no	no	yes	yes
Yates, Sidney R.	IL	9	D	no	yes	no	no	no
Burton, Dan	IN	6	R	yes	no	yes	no	yes
Buyer, Steve	IN	5	R	yes	no	yes	yes	yes
Carson, Julia	IN	10	D	no	yes	no	no	no
Hamilton, Lee H.	IN	9	D	no	yes	no	no	no
Hostettler, John N.	IN	8	R	no	no	yes	no	yes
McIntosh, David	IN	2	R	yes	no	yes	no	yes
Pease, Edward	IN	7	R	no	no	yes	yes	yes
Roemer, Tim J.	IN	3	D	no	yes	no	no	no
Souder, Mark Edward	IN	4	R	yes	no	yes	no	yes
Visclosky, Peter J.	IN	1	D	no	yes	no	no	no
Moran, Jerry	KS	1	R	yes	no	no	yes	yes
Ryun, Jim	KS	2	R	yes	no	yes	no	yes
Snowbarger, Vince	KS	3	R	yes	no	no	yes	yes
Tiahrt, Todd	KS	4	R	yes	no	yes	no	yes
Baesler, Scotty	KY	6	D	no	yes	no	no	no
Bunning, Jim	KY	4	R	no	no	no	yes	yes
Lewis, Ron	KY	2	R	no	no	no	yes	yes
Northup, Anne	KY	3	R	yes	no	no	yes	yes
Rogers, Harold	KY	5	R	yes	no	no	yes	yes
Whitfield, Edward	KY	1	R	no	no	no	yes	yes
Baker, Richard H.	LA	6	R	no	no	no	yes	yes
Cooksey, John	LA	5	R	yes	no	no	no	yes
Jefferson, William J.	LA	2	D	no	yes	no	no	no
John, Chris	LA	7	D	no	no vote	no	no	no
Livingston, Bob	LA	1	R	yes	no	no	no	yes
McCrery, Jim	LA	4	R	no	no	no	no	yes
Tauzin, W.J.	LA	3	R	no	no	no	no	yes
Delahunt, Wm.	MA	10	D	no	yes	no	no	no

1998 and 1997 Voting Records on the Arts
(U.S. House of Representatives: 105th Congress)

page 5 of 10

U.S. House Member (alpha state order)	State (alpha)	Dist.	Party	7-23-98 Pappas Amend Failed 139-285 Pro-Arts Vote = no	7-21-98 Johnson Amend Passed 253-173 Pro-Arts Vote = yes	7-15-97 Chabot Amend Failed 96-328 Pro Arts Vote=No	7-11-97 Ehlers Amend Failed 155-271 Pro Arts Vote=No	7-10-97 Rule Vote Passed 217-216 Pro Arts Vote=No
Frank, Barney	MA	4	D	no	yes	no	no	no
Kennedy, Joseph P. II	MA	8	D	no	yes	no	no	no
Markey, Edward J.	MA	7	D	no vote	yes	no	no	no
McGovern, Jim	MA	3	D	no	yes	no	no	no
Meehan, Marty	MA	5	D	no	yes	no	no	no
Moakley, Joe	MA	9	D	no	yes	no	no	no
Neal, Richard E.	MA	2	D	no	yes	no	no	no
Olver, John W.	MA	1	D	no	yes	no	no	no
Tiemey, John	MA	6	D	no	yes	no	no	no
Bartlett, Roscoe	MD	6	R	yes	yes	yes	no	yes
Cardin, Benjamin L.	MD	3	D	no	yes	no	no	no
Cummings, Elijah	MD	7	D	no	yes	no	no	no
Ehrlich, Robert	MD	2	R	yes	no	yes	yes	yes
Gilchrest, Wayne	MD	1	R	no	yes	no	yes	yes
Hoyer, Steny H.	MD	5	D	no	yes	no	no	no
Morella, Constance A.	MD	8	R	no	yes	no	no	no
Wynn, Albert	MD	4	D	no	yes	no	no	no
Allen, Tom	ME	1	D	no	yes	no	no	no
Baldacci, John	ME	2	D	no	yes	no	no	no
Barcia, James	MI	5	D	no	yes	no	no	no
Bonior, David E.	MI	10	D	no	yes	no	no vote	no
Camp, Dave	MI	4	R	yes	no	no	yes	yes
Conyers, John, Jr.	MI	14	D	no vote	yes	no vote	no	no
Dingell, John D.	MI	16	D	no	yes	no	no	no
Ehlers, Vernon	MI	3	R	no	yes	no	yes	yes
Hoekstra, Peter	MI	2	R	yes	no	no	yes	yes
Kildee, Dale E.	MI	9	D	no	yes	no	no	no
Kilpatrick, C. "Cheeks"	MI	15	D	no	yes	no	no	no
Knollenberg, Joseph	MI	11	R	yes	no	no	yes	yes
Levin, Sander M.	MI	12	D	no	yes	no	no	no
Rivers, Lynn	MI	13	D	no	yes	no	no	no
Smith, Nick	MI	7	R	no	yes	no	yes	yes
Stabenow, Debbie	MI	8	D	no	yes	no	no	no
Stupak, Bart	MI	1	D	no	yes	no	no	no
Upton, Frederick S.	MI	6	R	no	yes	no	yes	yes
Gutnecht, Gil	MN	1	R	yes	no	yes	yes	yes
Luther, Bill	MN	6	D	no	yes	no	no	no
Minge, David	MN	2	D	no	yes	no	no	no
Oberstar, James L.	MN	8	D	no	yes	no	no	no
Peterson, Collin	MN	7	D	no	yes	no	no	no
Ramstad, Jim	MN	3	R	no	yes	no	no	no
Sabo, Martin Olav	MN	5	D	no	yes	no	no	no
Vento, Bruce F.	MN	4	D	no	yes	no	no	no
Blunt, Roy	MO	7	R	yes	no	no	yes	yes

1998 and 1997 Voting Records on the Arts
(U.S. House of Representatives: 105th Congress)

page 6 of 10

U.S. House Member (alpha state order)	State (alpha)	Dist.	Party	7-23-98 Pappas Amend Failed 139-285 Pro-Arts Vote = no	7-21-98 Johnson Amend Passed 253-173 Pro-Arts Vote = yes	7-15-97 Chabot Amend Failed 96-328 Pro Arts Vote=No	7-11-97 Ehlers Amend Failed 155-271 Pro Arts Vote=No	7-10-97 Rule Vote Passed 217-216 Pro Arts Vote=No
Clay, William	MO	1	D	no	yes	no	no	no
Danner, Pat	MO	6	D	no	yes	no	no	no
Emerson, JoAnn	MO	8	R	yes	no	yes	no	yes
Gephardt, Richard A.	MO	3	D	no	yes	no vote	no	no
Hulshof, Kenny	MO	9	R	yes	no	no	no	yes
McCarthy, Karen	MO	5	D	no	yes	no	no	no
Skelton, Ike	MO	4	D	yes	no	no	yes	no
Talent, James	MO	2	R	yes	no	yes	no	yes
Parker, Mike	MS	4	R	no vote	no	no	yes	yes
Pickering, Charles	MS	3	R	yes	no	no	yes	yes
Taylor, Gene	MS	5	D	yes	no	yes	no	yes
Thompson, Bennie	MS	2	D	no	yes	no	no	no
Wicker, Roger	MS	1	R	yes	no	no	yes	yes
Hill, Rick	MT	At-Large	R	yes	no	no	yes	yes
Ballenger, Cass	NC	10	R	no	yes	no	yes	yes
Burr, Richard M.	NC	5	R	yes	no	no	yes	yes
Clayton, Eva	NC	1	D	no	yes	no	no	no
Coble, Howard	NC	6	R	yes	no	yes	yes	yes
Etheridge, Bob	NC	2	D	no	yes	no	no	no
Hefner, W. G.	NC	8	D	no	yes	no	no	no
Jones, Walter, Jr.	NC	3	R	yes	no	yes	no	yes
McIntyre, Mike	NC	7	D	no	yes	no	no	no
Myrick, Sue	NC	9	R	yes	no	yes	no	yes
Price, David	NC	4	D	no	yes	no	no	no
Taylor, Charles H.	NC	11	R	no vote	no	yes	yes	yes
Watt, Melvin	NC	12	D	no	yes	no	no	no
Pomeroy, Earl	ND	At-Large	D	no	yes	no	no	no
Barrett, Bill	NE	3	R	yes	no	no	yes	yes
Bereuter, Doug	NE	1	R	no	yes	no	yes	yes
Christensen, Jon	NE	2	R	yes	no	yes	yes	yes
Bass, Charles	NH	2	R	no	yes	no	yes	yes
Sununu, John	NH	1	R	no	yes	no	yes	yes
Andrews, Robert E.	NJ	1	D	no	yes	no	no	no
Franks, Bob	NJ	7	R	no	yes	no	no	no
Frelinghuysen, Rodney	NJ	11	R	no	yes	no	no	yes
LoBiondo, Frank A.	NJ	2	R	no	yes	no	no	no
Menendez, Robert	NJ	13	D	no	yes	no	no	no
Pallone, Frank, Jr.	NJ	6	D	no	yes	no	no	no
Pappas, Mike	NJ	12	R	yes	no	no	yes	yes
Pascrell, William	NJ	8	D	no	yes	no	no	no
Payne, Donald M.	NJ	10	D	no	yes	no	no	no
Rothman, Steven	NJ	9	D	no	yes	no	no	no
Roukema, Marge	NJ	5	R	no	yes	no	no	no
Saxton, Jim	NJ	3	R	no	yes	no	no	no

1998 and 1997 Voting Records on the Arts
(U.S. House of Representatives: 105th Congress)

page 7 of 10

U.S. House Member (alpha state order)	State (alpha)	Dist.	Party	7-23-98 Pappas Amend Failed 139-285 Pro-Arts Vote = no	7-21-98 Johnson Amend Passed 253-173 Pro-Arts Vote = yes	7-15-97 Chabot Amend Failed 96-328 Pro Arts Vote=No	7-11-97 Ehlers Amend Failed 155-271 Pro Arts Vote=No	7-10-97 Rule Vote Passed 217-216 Pro Arts Vote=No
Smith, Christopher H.	NJ	4	R	yes	no	no	yes	yes
Redmond, Bill	NM	3	R	no	no	no	yes	yes
Skeen, Joe	NM	2	R	no	yes	no	yes	yes
Wilson, Heather <i>(as of 3/98 - Steve Schiff's seat)</i>	NM	1	R	no	no	no vote	no vote	no vote
Ensign, John	NV	1	R	yes	no	no	yes	yes
Gibbons, James	NV	2	R	no	no	no	yes	yes
Ackerman, Gary L.	NY	5	D	no	yes	no	no	no
Boehlert, Sherwood L.	NY	23	R	no	yes	no	no	yes
Engel, Eliot	NY	17	D	no	yes	no	no	no
Forbes, Michael	NY	1	R	no	yes	no	no	no
Fossella, Vito <i>(as of 1/98 - Susan Molinari's seat)</i>	NY	13	R	yes	no	no	no vote	yes
Gilman, Benjamin A.	NY	20	R	no	yes	no	no	yes
Hinchey, Maurice	NY	26	D	no	yes	no	no	no
Houghton, Amo	NY	31	R	no	yes	no	no	no
Kelly, Sue W.	NY	19	R	no	yes	no	no	no
King, Peter	NY	3	R	yes	no	yes	no	yes
LaFalce, John J.	NY	29	D	no	yes	no vote	no	no
Lazio, Rick	NY	2	R	no	yes	no	no	no
Lowey, Nita M.	NY	18	D	no	yes	no	no	no
Maloney, Carolyn	NY	14	D	no	yes	no	no	no
Manton, Thomas J.	NY	7	D	no	yes	no	no	no
McCarthy, Carolyn	NY	4	D	no	yes	no	no	no
McHugh, John	NY	24	R	no	yes	no	yes	yes
McNulty, Michael R.	NY	21	D	no	no vote	no	no	no
Meeks, Gregory <i>(as of 3/98 - Floyd Flake's seat)</i>	NY	6	D	no	yes	no	no	no
Nadler, Jerrold	NY	8	D	no	yes	no	no	no
Owens, Major R.	NY	11	D	no	yes	no	no	no
Paxon, Bill	NY	27	R	yes	no	yes	yes	yes
Quinn, Jack	NY	30	R	no	yes	no	no	no
Rangel, Charles B.	NY	15	D	no	yes	no	no	no
Schumer, Charles E.	NY	9	D	no	yes	no	no	no
Serrano, Jose	NY	16	D	no vote	yes	no	no	no
Slaughter, Louise	NY	28	D	no	yes	no	no vote	no vote
Solomon, Gerald	NY	22	R	yes	no	yes	yes	yes
Towns, Edolphus	NY	10	D	no	yes	no	no	no
Velazquez, Nydia	NY	12	D	no	yes	no	no	no
Walsh, James T.	NY	25	R	no	yes	no	no	yes
Boehner, John A.	OH	8	R	yes	no	yes	yes	yes
Brown, Sherrod	OH	13	D	no	yes	no	no	no
Chabot, Steve	OH	1	R	yes	no	yes	no	yes
Gillmor, Paul E.	OH	5	R	no	yes	no	yes	yes
Hall, Tony P.	OH	3	D	no	yes	no	no	no

1998 and 1997 Voting Records on the Arts
(U.S. House of Representatives: 105th Congress)

page 8 of 10

U.S. House Member (alpha state order)	State (alpha)	Dist.	Party	7-23-98 Pappas Amend Failed 139-285 Pro-Arts Vote = no	7-21-98 Johnson Amend Passed 253-173 Pro-Arts Vote = yes	7-15-97 Chabot Amend Failed 96-328 Pro Arts Vote = No	7-11-97 Ehlers Amend Failed 155-271 Pro Arts Vote = No	7-10-97 Rule Vote Passed 217-216 Pro Arts Vote = No
Hobson, David	OH	7	R	yes	no	no	yes	yes
Kaptur, Marcy	OH	9	D	no	yes	no	no	no
Kasich, John R.	OH	12	R	yes	no	yes	no	yes
Kucinich, Dennis	OH	10	D	no	yes	no	no	no
LaTourette, Steven C.	OH	19	R	no	yes	no	no	yes
Ney, Bob	OH	18	R	yes	no	no	yes	yes
Oxley, Michael G.	OH	4	R	no	no	no	yes	yes
Portman, Rob	OH	2	R	no	no	no	yes	yes
Pryce, Deborah	OH	15	R	no	no	no	yes	yes
Regula, Ralph	OH	16	R	no	yes	no	yes	yes
Sawyer, Thomas C.	OH	14	D	no	yes	no	no	no
Stokes, Louis	OH	11	D	no	yes	no	no	no
Strickland, Ted	OH	6	D	no	yes	no	no	no
Traficant, James	OH	17	D	no	yes	no	yes	yes
Coburn, Tom	OK	2	R	yes	no	yes	yes	yes
Istock, Ernest Jim	OK	5	R	yes	no	yes	no	yes
Largent, Steve	OK	1	R	no	no	yes	yes	yes
Lucas, Frank	OK	6	R	no	no	no	yes	yes
Watkins, Wes	OK	3	R	no	no	no	yes	yes
Watts, J.C.	OK	4	R	no	no	no	yes	yes
Blumenauer, Earl	OR	3	D	no	yes	no	no	no
DeFazio, Peter A.	OR	4	D	no	yes	no	no	no
Furse, Elizabeth	OR	1	D	no	yes	no	no	no
Hooley, Darlene	OR	5	D	no	yes	no	no	no
Smith, Bob	OR	2	R	no	no	no	yes	yes
Borski, Robert A.	PA	3	D	no	yes	no	no	no
Brady, Robert (as of 3/98 - Tom Foglietta's seat)	PA	1	D	no vote	yes	no	no	no
Coyne, William J.	PA	14	D	no	yes	no	no	no
Doyle, Michael	PA	18	D	no	yes	no	no	no
English, Philip S.	PA	21	R	no	yes	no	yes	yes
Fattah, Chaka	PA	2	D	no	yes	no	no	no
Fox, Jon D.	PA	13	R	no	yes	no	no	yes
Gekas, George W.	PA	17	R	yes	no	yes	yes	yes
Gooding, William F.	PA	19	R	yes	no	yes	yes	yes
Greenwood, Jim	PA	8	R	no	yes	no	no	yes
Holden, Tim	PA	6	D	no	yes	no	no	no
Kanjorski, Paul E.	PA	11	D	no	yes	no	no	no
Klink, Ron	PA	4	D	no	yes	no	no	no
Mascara, Frank R.	PA	20	D	no	yes	no	no	no
McDade, Joseph M.	PA	10	R	no	no vote	no	yes	yes
McHale, Paul	PA	15	D	no	yes	no	no	no
Murtha, John P.	PA	12	D	no	yes	no	no	no
Peterson, John	PA	5	R	yes	no	no	no	yes

1998 and 1997 Voting Records on the Arts
(U.S. House of Representatives: 105th Congress)

page 9 of 10

U.S. House Member (alpha state order)	State (alpha)	Dist.	Party	7-23-98 Pappas Amend Failed 139-285 Pro-Arts Vote = no	7-21-98 Johnson Amend Passed 253-173 Pro-Arts Vote = yes	7-15-97 Chabot Amend Failed 96-328 Pro Arts Vote=No	7-11-97 Ehlers Amend Failed 155-271 Pro Arts Vote=No	7-10-97 Rule Vote Passed 217-216 Pro Arts Vote=No
Pitts, Joe	PA	16	R	yes	no	no	no	yes
Shuster, Bud	PA	9	R	yes	no	yes	no	yes
Weldon, Curt	PA	7	R	yes	yes	no	yes	yes
Kennedy, Patrick J.	RI	1	D	no	yes	no	no	no
Weygand, Robert	RI	2	D	no	yes	no	no	no
Clyburn, James	SC	6	D	no	yes	no	no	no
Graham, Lindsey	SC	3	R	yes	no	yes	yes	yes
Inglis, Bob	SC	4	R	yes	no	yes	no	yes
Sanford Jr., Mark	SC	1	R	yes	no	no	yes	yes
Spence, Floyd	SC	2	R	yes	no	no	yes	yes
Spratt, John M., Jr.	SC	5	D	no	yes	no	no	no
Thune, John	SD	At-Large	R	no	no	yes	yes	yes
Bryant, Ed	TN	7	R	yes	no	yes	no	yes
Clement, Bob	TN	5	D	no	yes	no	no	no
Duncan, John J., Jr.	TN	2	R	yes	no	yes	yes	yes
Ford, Harold Jr.	TN	9	D	no vote	no vote	no	no	no
Gordon, Bart	TN	6	D	no	yes	no	no	no
Hilleary, Van	TN	4	R	yes	no	yes	no	yes
Jenkins, Bill	TN	1	R	yes	no	no	yes	yes
Tanner, John S.	TN	8	D	yes	no	no	yes	no
Wamp, Zach	TN	3	R	yes	no	no	yes	yes
Archer, Bill	TX	7	R	yes	no	yes	yes	yes
Armey, Dick	TX	26	R	yes	no	yes	yes	yes
Barton, Joe	TX	6	R	yes	no	yes	no	yes
Bentsen, Ken	TX	25	D	no	yes	no	no	no
Bonilla, Henry	TX	23	R	no	no	no	no	yes
Brady, Kevin	TX	8	R	yes	no	yes	no	yes
Combest, Larry	TX	19	R	yes	no	yes	no	yes
DeLay, Tom	TX	22	R	yes	no	yes	yes	yes
Doggett, Lloyd	TX	10	D	no	yes	no	no	no
Edwards, Chet	TX	11	D	no	yes	no	no	no
Frost, Martin	TX	24	D	no	yes	no	no	no
Gonzalez, Henry B.	TX	20	D	no vote	no vote	no	no	no
Granger, Kay	TX	12	R	no	yes	no	yes	yes
Green, Gene	TX	29	D	no	yes	no	no	no
Hall, Ralph M.	TX	4	D	yes	no	yes	yes	yes
Hinojosa, Ruben	TX	15	D	no	yes	no	no	no
Jackson Lee, Sheila	TX	18	D	no	yes	no	no	no
Johnson, Eddie Bernice	TX	30	D	no	yes	no	no	no
Johnson, Sam	TX	3	R	yes	no	no vote	no	yes
Lampson, Nick	TX	9	D	no	yes	no	no	no
Ortiz, Solomon P.	TX	27	D	no	yes	no	no	no
Paul, Ron	TX	14	R	yes	no	yes	no	yes
Reyes, Silvestre	TX	16	D	no	yes	no vote	no	no

1998 and 1997 Voting Records on the Arts
(U.S. House of Representatives: 105th Congress)

page 10 of 10

U.S. House Member (alpha state order)	State (alpha)	Dist.	Party	7-23-98 Pappas Amend Failed 139-285 Pro-Arts Vote = no	7-21-98 Johnson Amend Passed 253-173 Pro-Arts Vote = yes	7-15-97 Chabot Amend Failed 96-328 Pro Arts Vote=No	7-11-97 Ehlers Amend Failed 155-271 Pro Arts Vote=No	7-10-97 Rule Vote Passed 217-216 Pro Arts Vote=No
Rodriguez, Ciro	TX	28	D	no	yes	no	no	no
Sandlin, Max	TX	1	D	no	yes	no	no	no
Sessions, Pete	TX	5	R	yes	no	yes	yes	yes
Smith, Lamar S.	TX	21	R	yes	no	no	yes	yes
Stenholm, Charles	TX	17	D	no	no	yes	no	yes
Thornberry, William	TX	13	R	no	no	yes	no	yes
Turner, Jim	TX	2	D	yes	no	no	no	no
Cannon, Chris	UT	3	R	yes	no	no	no	yes
Cook, Merrill	UT	2	R	no	yes	no	yes	no
Hansen, James V.	UT	1	R	no	no	yes	no vote	yes
Bateman, Herbert H.	VA	1	R	no	no	no	yes	yes
Bliley, Thomas J., Jr.	VA	7	R	yes	no	no	yes	yes
Boucher, Rick	VA	9	D	no	yes	no	no vote	no
Davis, Thomas M., III	VA	11	R	no	yes	no	yes	yes
Goode, Virgil	VA	5	D	no	yes	no	no	no
Goodlatte, Robert	VA	6	R	no	no	yes	yes	yes
Moran, James P.	VA	8	D	no	yes	no	no	no
Pickett, Owen B.	VA	2	D	no	yes	no	no	no
Scott, Robert	VA	3	D	no	yes	no	no	no
Sisisky, Norman	VA	4	D	no	yes	no	no	no
Wolf, Frank R.	VA	10	R	yes	no	no	yes	yes
Sanders, Bernie	VT	At-Large	I	no	yes	no	no	no
Dicks, Norman D.	WA	6	D	no	yes	no	no	no
Dunn, Jennifer	WA	8	R	no	no	no	yes	yes
Hastings, Richard	WA	4	R	yes	no	yes	yes	yes
McDermott, Jim	WA	7	D	no	yes	no	no	no
Metcalf, Jack	WA	2	R	yes	no	no	yes	yes
Nethercutt, George	WA	5	R	yes	no	no	yes	yes
Smith, Adam	WA	9	D	no	yes	no	no	no
Smith, Linda	WA	3	R	yes	no	yes	no	yes
White, Rick	WA	1	R	yes	no	no	no	yes
Barrett, Thomas	WI	5	D	no	yes	no	no	no
Johnson, Jay	WI	8	D	no	yes	no	no	no
Kind, Ron	WI	3	D	no	yes	no	no	no
Kleczka, Gerald	WI	4	D	no	yes	no	no	no
Klug, Scott	WI	2	R	no	yes	no	yes	yes
Neumann, Mark	WI	1	R	yes	no	yes	no	yes
Obey, David R.	WI	7	D	no	yes	no	no	no
Petri, Thomas E.	WI	6	R	yes	no	yes	yes	yes
Sensenbrenner, James	WI	9	R	yes	no	yes	yes	yes
Mollohan, Alan B.	WV	1	D	no	yes	no	no	no
Rahall, Nick Joe, II	WV	3	D	no	yes	no	no	no
Wise, Robert E., Jr.	WV	2	D	no	yes	no	no	no
Cubin, Barbara	WY	At-Large	R	no	no	yes	yes	yes

1998 and 1997 Voting Records on the Arts
(U.S. Senate: 105th Congress)

page 1 of 2

Name of U.S. Senator (alpha state order)	State	Party	9-15-98 Gorton Motion Amend. Passed 76-22 Pro Arts Vote = yes	9-17-97 Helms/Ash. Amend. Failed 77-23 Pro Arts Vote = no	9-17-97 Abraham Amend. Failed 73-26 Pro Arts Vote = no	9-17-97 Hutchinson Amend. Failed 62-37 Pro Arts Vote = no	9-18-97 KB Hutchison Amend. Failed 61-39 Pro Arts Vote = no
Murkowski, Frank H.	AK	R	no vote	no	no	yes	yes
Stevens, Ted	AK	R	yes	no	no	no	no
Sessions, Jeff	AL	R	no	yes	yes	yes	yes
Shelby, Richard C.	AL	R	no	yes	yes	yes	yes
Bumpers, Dale	AR	D	yes	no	no	no	no
Hutchinson, Tim	AR	R	no	yes	yes	yes	yes
Kyl, Jon L.	AZ	R	no	yes	yes	yes	yes
McCain, John	AZ	R	no	yes	no vote	no vote	yes
Boxer, Barbara	CA	D	yes	no	no	no	no
Feinstein, Dianne	CA	D	yes	no	no	no	no
Allard, Wayne	CO	R	no	yes	yes	yes	yes
Campbell, Ben Nighthorse	CO	R	yes	no	no	no	no
Dodd, Christopher J.	CT	D	yes	no	no	no	no
Lieberman, Joseph I.	CT	D	yes	no	no	no	no
Biden, Joseph R., Jr.	DE	D	yes	no	no	no	no
Roth, William V., Jr.	DE	D	yes	no	no	no	no
Graham, Bob	FL	D	yes	no	no	no	no
Mack, Connie	FL	R	no	yes	yes	yes	yes
Cleland, Max	GA	D	yes	no	no	no	no
Coverdell, Paul	GA	R	no	no	yes	yes	yes
Akaka, Daniel K.	HI	D	yes	no	no	no	no
Inouye, Daniel K.	HI	D	yes	no	no	no	no
Grassley, Charles E.	IA	R	yes	no	no	yes	yes
Harkin, Tom	IA	D	yes	no	no	no	no
Craig, Larry E.	ID	R	yes	no	no	yes	yes
Kempthorne, Dirk	ID	R	yes	no	no	yes	yes
Durbin, Dick	IL	D	yes	no	no	no	no
Moseley-Braun, Carol	IL	D	yes	no	no	no	no
Coats, Dan	IN	R	no	yes	yes	yes	yes
Lugar, Richard G.	IN	R	yes	no	no	yes	yes
Brownback, Sam	KS	R	no	yes	yes	yes	yes
Roberts, Pat	KS	R	yes	no	yes	yes	yes
Ford, Wendell H.	KY	D	yes	no	no	no	no
McConnell, Mitch	KY	R	no	yes	yes	yes	yes
Breaux, John B.	LA	D	yes	no	no	yes	no
Landrieu, Mary	LA	D	yes	no	no	no	no
Kennedy, Edward M.	MA	D	yes	no	no	no	no
Kerry, John F.	MA	D	yes	no	no	no	no
Mikulski, Barbara	MD	D	yes	no	no	no	no
Sarbanes, Paul S.	MD	D	yes	no	no	no	no
Collins, Susan	ME	R	yes	no	no	no	no
Snowe, Olympia	ME	R	yes	no	no	no	no
Abraham, Spencer	MI	R	yes	no	yes	yes	yes
Levin, Carl	MI	D	yes	no	no	no	no
Grams, Rod	MN	R	no	yes	yes	no	yes
Wellstone, Paul	MN	D	yes	no	no	no	no
Ashcroft, John	MO	R	no	yes	yes	yes	yes
Bond, Christopher S.	MO	R	yes	no	no	no	yes
Cochran, Thad	MS	R	yes	no	no	no	no
Lott, Trent	MS	R	no	yes	yes	yes	yes

1998 and 1997 Voting Records on the Arts
(U.S. Senate: 105th Congress)

page 2 of 2

Name of U.S. Senator (alpha state order)	State	Party	9-15-98 Gorton Motion Amend. Passed 76-22 Pro Arts Vote = yes	9-17-97 Helms/Ash. Amend. Failed 77-23 Pro Arts Vote = no	9-17-97 Abraham Amend. Failed 73-26 Pro Arts Vote = no	9-17-97 Hutchinson Amend. Failed 62-37 Pro Arts Vote = no	9-18-97 KB Hutchison Amend. Failed 61-39 Pro Arts Vote = no
Baucus, Max	MT	D	yes	no	no	no	no
Burns, Conrad	MT	R	yes	no	no	yes	yes
Faircloth, Lauch	NC	R	no	yes	yes	yes	yes
Helms, Jesse	NC	R	no	yes	yes	yes	yes
Conrad, Kent	ND	D	yes	no	no	no	no
Dorgan, Byron L.	ND	D	yes	no	no	no	no
Hagel, Chuck	NE	R	no	yes	yes	yes	yes
Kerrey, Robert J.	NE	D	yes	no	no	no	no
Gregg, Judd	NH	R	yes	no	no	no	yes
Smith, Robert C.	NH	R	no	yes	yes	yes	yes
Lautenberg, Frank R.	NJ	D	yes	no	no	no	no
Torricelli, Bob	NJ	D	yes	no	no	no	no
Bingaman, Jeff	NM	D	yes	no	no	no	no
Domenici, Pete V	NM	R	yes	no	no	no	no
Bryan, Richard H.	NV	D	yes	no	no	no	no
Reid, Harry	NV	D	yes	no	no	no	no
D'Amato, Alfonse M.	NY	R	yes	no	no	no	no
Moynihan, Daniel	NY	D	yes	no	no	no	no
DeWine, Mike	OH	R	yes	no	no	yes	yes
Glenn, John	OH	D	yes	no	no	no	no
Inhofe, James	OK	R	no	yes	yes	yes	yes
Nickles, Don	OK	R	no	yes	yes	yes	yes
Smith, Gordon	OR	R	yes	no	no	no	no
Wyden, Ron	OR	D	yes	no	no	no	no
Santorum, Rick	PA	R	yes	no	no	yes	yes
Specter, Arlen	PA	R	yes	no	no	no	no
Chafee, John H.	RI	R	yes	no	no	no	no
Reed, Jack	RI	D	yes	no	no	no	no
Hollings, Ernest F.	SC	D	no vote	no	no	no	no
Thurmond, Strom	SC	R	yes	yes	yes	yes	yes
Daschle, Thomas A.	SD	D	yes	no	no	no	no
Johnson, Tim	SD	D	yes	no	no	no	no
Frist, Bill	TN	R	yes	no	yes	yes	yes
Thompson, Fred	TN	R	no	yes	yes	yes	yes
Gramm, Phil	TX	R	no	yes	yes	yes	yes
Hutchison, Kay Bailey	TX	R	yes	no	no	yes	yes
Bennett, Robert	UT	R	yes	no	no	no	no
Hatch, Orrin G	UT	R	yes	no	no	no	no
Robb, Charles S.	VA	D	yes	no	no	yes*	no
Warner, John W.	VA	R	yes	no	no	no	no
Jeffords, Jim M.	VT	R	yes	no	no	no	no
Leahy, Patrick J.	VT	D	yes	no	no	no	no
Gorton, Slade	WA	R	yes	no	no	no	no
Murray, Patty	WA	D	yes	no	no	no	no
Feingold, Russ	WI	D	yes	no	no	no	no
Kohl, Herbert H.	WI	D	yes	no	no	no	no
Byrd, Robert C.	WV	D	yes	no	no	no	no
Rockefeller, Jay	WV	D	yes	no	no	no	no
Enzi, Mike	WY	R	yes	yes	yes	yes	yes
Thomas, Craig	WY	R	yes	no	no	yes	yes

NATIONAL ENDOWMENT FOR THE ARTS

Legislative Update as of 12/31/98

Budget And Appropriations - Fiscal Year 1999

During Fiscal Year 1999 (October 1, 1998 - September 30, 1999), the NEA operates with a budget of \$98 million, the same amount provided during FY98. Legislation for FY 99 continued the prohibition of grants to most individual artists, seasonal support, and subgrants by any grantee except state, regional, and local arts agencies.

The legislation also retained NEA provisions made for FY98, including the cap on the amount of funds any one state may receive, the allocation of 40 percent of funds to the state grant program, and the continued participation of Members of Congress on the National Council on the Arts.

Year End Review

The House Appropriations Subcommittee marked up the FY99 Interior Appropriations bill on June 18, 1998. The bill presented by Chairman Ralph Regula (R-OH) proposed legislation providing zero dollars for the NEA in FY99, yet pledged a fair vote to restore funds when the bill was debated on the House floor. An amendment offered by Rep. Sidney Yates (D-IL) to fund the NEA at the level of \$110 million was rejected by a voice vote.

On June 25, 1998, the full House Appropriations Committee completed committee action on the bill. Rep. David Obey (D-WI) offered an amendment to restore funding to the NEA at the level of \$98 million that passed by a vote of 31-27.

On July 20, 1998, the House Rules Committee reported out a rule governing subsequent consideration of H.R.4193 on the House floor. The rule failed to protect NEA funding.

The next day, July 21, the House Interior Appropriations bill reached the House floor. Due to the fact that the funding was not protected, conservatives raised a point of order striking the NEA funds. In subsequent action, Rep. Nancy Johnson (R-CT) offered an amendment to restore the funding at the level of \$98 million. The amendment passed by a vote of 253-173. A second amendment offered by Rep. Michael Pappas (R-NJ) to transfer \$50 million from the NEA to the National Park Service was defeated 285-139.

The Senate Interior Appropriations Subcommittee considered its version of the Interior Appropriations bill on June 23, 1998, providing \$100.060 million for the agency. The full Senate Appropriations Committee completed work on the bill on June 25, 1998, approving the \$100.060 million for the NEA. The Senate began consideration of the Interior Appropriations bill in September.

Sen. John Ashcroft (R-MO) offered an amendment to eliminate all NEA funds, which was defeated by a vote of 76-22. The Interior bill ultimately failed to pass the Senate. Since the FY99 Interior bill did not pass the Senate, there was no formal conference meeting to reconcile differences between the two measures. Sen. Slade Gorton (R-WA), chair of the Senate Interior Appropriations Subcommittee, and Rep. Ralph Regula (R-OH), chair of the House subcommittee, agreed to fund the NEA in FY99 at a level of \$98 million.

On October 21, 1998, the President signed a \$500 billion omnibus appropriations bill which contained FY99 funds for about one-third of all government programs. The bill provided funding for all of the programs normally part of the Interior Appropriations bill, including the \$98 million for the National Endowment for the Arts.

National Endowment for the Arts
APPROPRIATIONS HISTORY
Fiscal Years 1966 - 1999

Year	Total Funds
1966	\$2,898,308
1967	\$8,475,692
1968	\$7,774,291
1969	\$8,456,875
1970	\$9,055,000
1971	\$16,420,000
1972	\$31,480,000
1973	\$40,857,000
1974	\$64,025,000
1975	\$80,142,000
1976	\$87,455,000
1976T*	\$35,301,000
1977	\$99,872,000
1978	\$123,850,000
1979	\$149,585,000
1980	\$154,610,000
1981	\$158,795,000
1982	\$143,456,000
1983	\$143,875,000
1984	\$162,223,000
1985	\$163,660,000
1986	\$158,822,240
1987	\$165,281,000
1988	\$167,731,000
1989	\$169,090,000
1990	\$171,255,000
1991	\$174,080,737
1992	\$175,954,680
1993	\$174,459,382
1994	\$170,228,000
1995	\$162,311,000
1996	\$99,470,000
1997	\$99,494,000
1998	\$98,000,000
1999	\$98,000,000

*In 1976, the Federal government changed the beginning of the fiscal year from July 1 to October 1, hence the 1976 Transition ("T") Quarter.

Questions, Allegations, and FACTS about the National Endowment for the Arts

Questions & Answers

Can the private sector substitute for federal support?

- In the publication "Looking Ahead: Private Sector Giving in the Arts and the Humanities," foundations and corporations state categorically that they *cannot* make up for a decrease in federal funding.
- Increased demands on all sectors of private giving have recently presented corporate and individual donors with tough choices. It is at precisely this time that it is most important for the federal government, through its support for the NEA, to signal to private donors that giving to the arts should be included among their contributions.
- According to the latest Giving USA Report, private giving to the arts, culture, and humanities from all sources (corporate, foundation, and individuals), declined by 2.8% from 1996 to 1997. This category was the only one reflecting a decline in private giving for 1997.

Can the arts survive without the NEA?

- The NEA is the largest single national source of funding for the nonprofit arts in the United States. While major arts institutions may continue to exist without the NEA, access to those institutions by low- and middle-income individuals and by underserved communities will be diminished. The NEA plays unique and vital roles in strengthening the arts in America, including:
 - * leveraging financial support for the arts from the private sector and state and local governments.
 - * increasing access to and participation in the arts by every individual and child regardless of race, class, age, or geographic location.
 - * preserving and promoting our nation's cultural heritage and indigenous arts forms.
- The NEA is in the unique position to fund touring programs and projects that have a direct impact on multiple communities nationwide. Recent NEA-funded projects of national significance, reaching thousands of communities across the country, include the Mayor's Institute on City Design; national broadcasts, such as *The Kennedy Center Presents*; national education initiatives, such as the Mars Millennium Project; and national tours by the Lincoln Center Jazz Orchestra and the Liz Lerman Dance Exchange.

How does the NEA support lifelong learning in the arts?

- The NEA's unique leadership role in local, state, and national partnerships and initiatives strengthens pre-K through 12th grade and adult education in the arts. In 1997, the NEA spent 10% of its annual funding, \$8.2 million, on K - 12 arts programs.

- NEA-sponsored research and reports, such as the 1997 National Assessment of Educational Progress in the Arts, evaluate the status of and trends in arts education, and inform national discussions of state and local arts education policies. NEA research and policy initiatives continue to support the development, implementation, and dissemination of K-12 arts education programs and practices.
- Through the Education & Access grant category, the NEA directly supports exemplary projects in which arts organizations, artists, schools, and teachers collaborate to provide opportunities for adults and children to create, perform, and respond to artistic works.
- NEA Partnership Agreements with state arts agencies promote state arts education policy to include the arts in the school curriculum, and leverage state and local funds that support thousands of projects in communities nationwide.

How do the arts affect the economy?

- The nonprofit arts industry alone generates \$36.8 billion annually in economic activity, supports 1.3 million jobs, and returns \$3.4 billion to the federal government in income taxes.
- According to the 1990 U.S. census, the growth rate of artists' occupations in the workforce exceeded that of the overall labor force.
- America's creative industries are our nation's leading export with over \$60 billion annually in overseas sales, including the output of artists and other creative workers in publishing, audiovisual, music, and recording and entertainment businesses. Domestically, they represent 5.68% of the Gross Domestic Product at \$443.9 billion.

Do Washington bureaucrats decide what is good art?

- NEA grant applications are judged by *citizen* panels of laypeople and experts in particular arts fields, from diverse backgrounds, *not* by "government bureaucrats." Artistic excellence is the chief criterion by which projects are selected for funding.

Why not give all the money to the states?

- The states want a strong and effective partner at the federal level. Direct federal grants are necessary to ensure that arts organizations are able to make the best in the arts available to the public. At the same time, the state arts agencies rely upon federal leadership and funding in identifying and addressing cultural needs.
- A federal arts role is crucial to a thriving, well-funded cultural life for our nation. The not-for-profit arts depend on a delicate balance of public and private funding – with the National Endowment for the Arts in a strong leadership position. NEA grants are powerful fund-raising instruments. Each NEA dollar must be matched at least one to one with private or local dollars, raising many times more than the initial grant. On average, each NEA dollar attracts \$12 from other sources.

- Only a federal agency can garner the resources to support nationally important work. The NEA has contributed to a diverse group of important national projects, such as the Vietnam Veterans Memorial, public television programs including *Great Performances* and *American Playhouse*, and folk arts apprenticeship programs.
- The NEA brokers partnerships among state and local agencies, and private organizations to promote and expand the availability of the arts throughout the country. With funds and technical assistance from the NEA, state arts councils in Tennessee, North Carolina, and Virginia have joined together with other partners including the National Park Service, state tourism and park departments, the Eastern Band of Cherokee Indians, and heritage and folklife programs to develop and market heritage tourism trails as an economic development strategy to guide visitors to the cultural traditions of the three states' mountainous regions.
- Only a federal arts agency can provide the crucial leadership among other federal agencies in developing collaborations for arts programs in such areas of national impact as education reform, crime prevention initiatives, city design, public arts, and preservation of the nation's cultural heritage. For example, YouthARTS, a 1999 joint venture by the NEA, Department of Justice, and other agencies, foundations, and corporations, trains community organizations to engage at-risk youth in art programs on a community level as a means of positively affecting their skills, attitudes, and behaviors.

Myths & Facts

Myth: Nothing has changed at the NEA.

- The NEA is a very different agency today than it was just three years ago. As a result of the 40% reduction in funding 1995, and in response to Congressional criticism, the NEA has been significantly restructured.
- The NEA no longer makes grants to individual artists, with the exception of literature and honorary jazz and folk arts grants.
- The NEA no longer funds seasonal support; grants are now awarded only for specific projects.
- States received an increase in their block grant formula to 40% of NEA funds.
- Priority funding is now given to NEA grant applications that encourage public knowledge, education, understanding, and appreciation of the arts and support projects in underserved populations.
- Grantees' reporting requirements have been tightened, and final grant payment is contingent upon approval of an interim report.

Myth: The NEA funds pornography.

- NEA funds are not used to support pornography. In a few cases, allegations of funding projects claimed to be pornographic were levied against the NEA; however, no direct or indirect NEA funds were used to support these kinds of projects.
- Over the NEA's 33-year history, so-called "objectionable" grants account for only 45 out of more than 112,000 grants awarded since the NEA's founding (*that is, four-one-hundredths of 1% of all grants*). Few public enterprises can claim such a low percentage of "objectionable" actions.

Myth: The NEA is welfare for cultural elitists.

- Through access- and outreach-related grants and grants to the states, the NEA has helped to make the arts accessible to millions of Americans who could otherwise not afford them; eliminating the NEA would actually relegate access to the arts to the "elite."
- Most NEA direct grants are aimed at making the arts more widely available by helping support community outreach projects, free and touring concerts, and educational initiatives that make major institutions accessible to all Americans.
- Interest in the arts is not relegated to the elite. According to the NEA's 1997 Survey of Public Participation in the Arts, half of the U.S. adult population, or 97 million people, attended at least one of seven arts forms; jazz, classical music, plays, opera, musical plays, ballet, or art museums.

Myth: The majority of NEA grants serve only the largest and wealthiest cities.

- NEA grants serve communities, both rural and urban, in all corners of the country through 1) direct grants, 2) the allocation of 40% of NEA funds for distribution by state arts agencies, and 3) touring exhibits and performances. Districts that do not receive direct grants still benefit from NEA funds passed through state arts agencies.
- In 1998, the NEA initiated the ArtsREACH program, designed to encourage grant application from arts organizations and community-based coalitions in 20 states considered underrepresented by direct NEA grants. In the first round of funding, the twenty states received 84 grants totaling over \$730,000 in NEA support for community plans that will stimulate and strengthen the role of the arts in the economic and cultural development of targeted areas.

Myth: A majority of Americans favor elimination of the NEA.

- A June 1996 poll conducted by Louis Harris found that a clear majority of the American people (79%) believe that "there should be federal, state, and local councils for the arts to...provide financial assistance to worthy arts organizations."
- More specifically, a 57% majority of the American people said they favor the *federal government* funding the arts, according to the Louis Harris Poll.
- In fact, the Harris poll found that a 56% majority say the American people would be willing to be taxed \$10 more to have the federal government support the arts.

**CHALLENGE AMERICA
NATIONAL ENDOWMENT FOR THE ARTS**

**A Proposal for FY 2000 to Strengthen
Communities through the Arts**

Challenge America is a major, new proposed initiative by the **National Endowment for the Arts** for Fiscal Year 2000, targeting \$50 million in new funding resources for:

- ◆ **Arts Education**
- ◆ **Youth at Risk**
- ◆ **Access to the Arts**
- ◆ **Cultural/Heritage Preservation**
- ◆ **Community Arts Partnerships**

President Clinton has requested a total FY 2000 budget for the National Endowment for the Arts of \$150 million, an increase of \$52 million over the current FY 99 budget of \$98 million.

Challenge America would accomplish two broad purposes:

- ◆ To engage arts organizations, the American people, and communities in placing the arts at the center of community and family life.
- ◆ To foster development of new cultural initiatives and programs in previously underserved areas.

Challenge America is an opportunity to strengthen America's communities through the unique power of the arts. Organizations and individuals from the public, private and nonprofit sectors – arts organizations and artists, state and regional arts agencies, local arts groups, businesses, teachers, and schools – will be encouraged to generate innovative ideas for new arts programs. For more than 30 years, the Endowment has helped build a network and infrastructure which bring the arts to the center of community life. As the millennium approaches, **Challenge America** would refocus new resources to expand the reach and impact of Endowment initiatives, a crucial part of the agency's mission.

Challenge America funds would be distributed in four distinct ways:

- ♦ An estimated **1,000 communities nationwide would receive small- to medium-sized arts project grants** through a streamlined, user-friendly review process assisting under-represented areas of the country.
- ♦ **Approximately 150 arts communities nationwide would receive large grants** for comprehensive, community-based projects.
- ♦ **Between 10 and 20 National Initiatives would receive funding.** These projects would be developed in partnership by national organizations and other federal agencies.
- ♦ **State Arts Agencies would receive 40 percent of Challenge America** grant funds – further upholding the Endowment's Congressional mandate to support arts activities in every state.

Through the **Challenge America** initiative, states would receive additional funds of nearly \$20 million. State arts agencies have helped identify the following priority areas:

- ♦ **Partnership Agreements** – each of the 50 states and special jurisdictions would receive funding for expanded arts activities.
- ♦ **Arts Education Partnerships** – arts education programs in schools nationwide would receive expanded support.
- ♦ **"NEA Regional Presenting Program"** – would support tours which offer greater access to the live performing arts for many communities.
- ♦ **Folk & Traditional Arts Infrastructure Initiative** – would provide vital funding to the nationwide network developed to support art and artists that help define our living cultural heritage.
- ♦ **New Community Partnership Fund** – new or expanded partnerships would strengthen communities with support for projects including after-school arts programs for youth.

For additional information, contact the National Endowment for the Arts' Communications Office at 202-682-5570, or visit the Endowment Web site at <http://arts.endow.gov>

###



DID YOU KNOW . . . ?

The National Endowment for the Arts

1998

. . . Belongs to the American People.

The National Endowment for the Arts costs each American about **36 cents per year** -- less than one one-hundredth of 1% of the federal budget. Its mission is to foster the excellence, diversity and vitality of the arts in the United States, and to broaden public access to the arts. Since 1965, the NEA has awarded more than 111,000 grants to support thousands of projects like these:

- music, theater & film festivals
- touring dance & opera performances
- poetry readings & workshops
- national radio & TV arts broadcasts
- orchestra & chamber music concerts
- artist residencies in schools
- publishing new books & literature
- international exchanges
- mentorships with master artists
- city design & downtown renewal
- folk arts, storytelling & historic preservation
- museum exhibitions, large and small

. . . Makes the Arts Accessible to More Americans.

The NEA:

- brings excellent performances beyond big cities to small towns and rural areas in all 50 states.
- helps make blockbuster museum exhibitions possible and keeps ticket prices affordable.
- awards grants that reach millions through national tours of symphonies or dance, free public broadcasts, internet initiatives, and festivals or exhibitions visited by tourists.
- contributes to the strength and stability of local, state, and regional arts organizations.
- provides support and assistance to organizations that work with culturally diverse populations, older adults, people with disabilities, and individuals living institutions.

. . . Promotes Arts Education.

- The NEA and the state arts agencies provide \$30 million in annual support for more than 7,800 arts education projects in more than 2,400 communities. In 1997, the NEA invested \$8.2 million, 10% of its annual grant dollars, in kindergarten through grade 12 arts programs.
- Thousands of artists work in America's schools through NEA-supported initiatives including artist residencies, outreach programs, teacher training, special performances, and master classes.
- The NEA provides national arts education leadership through grants, research, forums and policy.
- Lifelong learning through the arts is supported with NEA funds for programs including folk arts classes at senior centers, and training for young professional conductors.
- Arts education improves life skills including self-esteem, teamwork, motivation, discipline and problem solving that help young people compete in a challenging and high-tech workforce.
- Research from 1995-97 shows that students who studied the arts scored an average of 83 points higher than non-arts students on the Scholastic Achievement Test.

Did You Know . . . The National Endowment for the Arts

. . . Supports Cultural Activities that Strengthen Our Economy.

- Nationally, the nonprofit arts pump nearly \$37 billion into the economy every year through annual expenditures.
- Nonprofit arts return \$3.4 billion in federal income taxes to the U.S. Treasury each year, and spur \$1.2 billion in state government revenue and \$790 million in local government revenue.
- More than 1.3 million full-time equivalent jobs are supported by the nonprofit arts industry.
- Urban centers are building arts centers to help revitalize neighborhoods and generate new business.
- Cultural tourism is a flourishing industry -- cultural tourists spend more money than the average traveler (\$615 vs. \$425), take longer trips, shop more, and are more likely to stay in hotels or motels.
- The artist work force has grown to nearly 1.7 million people.

. . . Provides a AStamp of Excellence≡ that Leverages Private Support.

- NEA grants confer national prestige that cannot be duplicated on a state or local level.
- Each NEA dollar is matched by at least 1:1 and is a funding catalyst attracting many more dollars from local and state agencies, corporations, foundations, and individuals.
- National panels of private citizens select grantees in a rigorous, democratic review process.

. . . Preserves America's Living Cultural Heritage for the Millennium.

The NEA provides grants that help:

- restore historic statues and paintings.
- preserve historic recordings of the blues.
- showcase Native American modern art.
- fund anthologies of American literature.
- master craftsmen pass on their skills.
- establish creative centers for families.

. . . Is a National Leader.

- All great nations support the arts and the NEA is America's federal arts agency.
- The NEA uses its unique position to address arts issues beyond the state or local level by sponsoring national forums, industry-wide research, and international exchange.
- New Leadership and Millennium projects of national scope encourage innovative partnerships and help launch the celebration of the new century.
- No other federal agency or private organization facilitates such major access to exceptional art.
- By a 3 to 1 margin, Americans support current government-funded arts programs, and 61% said they would pay \$5 more in taxes to fund the arts, reported a 1996 Lou Harris poll.

. . . Partners with Local, State, Regional, & Federal Arts Organizations.

- The NEA links local, state and regional organizations in a cooperative system of arts support.
- Before the NEA, only five states had state-funded arts councils. Today, all 50 states do.
- The NEA devotes 40% of its budget to partnerships with state and regional arts agencies.
- Currently, the NEA sustains 25 partnerships with federal agencies including the Departments of Education and Justice, the Center for Substance Abuse Prevention, and the National Science Foundation.

**For more information call the NEA Communications Office at 202-682-5570,
TTY 202-682-5496, or visit the NEA Web site at <http://arts.endow.gov>**



OVERVIEW

The National Endowment For the Arts

OVERVIEW: 1999

Mission

The National Endowment for the Arts, an investment in America's living cultural heritage, serves the public good by nurturing human creativity, supporting community spirit, and fostering appreciation of the excellence and diversity of our nation's artistic accomplishments.

Grants

Since 1997, grants have been awarded under the broad thematic categories of Grants to Individuals, Grants to Organizations, Leadership Initiatives, and Partnership Agreements.

Individuals may apply directly for *Literature Fellowships*. Two other types of grants for individuals—the *American Jazz Masters Fellowships* and the *National Heritage Fellowships*—are by nomination only.

Grants to Organizations are further divided into these five categories: *Creation & Presentation, Planning & Stabilization, Heritage & Preservation, Access, and Education*. These awards support exemplary projects in all the arts disciplines, including arts education, dance, design, folk and traditional arts, literature, media arts (film, television, and radio), museums, music, musical theater, opera, presenting, theater, visual art, and multidisciplinary works. Review criteria are artistic excellence and artistic merit, including the impact of the project and the applicant's ability to carry out the project. Nonprofit, tax-exempt organizations that can help advance the mission of the Arts Endowment may apply for one grant each year.

Leadership Initiatives allow the National Endowment for the Arts to take an active role in developing and carrying out projects of national benefit, such as millennium, international, and folk arts infrastructure programs. In 1998 the Endowment launched a pilot program, ArtsREACH, to increase access to the arts through community cultural planning. The Endowment also works with other federal agencies to include the arts in their programs.

Partnership Agreements support 56 state and jurisdictional arts agencies and their seven multi-state regional organizations. Partnership agreements remain an important catalyst for state government support. By helping to support local, statewide, and regional activities such as arts education, underserved communities programs, touring, and presenting, they complement the Endowment's other programs, which often focus on projects of national or field-wide significance.

(more)

OVERVIEW: 1999, continued

Research and Public Policy

In September 1998, the Endowment's research division released highlights from the *1997 Survey of Public Participation in the Arts*, which showed that 50 percent of the U.S. adult population participated in the arts in a 12-month period, compared to 41 percent in 1992. A more detailed discussion of the survey's results, including information on arts participation for different demographic groups and geographic areas, is being released this year (Research Report #39).

The Endowment is continuing its support of *Open Studio: The Arts Online*, concentrating its efforts this year on helping Open Studio sites to become self-sustaining. Open Studio, started in 1996 in partnership with the Benton Foundation, is an initiative that trains artists and nonprofit cultural organizations in Web design and other online activities.

To help implement a White House Executive Order, the Endowment is working with Historically Black Colleges and Universities (HBCUs) in refining its pilot internship program for HBCU students in arts management and studio arts programs.

Later this year, the Endowment will release an updated *Design for Accessibility: An Arts Administrator's Guide*.

Operations

William Ivey was nominated to be the seventh Chairman of the Endowment by President Clinton, unanimously confirmed by the U.S. Senate, and sworn in to office on May 28, 1998.

The National Council on the Arts advises the Chairman on policies, programs, and procedures and makes recommendations to the President on the National Medal of Arts—a non-monetary honor for individuals and organizations that have made outstanding contributions to the arts. From 1965 through 1997, the Council was composed of 26 private citizens appointed by the President and confirmed by the U.S. Senate. In 1998, Congress changed the Council structure so that it is now composed of 14 private citizens appointed by the President and six members of Congress. The Congressional members, who serve in a non-voting capacity, are appointed as follows: four by the Speaker and Majority Leader of the House and Senate and two by the Minority Leaders of the House and Senate.

Panels of experts review all of the Arts Endowment's grant applications. Each panel is comprised of a diverse group of professional artists, arts administrators, and at least one knowledgeable layperson.

For additional information consult the National Endowment for the Arts' Web site—redesigned in 1998—at <http://arts.endow.gov> or call (202) 682-5400. People who do not use conventional print may get a cassette recording of applications and other publications by writing or calling the Office for AccessAbility at 202-682-5532, Voice/TT 202-682-5496.

NATIONAL ENDOWMENT FOR THE ARTS RESTRUCTURING AND CHANGES 1994-1998

- **MAJOR STRUCTURAL REORGANIZATION OF THE NEA**

In January 1996, after being reduced in size by 40 percent, the agency restructured itself reducing 17 individual programs (such as Music, Dance, Theater, Arts Education, etc.) to four divisions (Education & Access, Heritage & Preservation, Creation & Presentation, Planning & Stabilization).

- **ELIMINATION OF GRANTS TO MOST INDIVIDUAL ARTISTS**

In Fiscal Year 1996, Congress prohibited grants to individual artists except in literature. (In addition, a few special honorific National Heritage Fellowships in the Folk & Traditional Arts and Fellowships for American Jazz Masters are awarded annually.)

- **ELIMINATION OF SUBGRANTS TO THIRD PARTY ORGANIZATIONS AND ARTISTS**

In October 1994, the agency abolished the longstanding practice of allowing grantees to subgrant to third party organizations and artists. Congress imposed this restriction as part of the FY 1996 Appropriations bill.

- **ELIMINATION OF SEASONAL OR GENERAL OPERATING SUPPORT GRANTS TO ARTS ORGANIZATIONS**

In FY 1996, Congress placed a specific prohibition on seasonal or general operating support grants. Applicants must now apply up-front for specific project support. Grant terms and conditions require that any changes in a project after a grant has been approved must be proposed in writing in advance, and approval is not guaranteed.

- **TIGHTER REPORTING REQUIREMENTS FOR GRANTEES**

In April 1994, the agency tightened grant reporting requirements. Final grant payment is contingent upon NEA receipt and approval of an interim progress report. Future grants are contingent upon receipt of a final report.

- **WIDER DISTRIBUTION OF FUNDS**

In 1998, Congress placed a percentage cap on the amount of NEA grant funds that could be awarded to arts organizations in any one state. Also in 1998, the agency created ArtsREACH, a program designed to place more grant funds in underrepresented geographic areas.

- **ADDITION OF MEMBERS OF CONGRESS TO THE NATIONAL COUNCIL ON THE ARTS**

In 1998, six members of Congress were appointed to the National Council on the Arts, which advises the Chairman on policies, programs, grants and procedures. The Congressional members serve in a non-voting, ex-officio capacity. Congress mandated this change as part of the FY 1998 Appropriations bill.

- **CONFIRMATION OF NEW CHAIRMAN OF THE NATIONAL ENDOWMENT FOR THE ARTS**

William J. Ivey, nominated by President Clinton as the seventh Chairman of the National Endowment for the Arts, was unanimously confirmed by the United States Senate on May 21, 1998 and sworn in as Chairman on May 28, 1998.

###

THE BENEFITS OF ARTS EDUCATION

Learning to respond to, perform and create works of art teaches children and young people skills, values and habits of mind crucial to their personal growth and development and for their assuming roles in our social, cultural and economic life. Research showing these benefits is growing.

The Benefits for Young Children: Cognitive and Affective Development

"Young Children and the Arts: Making Creative Connections" features a companion database of early childhood resources, research, and programs available through the Wolf Trap Institute for Early Learning Through the Arts at <http://www.wolf-trap.org>

Brain research is showing that the stimuli provided by the arts - pictures, song, movement, play acting - are essential for the young child to develop to the fullest potential. These activities are the "languages" of the child, the multiple ways in which he or she understands and interprets the world. Active use of these forms also paves the way for the child to use verbal language, to read and to write.

The Benefits to Students: Personal and Academic Success

Dr. James Catterall of UCLA has analyzed the school records of 25,000 students as they moved from grade 8 to grade 10. He found that students who studied the arts had higher grades, scored better on standardized tests, had better attendance records and were more active in community affairs than other students. He also found that students from poorer families who studied the arts improved their overall school performance more rapidly than all other students.

Dr. Shirley Brice Heath of Stanford University has shown that at-risk students who are actively engaged in arts learning and arts productions improve their self esteem and confidence, assume leadership roles and improve their overall school performance.

The U.S. Department of Justice in its YouthARTS study found that programs designed to deter delinquent behavior of at-risk youth improved academic performance, reduced delinquency, and increased the skills of communication, conflict resolution, completion of challenging tasks and teamwork.

The College Board reports that college-bound students who have had arts education have higher SAT scores than other students.

Americans for the Arts has published *"Involvement in the Arts and Success in Secondary School"* detailing Dr. Catterall's research. A double monograph of Dr. Heath's work, *"Living the Arts Through Language + Learning: A Report on Community-Based Youth Organizations,"* is also available. To purchase, call 800-321-4510x241 or order online at <http://www.artsusa.org>.

Order the **YouthARTS Tool Kit** from Americans for the Arts. Call 800-321-4510x241 or order online at <http://www.artsusa.org>.

"1998 College-Bound Seniors: A Profile of SAT Program Test Takers" can be found at <http://www.collegeboard.org>

Teaching the Arts: How Schools Are Doing

The 1997 **National Assessment of Educational Progress** in arts education (visual art, music, theatre, and dance) studied the general population of 8th graders across the country and found that students are not achieving at high levels in responding to, performing or creating works of art. However, NAEP found that students receiving classroom arts instruction outperformed other students and that instruction increased all of their arts abilities, including the ability to create works of quality that communicated complex ideas and feelings - a fundamental communication skill in contemporary society. Unfortunately, less than half of the nation's 8th graders are being taught the arts. The benefits of an arts education are being denied American students.

"The 1997 NAEP Arts Report Card" is available online at <http://nces.ed.gov/naep> or call 877-4ED-PUBS to order free single copies. To access related material and speeches from US Department of Education Secretary Richard W. Riley's November 10, 1998 press conference releasing the results, visit the Arts Education Partnership at <http://aep-arts.org>.

Gaining the Arts Advantage: What School Districts Can and Should Do

"Gaining the Arts Advantage: Lessons Learned from School Districts That Value Arts Education" is available online at <http://www.pcqh.gov>. Limited copies are available in print, contact the President's Committee on the Arts and the Humanities at pcqh@neh.gov or 202-682-5409.

The President's Committee on the Arts and the Humanities together with the Arts Education Partnership has just released a **nationwide study** of 91 school districts that offer arts education to all of their students. School board members, school administrators and community leaders interviewed for the study strongly support arts education as part of the core curriculum for all students and name 13 factors that are critical to sustaining arts education for all students. Policy support at the federal, state and local levels is one of those factors.



The 1997 NAEP Arts Assessment Content and Results

Who Was Assessed?

A nationally representative sample of eighth grade students from public and nonpublic schools.

Samples of students were assessed in each of the art forms (music, theater and visual arts,) but an individual student was assessed in only one art form.

What Was Assessed?

Students were assessed on their ability to respond to, create and perform works of art in music, theater and visual arts. Dance was not assessed.

A wide range of art work was used drawn from many artistic traditions.

Works of visual art ranged from package design to self portraits; music from popular songs to Beethoven; theater from scripts and scenes from radio, theater and film.

Students answered multiple choice questions and wrote short essays to demonstrate their responding skills.

They sang and played instruments and acted out scripts to demonstrate their performing abilities.

They created collages, clay sculptures, historic monuments and graphic designs, and improvised music and dramatic scenes to demonstrate their ability to create works that communicated personal ideas and feelings.

(OVER)

How Did They Do?

In general, few students scored in the highest levels on the assessment items.

The weakest scores were in creating personal works of art that communicated ideas and feelings. The better scores were in responding.

Students who scored well on responding (analyzing, interpreting, evaluating) also scored better in creating original works and performing existing works in each of the art forms. Learning in the arts is interrelated; creativity increases with instruction.

Students who were actively engaged in arts learning - enrolled in arts classes and in out-of-school learning experiences - had higher scores than those who were not.

However, less than half the eighth graders participating in the assessment were enrolled in a visual arts or music course. Though 90% of the schools reported offering some form of instruction in these art forms, the general population of students does not have sufficient access to arts education.

Results in theater showed that specific forms of classroom instruction improve performance. Classes and school experiences requiring acting, play writing and stage craft improved student performance in theater.

The patterns of performance by demographic groups of students were similar to other national assessments. Girls did somewhat better than boys - as is the case on reading and writing assessments. White students in most cases did better than black, Hispanic or Asian students.

Visit <http://aep-arts.org>

Visit the Partnership's Web site for more information. (Includes links to comments on *The NAEP 1997 Arts Report Card* findings from U.S. Department of Education Secretary Richard Riley, National Center for Education Statistics Commissioner Pascal Forgione, National Assessment Governing Board Member Jo Ann Pottorff, National Endowment for the Arts Chairman Bill Ivey, and Council of Chief State School Officers Executive Director Gordon Ambach, the U.S. Department of Education press release announcing the results, and online versions of NAEP publications.)



PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES
1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
(202) 682-5409 Fax (202) 682-5668

For Further Information:

President's Committee on the Arts and
the Humanities: 202/682-5409 (v)/5668 (f)

March 3, 1999

For Immediate Release

**First Lady Hillary Rodham Clinton Releases
First National Study Examining District-Wide Arts Education Programs**

***GAINING THE ARTS ADVANTAGE:
Lessons From School Districts That Value Arts Education***
by the President's Committee on the Arts and the Humanities
and the Arts Education Partnership

Funded by the GE Fund,
The John D. and Catherine T. MacArthur Foundation and Binney & Smith
Additional support provided by the National Endowment for the Arts,
U.S. Department of Education, and the White House Millennium Council

NEW YORK – First Lady Hillary Rodham Clinton today will release *Gaining the Arts Advantage: Lessons From School Districts That Value Arts Education*, a study by the President's Committee on the Arts and the Humanities and the Arts Education Partnership.

It is the first national study to examine the success strategies of school districts in building and sustaining strong district-wide arts education. The study represents 91 districts in 42 states with various population densities, total number of students, and funding levels per pupil. The profiles offer insights that could help any district in the country create and sustain arts education.

"Last September, I issued a call to action to provide arts education in every school in America because we know that instruction in the arts gives children vital elements of a quality education and makes them more successful in school and later on," said the First Lady, who is honorary chair of the President's Committee. "*Gaining the Arts Advantage* finds that the strongest single factor in determining whether a district provides arts education is the community's insistence, support, and participation in making it happen. So everyone who has a stake in our children's success should see arts education as their cause."

The study was underwritten by the GE Fund, The John D. and Catherine T. MacArthur Foundation, and Binney & Smith, Inc., with the additional support of the National Endowment for the Arts, the U.S. Department of Education, and the White House Millennium Council.

The two-year study identifies interrelating factors that contribute to the creation of strong, district-wide arts education. The factors include a community consensus that enables a school board and administration to fund arts education; central office leadership and a cadre of building

principals that see the arts as a core school subject; strong arts teachers who continue to practice their art inside and outside the school; and the active presence of community arts and cultural organizations in the district's schools, including the use of school performing arts venues.

How these and other factors contribute to arts education programs is explored in case studies of eight different school systems, including Community School District #25 in Queens, New York; Greenville, SC; Las Cruces, NM; Miami-Dade County, FL; Milwaukee, WI; Redondo Beach, CA; Vancouver, WA, and Wyoming, OH.

"Case study" districts were visited by the study's research teams, which included school superintendents as well as arts education researchers. An additional 83 school districts were selected for follow-up interviews and information-gathering after responding to surveys and submitting district applications. More information about the 91 districts, as well as the roughly 200 other districts which applied for consideration, can be found on-line at www.pcah.gov. Additional contact and demographic information is included at the Web site.

Initially, each district considered for study was recommended to the President's Committee and Arts Education Partnership by national and state arts and education leaders based upon the quality of the districts' overall arts education program. Criteria included a commitment by the district over a number of years to arts education as part of the core curriculum in all schools; funding to support arts teachers; materials, and facilities; a record of student achievement in the arts and evidence of advanced programs comparable to those in other school subjects.

U.S. Secretary of Education Richard Riley praised the communities and school districts discussed in the report.

"Three months ago, I released the results of a national assessment of what our eighth graders across the United States know and are able to do in the arts," Riley said. "The results were discouraging and fully justified the First Lady's 'call to action' to restore the arts to all of our schools."

"This new study tells us – in the words of local school board members, administrators, teachers, and parents – exactly how it can be done. Not to act on their advice would be inexcusable."

"Education in the arts is essential if our young people are going to succeed and contribute to what Federal Reserve Chairman Alan Greenspan describes as our 'economy of ideas,' an economy fueled by imaginative, flexible, and tough-minded thinking. The arts uniquely nurture that ability."

Joyce Hergenhan, president of the GE Fund, the study's lead sponsor, reinforced Secretary Riley's point:

"Tomorrow's workforce – and, especially, its leaders – will need broad abilities beyond technical skills. There will be a demand for people who are creative, analytical, disciplined, and self-confident – people who can solve problems, communicate ideas, and be sensitive to the world around them. Hands-on participation in the arts is a proven way to help develop these abilities. We hope this study will encourage school districts around the nation to make the arts part of every child's education."

William Ivey, chairman of the National Endowment for the Arts, affirmed the critical role of arts education to the American society.

"This is a nation forged by the creativity of our citizens. Our heritage and our future depends on our fostering the creative abilities of every single child. That can only be done if the arts are a central dimension of education in America. I join in congratulating these school districts – and others across the country who share their commitment and success."

Gaining the Arts Advantage: Lessons From School Districts That Value Arts Education is available today on the World Wide Web at www.pcah.gov and may be downloaded in text and pdf formats. Requests for print publications, available in limited quantity, may be requested from the President's Committee for the Arts and the Humanities at (202) 682-5409 voice; (202) 682-5568 fax; and e-mail: pcah@neh.gov.

###

**A new report from the *President's Committee on the Arts and the Humanities*
and the *Arts Education Partnership***

**"GAINING THE ARTS ADVANTAGE:
LESSONS FROM SCHOOL DISTRICTS THAT VALUE ARTS EDUCATION"**

***Funded by GE Fund, John D. and Catherine T. MacArthur Foundation, Binney & Smith
With Additional Support from the National Endowment for the Arts, U.S. Department of Education***

Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education is the first national study to examine the generation and sustenance of strong arts education throughout entire school districts. The study:

- discusses those interrelating factors—educational, social, economic—that enhance and sustain strong district-wide arts education programs;
- provides valuable lessons from the field—from superintendents, school board members, principals, district arts coordinators, arts teachers, students parents, and other community members—including strategies for overcoming obstacles to district-wide arts education;
- examines eight different school systems in depth that were observed on site by experienced teams which included school district superintendents as well as arts educators;
- presents the creative solutions of 83 additional school districts participating in this study, selected from the more than 500 districts recommended.

After an inspiring introduction written by Ray Cortines (Executive Director of the Pew Network for Standards-Based Reform at Stanford University) on the importance of arts education, the study lists the critical factors essential to a robust arts education program. Many of these factors point to the active involvement of influential segments of the community in shaping and implementing the arts policies and programs of the district.

Not every school district listed exhibits all factors to the same degree, but all of them have valuable strategies to offer the reader. They also reflect the differences in their diverse circumstances through the varied approaches to curricula, staffing and other key educational resource issues. The profiles and case study reports included in *Gaining the Arts Advantage* reveal examples in specific local contexts and impart valuable lessons to all types of situations.

"Trying to answer the question, 'Why should we care about the arts?' from the standpoint of intrinsic value is a little like trying to answer the question, 'Why should we care about our health?' We engage in the arts, we ought to teach the arts, because this is part of what it means to be human." Ray Cortines

**"Gaining the Arts Advantage" will be available on the Web March 3, 1999 at <http://www.pcah.gov>.
For print copies, contact the President's Committee on the Arts and the Humanities after March 15
at pcah@neh.gov or (202) 682-5409.**

Op-Editorials and News Clips in Support of the Arts

1. **The New York Times**, New York, NY
2/18/99, "Arts Agency Plans to Spread the Money Around"
2. **The Washington Post**, Washington, D.C.
9/11/98, "NEA's New Initiative"
3. **The Idaho Statesmen**, Idaho
9/18/98, "Boise City Arts Commission receives \$5,000 from NEA"
4. **The New York Times**, New York, NY
8/30/98, "Something Different at the Arts Endowment: Optimism"
5. **The Birmingham News**, Birmingham, AL
9/12/98, "Arts Sail Smoother"
6. **Houston Chronicle**, Houston, TX
4/21/98, "Look Homeward: Judge National Endowment by its Houston Grants"
7. **The Wichita Eagle**, Wichita, KS
7/11/98, "Fine Art: Congress needs to continue NEA support"
8. **Tulsa World**, Tulsa, AZ
7/5/98, "Slashing National Endowment for the Arts hurts local groups"
9. **The Record**, Bergen County, NJ
7/1/98, "A Vote for the Arts"
10. **Seattle Times**, Seattle, WA
10/20/98, "NEA chief makes art of cherishing our culture"
11. **Atlanta Journal**, Atlanta, GA
7/12/98, "Shed of elitist image, arts agency looks to future"

The Arts

The New York Times

NE B1

THURSDAY, FEBRUARY 18, 1999

Arts Agency Plans to Spread the Money Around



Guido Cassetta for The New York Times

William J. Ivey of the National Endowment for the Arts.

By BRUCE WEBER

CHICAGO, Feb. 17 — President Clinton's proposed budget, delivered to Congress on Feb. 1, included an increase of more than 50 percent in appropriations for the National Endowment for the Arts, and in two speeches here this week, the new chairman of the agency, William J. Ivey, discussed publicly for the first time his plans for spending the extra money. Mr. Ivey was appointed to succeed Jane Alexander, whose stormy tenure ended in October 1997.

Mr. Clinton's \$150 million request for the endowment represents a \$52 million increase over the current budget for the agency, which has been embattled throughout the 1990's and was until last year targeted for dissolution by Congressional conservatives.

Some \$50 million of the added money is earmarked for Challenge America, a project addressing lawmakers' concerns that the endowment's support has been unevenly distributed around the nation and that its financing for individual artists whose work

many conservatives found offensive came at the expense of improving access to the arts for all Americans.

On Tuesday at a luncheon for business leaders and arts administrators at the Chicago Economics Club, and that evening at a public address at the Museum of Contemporary Art, Mr. Ivey said that Challenge America would target money for programs in five areas: arts education, youth at risk, access to the arts, cultural and heritage preservation and community arts partnerships.

"It does coincide with the Congressional agenda," Mr. Ivey said in an interview, "but it is also a completely legitimate program of activities for the agency to take on."

The request for added funds comes when partisan antagonism in Washington is at a peak. Mr. Clinton's proposed budget has already been criticized by some Republican lawmakers as a return to what they have called big-government liberal spending. A substantial increase in arts funding, a sensitive issue in Congress since 1989 despite the endowment's relative insignifi-

cance as a budget item, could raise hackles again.

Asked if the President's budget request was realistic, Mr. Ivey said: "It's hard to tell. Now that we seem to be in general agreement about the survival of the agency with flat funding, the question is whether significant opposition will crop up as we try to move forward. There will always be criticism of and opposition to the endowment," he continued, "but my sense is that the bipartisan center will support an increase."

The new funds would be distributed in four ways:

¶ About 1,000 communities in underserved areas of the country would receive grants of between \$5,000 and \$10,000 for specific arts projects.

¶ About 150 arts institutions would receive grants of between \$50,000 and \$150,000 for programs to expand their community involvement.

¶ Between 10 and 20 unspecified partnership programs involving national arts organizations and Federal agencies would receive funding.

¶ \$20 million would go to state agencies for arts

Spreading the Arts Money Around

Continued From First Arts Page

education, regional touring programs that bring performing arts to underserved communities, after-school arts programs and organizations devoted to folk art and cultural heritage preservation.

In addition, Mr. Ivey said, next year the agency will ask Congress for additional funds to help stabilize arts organizations with support for their own endowments, technological and management consulting and new programs for developing individual and corporate philanthropy. The details of that request will depend on a study of arts organizations that the agency is conducting.

The National Endowment's current budget is \$98 million, down from a high of \$176 million in 1992. In 1995, when Republicans assumed control of the House of Representatives, they marshaled their outrage over endowment grants that in the late 1980's supported controversial works, like Andres Serrano's photograph of a crucifix immersed in urine, and slashed the agency's budget by 40 percent for the next year, planning to dissolve it entirely. The Senate kept it alive.

But last year the political attitude toward the agency changed for several reasons: Congress had curtailed the endowment's ability to give grants to individual artists, some conservatives had been satisfied by the budget cuts, and last June a Supreme Court ruling upheld a 1990 law requiring the endowment to consider "general standards of decency and respect for the diverse beliefs and values of the American public" in its grant making. In July the House approved this year's budget, ending the threat of dissolution.

In his sold-out address at the museum on Tuesday, Mr. Ivey received a warm welcome but also a reminder that his position as the nation's leading advocate for the arts is not without political pressure from both sides.

Four leading arts administrators in Chicago also spoke at the event — Abena Joan P. Brown, president of the ETA Creative Arts Foundation;

Reassuring Congress and fostering local partnerships.

Carlos Tortolero, executive director of the Mexican Fine Arts Museum; Nick Rabkin, program officer at the John D. and Catherine T. MacArthur Foundation, and Robert Fitzpatrick, director of the Museum of Contemporary Art.

The administrators said the endowment, under Ms. Alexander, had submitted too easily to Congressional pressure. "I can only hope that the last shall be first," Ms. Brown said. "And the arts have been last for too long."

Mr. Tortolero added: "The arts have been playing not to lose, and we have to play to win."

All four said the endowment needed to re-enter the business of making grants to individual artists, the sentiment that received the loudest applause of the night.

Mr. Ivey said the time was not quite at hand for that, but that he had "unwavering" support for the endowment's eventual return to grants for individuals.

NEA's New Initiative

Grants Will Go to Underserved Areas

By JACQUELINE TRESCOTT
Washington Post Staff Writer

The National Endowment for the Arts yesterday announced 84 grants in a broad new initiative aimed at extending support to underserved areas and quelling critics in Congress who have said the grants distribution favored the bigger states.

ArtsREACH, the new program, is a multi-discipline program tailored to fund smaller, Main Street arts activities that have a strong outreach component. For example, the Alabama Conference of Theater and Speech in Tuscaloosa received a grant of \$10,000 to serve 38 community theaters in the state and produce three statewide guides.

The charge of geographic inequity became a heated issue for the NEA two years ago when the House Republican leadership threatened to kill the agency. Other critics have also added the imbalance to their laundry list of complaints. The agency's officials repeatedly responded that a larger number of artists and arts organizations were located in New York and California, and further argued that those groups traveled frequently to other parts of the country. In fiscal 1997, New York received 23 percent of the agency's total grant dollars; California 9 percent.

NEA officials admitted 20 states received five or fewer direct grants in 1996 and 1997. Last year the congressional pressure led to legislation that placed a 15 percent cap on the money to any state, with an exemption for touring programs. The NEA also increased the share of arts subsidies given to states as block grants and then divvied up on the state and local level. Forty percent of the money was distributed in this way in the current year, up from 35 percent a year ago. With the changes New York now gets 15.3 percent of the total

and California 8.3 percent.

When the agency survived the threats to close it down, the new program was created to stave off further criticism. "Through these new ArtsREACH grants, the endowment encourages citizens and organizations to work together, expand cultural resources, and discover innovative ways the arts can serve people in cities and rural areas," said Bill Ivey, the NEA's chairman. On the job since late May, Ivey is announcing the grants in Birmingham, Ala., the state that submitted the most applications and received the biggest share, nine grants totaling \$87,750. The agency worked with Americans for the Arts, a national arts group, to identify the target states and potential grantees.

Overall the pilot program is distributing \$730,000. This comes out of a severely diminished budget. The NEA received \$98 million from Congress for the current fiscal year, down from \$176 million in 1992. This year \$81.5 million is directed to grants. The NEA has been given a flat allocation of \$98 million by the House for the next fiscal year, which starts in three weeks; the Senate is promising a slight increase to cover new programs.

Besides Alabama, arts organizations in 20 states were helped with Tennessee, South Dakota, Iowa, South Carolina and Indiana receiving hefty amounts. Economic development is another strong thread in the grants with Park City, Utah, for example, getting \$8,750 to study how art can play into the planning for the upcoming Winter Olympics. The District, Maryland and Virginia are not considered underserved areas and were not included in this initial round of special grants.

Arts

Boise City Arts Commission receives \$5,000 from NEA

Grant will pay for directory of local arts groups

By Marianne Flagg
The Idaho Statesman

The Boise City Arts Commission has been awarded a \$5,000 grant from the National Endowment for the Arts to develop a directory of Treasure

Valley arts resources.

Idaho is one of 20 states receiving part of the \$733,000 being distributed through the ArtsReach program. The 84 grants are intended to help advance cultural plans in communities that seldom receive direct NEA grants, according to the NEA.

The grants are being given in states that received five or fewer NEA grants during one of the past two years.

"We're thrilled to get the

NEA funding in the amount we requested," said Kris Tucker, Boise City Arts Commission executive director. "For us, it was a way that we could get a specific project done with some NEA support."

It was the first time in the five years she has been in charged of the commission that the organization has applied for NEA money. It might not be the last, with Boise's plan for a cultural district on the horizon.

Most NEA grant amounts in the past were too large for the projects the Boise City Arts Commission was planning.

The Boise commission should receive the money in a couple of months. The Treasure Valley Arts Resources Directory should be complete by late spring or early summer.

"It's going to be a comprehensive directory of arts organizations, artists and arts facilities in the Treasure Valley," Tucker said. "It's a tool for ed-

ucators and arts supporters and artists themselves. There has been a lot of discussion in the arts world that people don't know how to contact each other."

The project also will document accessibility of local arts facilities to groups such as the disabled.

The \$5,000 will pay mainly for research and printing costs. The Arts Commission plans to hire a coordinator to oversee the project.

The New York Times

Something Different at the Arts Endowment: Optimism

By MELINDA HENNEBERGER

WASHINGTON, Aug. 29 — In the days since the House voted to spare the National Endowment for the Arts, and made clear that the stay of execution was more or less permanent, the new chairman of the agency has begun talking out loud about all that suddenly seems possible: more money, less rancor, even "a New Deal without the Depression, with murals painted all over the country and music composed."

Just two months after arriving from Nashville, where he ran the Country Music Foundation for 27 years, William J. Ivey is taking a victory lap.

"By the time I leave the chairmanship," Mr. Ivey said in a recent interview, "the Federal role in the arts

An agency that seemed headed for extinction shows new signs of life.

should be equal to our role in the Department of Defense."

That is big talk from someone whose agency was at one point slated to go out of existence this year. But when asked if he really thought Congress would pony up for parity between modern dance and smart bombs, he backed off only an inch.

"I'm primarily thinking of the D.O.D. in terms of its significance," he said, and added that Federal financing for the arts was vital to the country's "internal defense."

On the day after last month's House vote, which the arts world hailed as a major turning point, Mr. Ivey met with old and new friends of the arts in Congress and sorted through congratulatory messages, including one from his predecessor, the New York actress Jane Alexander, who spent most of her five-year tenure at the agency in survival mode. Later in the day he gave a little reception in his office for a giddy bunch of arts lobbyists talking about the "new environment." And when he told them to celebrate by grabbing some extra cookies on their way out, most did.

"We don't usually serve them cookies, but they deserve it," said the N.E.A.'s longtime spokeswoman, Cherie Simon, a veteran of battles that seem to have left her half-afraid that some critic might mount an objection to the endowment's run-away brownie budget.

On Capitol Hill, even some of the conservatives who tried hardest to kill the arts agency now seem at least open to Mr. Ivey. The House majority leader, Representative Dick Armey of Texas, recently praised the new chairman's ties to country music, saying, "That's got to make him a good man, doesn't it?" Another Republican, Senator Jesse Helms, wished Mr. Ivey every success after a meeting in which they chatted about the country singer Randy Travis, who is from North Carolina, Mr. Helms's home state.

Mr. Ivey, 53, is not a native Southerner, having grown up in a small town in Michigan. But he is not a New Yorker, either, and that seems to be a selling point to those critics who have seen the agency mostly as a source of financing for East Village graffiti artists, despite the N.E.A.'s considerable efforts to play up its grants to Midwestern basket weavers and regional theater.

"Of course it helped that he's from somewhere else," Ms. Alexander said in a telephone interview.

As John Brademas, chairman of the President's Committee on the Arts and Humanities, put it, "He's thoughtful, intelligent, sophisticated," and, with his Middle American pedigree and country music background, "no one can charge him with being a wild man."

It has been three years since Republican partisans of the Gingrich revolution, in a rage over several late-1980's N.E.A. grants that supported such controversial works as a photograph of a crucifix in a container of urine, vowed to end Federal financing for the arts. A number of factors appear to have influenced the recent turnaround, among them a Supreme Court decision in June that upheld Congressionally imposed decency standards for the endowment.

In addition, many conservatives had already been mollified by a 40 percent cut in financing for the agency two years ago. And several lawmakers say the personal pull of Representative Sidney R. Yates, an Illi-



Guido Cassetta for The New York Times

Just two months after William J. Ivey took over as chairman of the National Endowment for the Arts, there is talk of a "new environment."

nois Democrat and longtime arts advocate who is retiring after this year, was a consideration. Many of his colleagues did not want his career to end on such a down note.

Another force at work was the moderating effect of the coming Congressional elections and the lobbying of constituencies back home. Grass-roots supporters of the endowment, who had become less inclined to fight among themselves while it was under attack, pressured their representatives in Congress, often with the backing of Republican business leaders who serve on the boards of arts institutions.

Last fall, as promised, the House voted no money for the endowment in this fiscal year. But the Senate

decided on \$98 million for it. When the moderates prevailed in a conference committee and pushed the Senate version through, much of the credit went to lobbyists back home, especially in Washington State, where a group of Boeing executives had been able to convert Senator Slade Gorton, chairman of the subcommittee that oversees the agency.

After that, Ms. Alexander said, "We pretty much knew we were home free."

In this summer's battle for financing, Mr. Ivey is credited with closing the deal for a number of last-minute converts in the House by putting Republicans at ease, particularly with his support for the recent Supreme Court decision. Still, the mar-

gin of victory when the House voted by 253 to 173 last month to retain the current level of financing next year stunned even the N.E.A.'s most optimistic supporters. The Senate will now vote, and the agency expects a modest increase in the final bill.

In September, as part of its effort to mend fences with Congress by making sure grants go to all 50 states, the endowment will announce the first round of grants to states that have received the fewest in the past. Other big projects in the works are a preservation program for outdoor sculpture and a program that will take composers to communities across the country, where they will live for a time and write music inspired by the area: "a very cool project," Mr. Ivey promised.

Meanwhile, it is impossible not to notice that Mr. Ivey is having fun in a job that could never have been described that way when Ms. Alexander held it. ("I'm peachy!" he sang when asked how he was while shaking hands with a reporter.) He says his success is a tribute to what can happen when a person pursues a passion without worrying too much about pursuing any certain job. After growing up on the jazz that his father, a trumpet player, and his mother, a pianist, courted to in the 1930's, he fell in love with the folk music of the Kingston Trio in high school. He took up the guitar, then studied folklore in college and ethnomusicology in graduate school before joining the Country Music Foundation.

"Country was kind of unfashionable in intellectual circles and seen as a hayseed art form," said Bruce Dobie, a friend of Mr. Ivey's who is the editor of *The Nashville Scene*, an alternative newspaper. "Bill was able to communicate its importance to the media, academics and people whose art form might be considered a little more adventuresome or modern." Now he wants to do the same for the often-reviled endowment.

When the call about the chairmanship came from the Clinton Administration this spring, Mr. Ivey sold his Nashville home in 72 hours and assumed the post without even token opposition: Senate confirmation hearings were deemed unnecessary.

"A little part of me was disappointed that I didn't get to sit there and tell my story," he said. "But everyone I tell that says, 'Oh, it's better without a hearing.'"

■ Parents want to know why son died in Madison County jail/8A

ARTS SAIL SMOOTHER



NEWS STAFF PHOTO/JERRY AYRES

William Ivey, chairman of the National Endowment for the Arts, visits 9th- and 10th-graders in Anne-Wyman Black's class Friday at the Alabama School of Fine Arts.

State awarded \$87,750 in grants under ArtsREACH

By **NANCY RAABE**
News staff writer

The National Endowment for the Arts is sailing in calm new waters, chairman William Ivey said Friday.

"The politics of anger that fueled the opposition" to the agency has yielded to "a resurgence of bipartisan support," Ivey said while in Birmingham to announce the results of a program for direct grants to states historically underserved by the NEA.

Alabama received the largest number of those grants among the 20 states taking part in the ArtsREACH program — nine awards for community cultural assessment and planning, totaling \$87,750. Birmingham-area beneficiaries include Space One Eleven, which received \$10,000, Design Alabama, which received \$9,000, and the Metropolitan Arts Council, which received \$8,750.

Conceived earlier this year with a pilot budget of \$730,000, ArtsREACH is designed to stimulate applications from states that had five or fewer direct grants from the NEA in 1996 or 1997.

"For me personally, ArtsREACH is a metaphor for what the Arts Endowment is all about, bringing the arts to the people and targeting the work of the

NEA in a way we hadn't done in the past," Ivey said at the Birmingham Museum of Art.

The measure has also helped placate former critics in Congress who complained that the agency tended to favor bigger states. Some pressed for a larger percentage of NEA funds to go to state arts agencies in block grants.

A year ago, 35 percent of NEA grant funds went directly to the states, with New York receiving 23 percent of that amount. This year 40 percent of NEA funds will be channeled to the states, with New York's share at 15 percent.

The result, from Ivey's perspective, is smooth sailing.

"I truly believe the challenges are behind us," he said of attempts in recent years to kill the agency. "The small group of detractors has given way to a much larger base of bipartisan support."

While in Birmingham, Ivey spoke to classes at the Alabama School of Fine Arts. He also stopped in at Space One Eleven to make a brick for its Birmingham Urban Mural. While there, he visited a computer lab where Space One Eleven helps other artists and groups get on-line as part of *Open Studio: The Arts Online*, a program funded by the NEA and the Benton Foundation.



William Ivey
"ArtsREACH is a metaphor for what the Arts Endowment is all about."

Houston Chronicle

RICHARD J. V. JOHNSON, Chairman and Publisher

G. E. McDAVID, President
 JOHN W. SWEENEY, Vice President, General Manager
 JACK H. STANLEY, Vice President, Operations
 DALE E. NISSEN, Vice President, Manufacturing
 ROBERT E. CARLOQUIST, Vice President, Administration
 GARY W. RANDAZZO, Vice President, Sales
 JOYCELYN MAREK, Vice President,
 Marketing & Electronic Products
 DWIGHT M. BROWN, Vice President, Advertising
 HOLLYS G. PRICE, Vice President, Circulation
 ANN TURNBACH, Vice President, Human Resources
 RICHARD A. WINEGARDEN, Vice President,
 Chief Financial Officer

JACK LOFTIS, Executive Vice President, Editor
 TONY PEDERSON, Vice President, Managing Editor

FRANK MICHEL, Associate Editor
 TOMMY MILLER, Deputy Managing Editor

SUSAN BISCHOFF,
 DAN CUNNINGHAM,
 FERNANDO DOVALINA,
 WALTER JOHNS,
 Assistant Managing Editors

Houston Chronicle is a division of The Hearst Corporation

LOOK HOMEWARD

Judge National Endowment by its Houston grants

Over the years the National Endowment for the Arts somehow managed to acquire a reputation for blasphemy and public outrage that it little deserved. When the endowment is judged by its support for the arts in Houston, a vastly different and more pleasing picture emerges.

At the Museum of Fine Arts, Houston, representatives of 13 Houston arts groups gathered Monday to announce their receipt of \$469,000 in grants from the endowment. The grants provide seed money for new projects and, perhaps more important, recognize and endorse past excellence.

The recipients range from deserving dowagers like the MFAH to the neighborhood Project Row Houses. The money will fund a Baroque festival by the Houston Symphony and jazz performances for children.

The museum's grant will fund an exhibit of photographs entitled *Brassai: The Eye of Paris*. The NEA also awarded grants to the Houston Center for Photography and FotoFest (Houston's international month of photography), recognizing Houston as an important center for one of art's newest and most accessible mediums.

While the grants pay only a minuscule frac-

tion of these arts groups' budgets, they support the new and experimental works that become tomorrow's classics (Houston Ballet's repertoire is a good example) and encourage cautious corporate sponsors to do the same.

If there is a common value that links the grants and their recipients, it is education. The Society for the Performing Arts will underwrite a two-week residency by the Maria Benitez Flamenco Dance Company, with workshops at Houston universities and the High School for the Visual and Performing Arts. A grant to Writers in the Schools will provide money to administer a modest but effective program that exposes young students to published writers and poets, inspiring children to master language and expression.

When ideologues call for the abolishment of the National Endowment for the Arts, these are the programs they would starve or end. Those who say no tax dollars should be spent on the arts ignore the towering reality that the arts are a national asset, like schools and libraries.

The National Endowment costs Houston taxpayers very little and returns large dividends. Houston recipients of this season's NEA grants will see to that.

The Wichita Eagle

Established 1872

Incorporating The Wichita Beacon

Peter E. Pitz
President & Publisher

Richard W. Thames
Editor

Randy Brown
Editorial Page Editor

Karen Magnuson
Managing Editor

OUR VIEW

Fine art

Congress needs to continue NEA support

The arts are a valuable part of American life and, despite renewed congressional attempts to undermine the National Endowment for the Arts, appropriate artistic projects should be supported by the government.

But, at the same time, the Supreme Court was right recently to uphold legislation stating that the NEA should not fund "indecent" artistic projects.

As Congress considers what programs to fund next fiscal year, President Clinton has recommended that the NEA receive \$136 million, up from this year's \$98 million. But, as part of a renewing of the relationship between religious conservative groups and the GOP congressional leadership, legislation has been drafted that contains no funding for the NEA. Similar anti-art legislation has been defeated in the past.

Congress' anti-NEA rumblings amount to little more than political posturing. Granted, the NEA has funded questionable projects in the past, but the vast majority of projects it supports are safe to a fault. Many organizations now think better of asking the NEA for anything other than support for educational and family-oriented programs.

Admittedly, many local art institutions are weaning themselves off NEA support, attempting to grow self-sufficient as NEA funding is repeatedly threatened by Congress. But the NEA also indirectly fuels any grassroots artistic efforts, by giving funds to state arts agencies, such as the Kansas Arts

Commission, that are regranted to groups around their states.

Given that the NEA has a new boss, country-music expert William Ivey, and has been authorized by Congress to raise and invest private money in an effort to reinvent itself as a true endowment, this is no time to scrap it, along with its 33-year heritage of good work.

NEA funding still represents a symbolic stamp of approval for an important part of America's heritage — its art.

NEA funding still represents a symbolic stamp of approval for an important part of America's heritage — its art.

This is not to say that the government should knowingly fund art designed to shock. History

would suggest that such art — which is arguably the most important of all, in that it challenges the status quo — is best created on its own anyway, rather than be attached and therefore subject to the strings of public funding. Indeed, the Supreme Court and Congress are right to try to keep taxpayer dollars from going toward projects that nearly all citizens would find offensive. And, in truth, the NEA long ago got that message, opting to make small grants to reliable, accountable organizations rather than to individual artists with agendas (and careers) to promote.

That said, most endeavors funded by the NEA are educational and worthwhile. The endowment still has an important, though changing, role to play in the nation's cultural life.

— For the board, Phillip Reese
and Rhonda Holman



An Information Service of TULSA WORLD

TULSA WORLD

Art attack

By World's own Service
7/5/98

Slashing National Endowment for the Arts hurts local groups

The continuing effort by conservative U.S. House Republicans to kill the National Endowment for the Arts was again narrowly rebuffed last week when the House Appropriations Committee voted to give the arts agency \$98 million for 1999, the same amount it received for this year. Five Republicans joined the Democrats on the committee in approving the standstill NEA budget.

The vote was not so much a victory for supporters of public funding for the arts as it was a holding action. Opponents of the NEA, which is a favorite bugaboo of the religious right, vowed to continue their fight to kill the agency. Those opponents include every member of the Oklahoma delegation, particularly Rep. Steve Largent of Tulsa and Rep. Ernest Istook of Oklahoma City, who have been leaders of the charge.

Here are just a few of the good things in this locale that would be harmed if NEA funding were eliminated, or that would have been affected had the conservative Republicans already had their way:

NEA challenge grants of \$300,000 over three years that were matched more than 3-1 with funds raised locally and thus enabled Tulsa Opera, Inc., to raise \$1.2 million toward its endowment of \$3.2 million. Returns on the endowment investment put about \$150,000 a year into the opera company's \$2.5 million annual operating budget.

Tulsa Opera also received \$25,000 last year from NEA to help with its production of "Dreamkeepers" and \$20,000 this year for "Dialogues of the Carmelites."

And Tulsa Opera, like most of the major arts

organizations in the area, receives significant funding through the Oklahoma Arts Council, which in the past got about a fourth of its funds from the NEA.

According to Michael Christopher, Tulsa Opera development director, the group simply could not maintain its level of productions and artistic quality without funds from the NEA and Arts Council. Loss of that money would be "disastrous," Christopher said.

A grant of \$5,000 to Tulsa Philharmonic Society, Inc., to support the Phil's Masterworks concert series during its 50th anniversary season. Tulsa Philharmonic also received \$70,000 from the Oklahoma Arts Council, part of which funded an arts education program.

Support to the tune of \$30,000 for the 14th annual OK Mozart International Festival in Bartlesville.

An after-school and summertime arts activities program that reaches more than 1,500 children in rural and innercity areas -- 50 day-care and 30 summer-arts sites. Without those programs the children's cultural exposure would largely be limited to watching TV.

A \$200,000 touring program that puts 50 musical and dance groups, storytellers and other artists on the road to small towns and rural areas. The tour offers a broad variety of music, including symphony orchestras, chamber groups, and bluegrass and string bands, concert pianists and jazz ensembles, as well as ballet, folk and ethnic dance. It is entirely funded by NEA money.

All told, Oklahoma organizations benefitted from more than a half-million dollars in NEA grants this year. The largest was \$483,300 to the Oklahoma Arts Council for its partnerships with numerous local programs and activities. The Arts Council received 1,608 grant requests totaling \$7.3 million. Through the combination of NEA money and state arts funding approved by the Legislature, it was able to fund 1,452, or \$3.2 million, of those requests. Arts Council assistance went to 162 communities in 69 of the 77 counties.

NEA money truly is seed money. The Arts Council does not entirely fund any one concert or exhibition. Each dollar from the NEA generates \$7

from local donations and ticket sales.

If NEA-assisted activities in Oklahoma have one thing in common it is this: They are positive, uplifting, family-values kinds of things. None is controversial. There are none of the moral slip-ups or cultural outrages that critics always point to as justification for killing the NEA -- no exhibits of Andres Serrano urine-dipped crucifixes or Robert Mapplethorpe homo-erotic photos. Of course that lack of controversy has always been the rule nationwide.

The exceptions -- the moral outrages that NEA-haters love to talk about -- actually were few and far between and now largely are a thing of the past. Unable to come up with current or recent offenses, the naysayers have taken to distortions. For example, a controversial off-Broadway play, "Corpus Christi," a corruption of the New Testament biblical story, which depicts Jesus as homosexual, is frequently cited by public-arts critics. But no NEA funds were involved in the production of that play.

The critics' fears should be, but aren't, eased by recent passage of a federal law that requires disbursers of NEA grants to apply a community decency standard. The U.S. Supreme Court last week upheld the constitutionality of that law.

The assault on the NEA has had its effect.

Oklahoma sustained a 40 percent reduction in NEA funding between 1996 and 1997 and the total grant to the Arts Council still is far short of the \$689,000 received in 1996.

Talk of federal spending normally deals with millions or billions of dollars. But when it comes to NEA grants to local arts activities, the figures typically are in thousands or tens of thousands of dollars. That's because the \$98 million appropriated to the NEA literally is a drop in the federal bucket. That investment brings a wealth of cultural richness and vitality to communities in Oklahoma and elsewhere. It provides children exposure to the performing and fine arts that they otherwise might not get. In fact, few such modest investments of tax money bring such great returns. That anyone would want to stop NEA support, especially for spurious reasons, is puzzling. *David Averill is an associate editor of the Tulsa World.*



E D I T O R I A L S

THE RECORD, NEW JERSEY

A vote for the arts

Wednesday, July 1, 1998

WHEN federal funding for the arts was in jeopardy last week, Rep. Rodney Frelinghuysen, R-Morris, and four other Republicans broke ranks with their party and voted to provide the National Endowment for the Arts with \$98 million in the coming year.

Opposing the funding would have been easy for Mr. Frelinghuysen, a fiscal conservative in a solid Republican district. All he had to do was vote along party lines. But when the time came to stand up and be counted in the House Appropriations Committee, Mr. Frelinghuysen voted to continue funding the NEA.

The funding cleared a big hurdle in passing the appropriations committee, but it could still be thwarted by the House Republican leadership's legislative machinations. That's why it's imperative that Mr. Frelinghuysen and the other maverick Republicans continue their support.

The agency's funding has already been cut by more than 40 percent since 1992 -- and even that is a pittance compared with what European nations spend. Great Britain, with one-fourth of our population, spends \$800 million a year on the arts. We spend just \$98 million. That's 36 cents per American, or less than the cost of a candy bar.

It is money well-spent. NEA money goes to promote arts education and to provide grants for thousands of local and non-profit arts groups nationwide, including Arts Horizons in Englewood, the New Jersey Symphony, and the Montclair Art Museum.

Arts funding has been a favorite target of Sen. Jesse Helms, R-N.C., and many conservative groups for the past decade -- ever since the NEA ill-advisedly funded such controversial artists as Andres Serrano, who photographed a crucifix in a jar of urine. Even though the controversial grants represented a tiny fraction of all the money awarded over the years -- 40 grants out of more than 100,000 -- such grants to individuals have been all but eliminated.

It's important that Congress continue to fund the arts

subsidies that have survived. As the poet Donald Hall wrote in his essay "Art for Life for Art," a defense of such public subsidies: "Art has never supported itself; art is no virtuous merchant surviving in the marketplace by selling tickets or charging admission . . .

"We need the arts everywhere -- among soybeans and high-rises, among inner cities and rolling mills -- to enhance our lives, even to reconcile us to our condition. Be it jazz or tragedy, art expands consciousness, and this enlargement is a goal to live for."

SEATTLE TIMES

Posted at 03:45 a.m. PDT; Tuesday, October 20, 1998



NEA chief makes an art of cherishing our culture

by Melinda Bargreen
Seattle Times music critic

William Ivey wants this country's federal role in the arts to be "equal to our role in the Department of Defense."

Before you begin to wonder whether the Pentagon has imploded, you should be aware that Ivey is speaking in symbolic terms: the National Endowment for the Arts, which Ivey has chaired for the past five months, isn't likely to overtake the Defense Department budget anytime soon. But Ivey has better reason for optimism than any of his predecessors in this embattled decade. For once, things are actually looking good for the NEA.

Ivey will visit Seattle to give the keynote speech for tomorrow's Corporate Council for the Arts annual meeting and reception, and the event is open to the public. It starts at 4 p.m. in the Illsley Ball Nordstrom Recital Hall at the new Benaroya Hall, on the corner of Third Avenue and Union Street. (The council's phone number is 206-281-9050.) The 53-year-old NEA chair, who ran the Country Music Foundation in Nashville for the past 27 years, will offer his views on the state of the arts, and will also commend Sen. Slade Gorton for his ongoing efforts on behalf of the NEA in the Senate.

Now, what about that Defense Department quote?

"To me," Ivey explains, "our society is thoroughly committed to protecting our borders, through external defense. The arts endowment, charged as it is with nurturing our living cultural heritage and increasing access to arts, constitutes an internal defense, because so much of the commerce of our civil society takes place in the world of the arts. The more our artists and audiences are engaged in America's great cultural heritage, the

stronger our society becomes.

"The work of the NEA is one of the most important activities of our federal government, and should rank right below the DOD as one of the primary priorities of our government. It's up to the White House and Congress to determine how much that should cost."

It is, indeed. Over the past decade of controversy and attacks from politicians such as Republican Sen. Jesse Helms, the NEA saw its budget dwindle from a high of nearly \$176 million in 1992 to the current \$98 million, amidst repeated calls for the agency's extinction.

Those calls still come up occasionally, but not with the same force. A recent amendment in the Senate to eliminate NEA funding was promptly tabled, by a vote of 76-22, and the Senate voted to up the appropriation for 1999 to \$100 million.

What has made the difference? Ivey cites a number of factors, from a sweeping reorganization of the NEA to eliminate many of the most controversial grant areas (during the tenure of his predecessor, Jane Alexander) to the booming economy and positive support for the arts from the White House. It doesn't hurt that the Detroit-born Ivey's ties to Nashville make him seem like a good ol' boy to many of the NEA's former foes.

U.S. Rep. Dick Armey of Texas, House majority leader and a longtime NEA opponent, recently praised Ivey's ties to country music, saying, "That's got to make him a good man, doesn't it?"

Support from the White House has been crucial, but Ivey hasn't seen any fallout from current political uncertainty surrounding the president.

"So far it hasn't had an impact. The president has been very engaged in his commitment to America's cultural life, through support of the NEA and the NEH (National Endowment for the Humanities). It's been a very solid and unwavering engagement. Certainly there have been times over the last few months that I wish our agenda was a little bit more in front of the public, but this hasn't affected our ability to get our jobs done. The president and first lady are very dedicated to this agency."

Ivey also points to "strong bipartisan support in both houses of Congress," and to better organization in the nationwide arts community (which rallied a few years ago when the NEA was threatened) as reasons for the agency's current good health. So is the present strong economy, in which there is "no need to get rid of the agency to balance the budget."

In the past, Ivey thinks, the NEA was "victimized by the politics of anger, and they don't sustain very well. You can make policy out of anger for a while, but it's hard to sustain it after that. The demonizing of the agency has diminished. There will always be some attacks on us, because these attacks always will help raise money from some constituents."

The NEA's budget is so small compared to the number of deserving arts and heritage groups across the country that the various rounds of grants have an almost eerie even-handedness: a huge symphony orchestra and a tiny puppet theater or Midwestern basket-weaving group might get the same amount.

"There is a certain tendency to give more smaller grants," Ivey concedes.

"But there's still considerable variation from big to medium institutions, big to small projects. The NEA is always looking for exemplary projects, leverage, partnerships. It has never carried the weight of arts around the country, but instead needs the support of private and local sources."

Ivey has set himself a clear goal for his tenure as NEA chair, and if he achieves it, the agency should be on a firm footing for the foreseeable future.

"What I need to accomplish is to make sure that we as a nation have a firm understanding of how central our heritage and our creativity are to a civil society. We should never again question the entire federal role in the arts over one controversial grant."



Shed of elitist image, arts agency looks to future

A fresh start: William Ivey, shown being sworn in by Vice President Al Gore (left) as Ivey's mother, Grace, looks on, was a highly popular choice as the NEA's new chairman.



White House photo

NEA head honcho Ivey pledges to forge new ties, move beyond past gaffes

By Dan Hulbert
STAFF WRITER

Speaking in his Capitol Hill office earlier this year, Rep. Cass Ballenger (R-N.C.) described himself as "a conservative who thinks the National Endowment for the Arts has done some good things but has got to stop doing dumb things."

He leaned forward, thumped his forearms on his desk for emphasis and added, "The NEA has to prove that it matters to more than 5 or 10 percent of the voters, not just Barbra Streisand and that crowd."

Thanks to swing congressmen such as Ballenger — a hearty plastics manufacturer who plans to vote for maintaining the NEA's budget at \$98 million for the fiscal year beginning Oct. 1 — the loved-and-loathed agency is enjoying its most encouraging prospects in several summers. Thanks to a recent Supreme Court ruling against Karen Finley, the so-called "chocolate-smeared woman," the NEA can continue to follow an 8-year-old law mandating "general standards of decency" in its grants and therefore avoid the "dumb things" in its past — controversial grants that had remained targets of anger and ridicule long after they occurred, during the Bush administration.

And thanks to last month's swearing-in of NEA Chairman William Ivey — a presidential choice so popular that he required no confirmation hearings — the 38-year-old

agency appears to be on the populist road Ballenger recommends.

"The NEA has turned a corner," says Adrian King, a former agency staffer who now heads arts and education programs for the Coca-Cola Foundation. "That old rag has been wrung out," he says of the immorality charge. "The question now is not so much 'Will the NEA survive?' but 'How will it adapt to the demands of the future?'"

Ivey is already offering clues.

"We need to form stronger partnerships with the business community, rethink those relationships" says Ivey, 53, who as the former head of Nashville's Country Music Foundation enjoys close ties with music industry executives. "And the concern I'm

hearing from leaders in the arts as well as politics is: getting outside the major cities, widening the circle for what constitutes artistic excellence," Ivey adds from his Washington office. "I believe in what Vice President [Al] Gore says about a government of 'customer service' for the taxpayers."

Indeed, Rep. Pete Hoekstra (R-Mich.) is now angrier that "My district doesn't get a penny from the NEA!" than about the issues of decency that have consumed him in years past. In a recent telephone interview, he offered no complaints about specific grants for fiscal 1998.

Populist style, substance

The process of shaking off the NEA's bicoastal, "elitist" image actually accelerated from 1993 to 1997 under the leadership of actress Jane Alexander, who as agency chairman not only visited all 50 states but championed such community-based events as Navajo silversmithing in New Mexico.

Under Alexander, working with tighter grant guidelines and only about 60 percent of her predecessors' budget, money often shifted away from such big-city flagships as the Atlanta Sym-

phony Orchestra, which in spite of continued excellence could no longer expect general support in the hundreds of thousands of dollars per year.

At the same time, with arts education for young people emerging as one of the few NEA missions that appeals to conservatives as much as liberals, "education" has become a magical buzzword, changing old patterns of grant distribution. That may explain why the Atlanta Ballet, snubbed in the past for general support, this year landed a \$50,000 grant for an educational program.

Alexander was no elitist, but — as a forthright female with a Boston accent and many show business friends — she sometimes *appeared* to be. By contrast, Ivey, after 27 years in Nashville, has the down-home style to go with the populist substance. Said Ballenger, the Streisand nonfan, of Ivey on the eve of his confirmation: "I hear he's a good guy."

Support in the Senate

Two of the NEA's most powerful opponents, evangelist Pat Robertson and House Speaker Newt Gingrich, declined to comment for this story. Robertson was among the conservative leaders who inspired Gingrich in

May to form a "Values Action Team," with the elimination of the NEA among its goals.

But even NEA critic Hoekstra concedes that the agency probably will survive the perennial summer wrangling in Congress, largely because of bipartisan Senate support. As Gingrich wrote in his 1997 book, "Lessons Learned the Hard Way": "The social pressure of [arts-loving] elites has always been felt more strongly in the Senate than in the House."

And then there's the support of President Clinton, who proposed boosting the NEA's budget to \$136 million, and first lady Hillary Rodham Clinton, who made a passionate statement in defense of the NEA at Ivey's swearing-in.

"The Clintons clearly want the arts to be an important part of their legacy," Ivey says.

A gun-shy agency?

Though heartened by Ivey's popularity, many arts leaders are dismayed that the social value of public grants to the arts — which are far higher, per capita, in many European countries — is still questioned in America. And they are troubled by what they see as a timid, gun-shy NEA that has abandoned direct gifts to individual artists in all categories but literature.

"They threw out the baby with

NEA BUDGET

1990	\$171 million
1996	\$99.5 million
1997	\$99.5 million
1998	\$98 million

LOCAL GRANTS FROM NEA

Atlanta Symphony Orchestra	
1990	\$233,500
1996	\$182,000
1997	\$94,600
1998	\$60,000

Georgia Council for the Arts	
1990	\$413,000
1996	\$503,000
1997	\$408,200
1998	\$483,500

Atlanta Ballet	
1990	0
1996	0
1997	\$7,500
1998	\$50,000

the bath water, took away money from the very source of spontaneity and creativity," declares Rick Hutto, chairman of the Georgia Council for the Arts, which continues to receive hefty NEA grants but is prevented by both NEA rules and the state from channeling money to individual artists.

It may be no coincidence that Atlanta's Nexus Contemporary Art Center recently received a

\$40,000 grant for the exhibition "Home and Place . . . Traditional Southern Vernacular Arts and Crafts," which on the basis of the NEA announcement sounds surprisingly safe by that intown museum's edgy standards.

"We find ourselves pre-editing grant applications," says Nexus curator Teresa Bramlette. When asked whether she could mention deserving projects that don't dare apply for grants now, she replied with a rueful laugh, "Yes, but I won't! We have to live with this perception of whininess."

Lynn Vernell Marshall is a prime example of a painter who could contribute to Atlanta's artistic life with an NEA grant. Without one, she can no longer afford to maintain her studio-home here. Marshall, who makes about \$25,000 a year from her art, was packing up, preparing to move in with her sister in Washington, when she said by telephone, "Artists are at the bottom of the food chain; we get little respect. We're commentators on life, and the marketplace doesn't always want to hear the truth."

John McFall, artistic director of the Atlanta Ballet, says the future of the arts is imperiled when "a choreographer in his 20s, with a vision and a passion, can't get the kind of NEA grant that got me on my feet in the '60s.

And yet there's nothing to replace the NEA for giving an artist presence."

Indeed, Charles "Pete" McTiger, president of the Woodruff Foundation, says the NEA's stamp of approval remains as indispensable as ever in leveraging grants from other sources, in "an environment where the arts are in competition with other social needs."

Reclaiming territory

Despite his belief in "partnering" between the arts and business, and in spreading the wealth around the map — beliefs that happen to have broad political appeal right now — Ivey says he won't retreat on the issue of funding individual artists. In fact, he'll try to reclaim some of the territory of risk lost over the past decade.

"The burden is on us to go to Congress and argue our case about getting back into the business of funding artists," Ivey says. "Artists are at the foundation of our cultural life, and we must find a way to support them."

The stakes, McFall says, are high.

"The NEA has been falling away from a core value: free expression. And isn't that what our whole country is founded on?"

1999 Arts Advocacy Day Registrants List (alpha state order)

As of 3/13/99

Ms. Betty Jo Hays
c/o Southwest Arkansas Arts Council
401 South Spruce Street
Hope, AR 71801-
Ph: (870) 777-3327
Fax: (870) 777-6971
Email: bjhays@arkansas.net

Ms. Joanne Rapp
President
Joanne Rapp, Inc.
332 East Monte Vista Road
Phoenix, AZ 85004-
Ph: (602) 253-4398
Fax: (602) 252-6625
Email: jrapp@asu.edu

Mr. John Bord
Executive Director
Arizonans for Cultural Development
3080 North Civic Center Plaza
Suite #41
Scottsdale, AZ 85251-
Ph: (602) 990-1664
Fax: (602) 990-1665
Email: Johnbord@aol.com

Mr. Larry Linkin
President/CEO
NAMM-The International Music Products
Association
5790 Armada Drive
Carlsbad, CA 92008-
Ph: (760) 438-8001
Fax: (760) 438-7327
Email:

Ms. Rose Ratkovich
Consultant, Marketing and Planning
Public Corporation for the Arts
434 East Broadway
Long Beach, CA 90802
Ph: (562) 570-1925
Fax: (562) 570-1935
Email: rrbike@aol.com

Ms. Susan Riley
Government Relations Representative
Screen Actors Guild
5757 Wilshire Boulevard
8th Floor
Los Angeles, CA 90036-
Ph: (323) 549-6572
Fax: (323) 549-6677
Email: cyork@sag.com

Ms. Mercedes Paz
Deputy Director for Partnerships
California Arts Council
1300 I Street
Suite 930
Sacramento, CA 95814
Ph: 9163226405
Fax: 9163226575
Email: mpaz@caartscouncil.com

Ms. Danielle Restaino
Project Manager
California Culture.Net
693 Sutter Street
3rd Floor
San Francisco, CA 94102-
Ph: (415) 447-1354
Fax: (415) 441-5900
Email: restainod@aol.com

Mr. Tim Wilson
Executive Director
Western Alliance of Arts Administrators
44 Page Street
Suite 604B
San Francisco, CA 94102-
Ph: (415) 621-4400
Fax: (415) 621-2533
Email: twilson@westarts.org

Mr. Jerry Allen
Director of Cultural Affairs
Office of Cultural Affairs, City of San Jose
4 North 2nd St.
San Jose, CA 95073-
Ph: (408) 277-3864
Fax: 4082773160
Email: jallen9876@aol.com

Ms. Lynn Rogers
Arts Planning and Development Officer
Office of Cultural Affairs, City of San Jose
4 North 2nd St.
San Jose, CA 95073-
Ph: (408) 277-3289
Fax: (408) 277-3160
Email:

Mr. Michael Greene
President & CEO
Nat'l Academy of Recording Arts & Sciences, Inc.
3402 Pico Blvd
Santa Monica, CA 90405-
Ph: 3103923777
Fax: 3103920757
Email:

Mr. Gene Maillard
Executive Director. NARAS Foundation
Nat'l Academy of Recording Arts & Sciences, Inc.
3402 Pico Blvd
Santa Monica, CA 90405-
Ph: (310) 392-3777
Fax: (310) 392-0757
Email:

Ms. Fran Holden
Executive Director
Colorado Council on the Arts
750 Pennsylvania Street
Denver, CO 80203-3699
Ph: (303) 894-2617 x11
Fax: (303) 894-2615
Email: fran.holden@state.co.us

Ms. Denise Montgomery
Western States Arts Federation
1543 Champa Street
Suite 220
Denver, CO 80202-
Ph: (303) 629-1166
Fax: (303) 629-9717
Email:

Ms. Mary Conk
National Student and Volunteer Coordinator
Americans for the Arts
Fairfield University, Box 417
1073 N. Benson Road
Fairfield, CT 06430-
Ph: (203) 256-7141
Fax:
Email: 9_mconk@fair1.fairfield.edu

Mr. Vincent Caruso
Student
c/o Dr. Martha LoMonaco; Fairfield University
N. Benson Road
Fairfield, CT 06430-5195
Ph: (203) 254-4000 x2435
Fax: (203) 254-4076
Email:

Ms. Meryl Haslach
Student
c/o Dr. Martha LoMonaco; Fairfield University
N. Benson Road
Fairfield, CT 06430-5195
Ph: (203) 254-4000 x2435
Fax: (203) 254-4076
Email:

1999 Arts Advocacy Day Registrants List (alpha state order)

As of 3/13/99

Mr. E. Davis Wildman
Student
c/o Dr. Martha LoMonaco; Fairfield University
N. Benson Road
Fairfield, CT 06430-5195
Ph: (203) 254-4000 x2435
Fax: (203) 254-4076
Email:

Dr. Martha LoMonaco
Associate Professor and Director, Theater Program
Fairfield University/Dept. of Visual and Performing Arts
North Benson Road
Fairfield, CT 06430-5195
Ph: (203) 254-4000 x2435
Fax: (203) 254-4076
Email: MLOMONACO@fair1.fairfield.edu

Mr. Allen Hoffman
Legislative Liaison
Connecticut Commission on the Arts
755 Main Street
1 Financial Plaza
Hartford, CT 06103-
Ph: (860) 566-4770
Fax: (860) 566-6462
Email: ahoffman@ctarts.org

Mr. John Ostrout
Executive Director
Connecticut Commission on the Arts
755 Main Street
One Financial Plaza
Hartford, CT 06103-
Ph: 8605664770
Fax: 860566462
Email: jostrout@ctarts.org

Mr. John Clark
2475 Virginia Avenue, NW
#604
Washington, DC 20037-
Ph: (202) 333-1322
Fax:
Email:

Ms. Ana Steele
2475 Virginia Avenue, NW
#604
Washington, DC 20037-
Ph: (202) 333-1322
Fax:
Email:

Ms. Cynthia Wimmer
3540 Van Ness Street, NW
Washington, DC 20008-3004
Ph: (202) 244-7585
Fax: (202) 244-2551
Email: cynthia7585@bigplanet.com

Ms. Jan Denton
Chambers Associates Incorporated
American Arts Alliance
805 15th Street, NW
Suite 500
Washington, DC 20005-
Ph: (202) 289-1776
Fax: (202) 371-6601
Email: denton@chambersinc.com

Mr. Jason Hall
Director, Government and Public Affairs
American Association of Museums
1575 Eye Street, NW
Suite 400
Washington, DC 20005-
Ph: (202) 289-9125
Fax: (202) 289-6578
Email: jhall@aam-us.org

Mr. Alfonso Pollard
National Legislative Director
American Federation of Musicians
501 3rd Street, NW
10th Floor
Washington, DC 20001
Ph: (202) 628-5460
Fax: (202) 628-5461
Email: afmleg@compuserve.com

Ms. Penny Jones
Executive Director
American Inst. for Conservation/Historic&Artistic Works
1717 K Street, NW
Suite 301
Washington, DC 20006-
Ph: (202) 452-9545
Fax: (202) 452-9328
Email: PennyAIC@AOL.com

Mr. John Sparks
Vice President, Government Affairs & Public Policy
American Symphony Orchestra League
1156 15th Street, NW
Suite 800
Washington, DC 20005-
Ph: (202) 776-0212 x262
Fax: (202) 776-0224
Email: jsparks@symphony.org

Ms. Heather Watts
Government Affairs Associate
American Symphony Orchestra League
1156 15th Street, NW
Suite 800
Washington, DC 20005-
Ph: (202) 776-0212 x233
Fax: (202) 776-0224
Email: hwatts@symphony.org

Ms. Sandra Gibson
Senior VP and COO
Americans for the Arts
1000 Vermont Avenue, NW
12th Floor
Washington, DC 20005-
Ph: (202) 371-2830 x23
Fax: (202) 371-0424
Email: sgibson@artsusa.org

Mr. Bob Lynch
President and CEO
Americans for the Arts
1000 Vermont Avenue, NW
12th Floor
Washington, DC 20005
Ph: (202) 371-2830 x21
Fax: (202) 371-0424
Email: rlynch@artsusa.org

Ms. Nina Ozlu
Vice President, Gov't Affairs & Partnerships
Americans for the Arts
1000 Vermont Avenue, NW
12th Floor
Washington, DC 20005
Ph: (202) 371-2830 x23
Fax: (202) 371-0424
Email: nozlu@artsusa.org

Ms. Lilian von Rago
Americans for the Arts
1000 Vermont Avenue, NW
12th Floor
Washington, DC 20005-
Ph: (202) 371-2830 x25
Fax: (202) 371-0424
Email: lvonrago@artsusa.org

Mr. Dick Deasy
Director
Arts Education Partnership
c/o Council of Chief State School Officers
One Massachusetts Ave, NW #700
Washington, DC 20001-
Ph: (202) 336-7065
Fax: (202) 408-8076
Email: dickd@ccsso.org

1999 Arts Advocacy Day Registrants List (alpha state order)

As of 3/13/99

Ms. Sara Goldhawk
Senior Program Director
Arts Education Partnership
c/o Council of Chief State School Officers
One Massachusetts Ave, NW #700
Washington, DC 20001-
Ph: (202) 336-7028
Fax: (202) 408-8076
Email: sarag@ccsso.org

Mr. Jack Duncan
Legislative Counsel
Association of Independent Colleges of Art & Design
1213 29th Street, NW
Washington, DC 20007-
Ph: (202) 338-5841
Fax: (202) 333-5881
Email: jduncana@gte.net

Ms. Lee-Berkeley Shaw
Office Manager
Christmas in April
1536 16th Street, NW
Washington, DC 20036
Ph: (202) 483-9083
Fax: (202) 483-0426
Email:

Mr. Lionell Thomas
Legislative and Grants Officer
D.C. Commission on the Arts and Humanities
410 8th Street NW, 5th Floor
Washington, DC 20004-
Ph: (202) 724-1475
Fax: (202) 727-4135
Email: Lionellt@hotmail.com

Ms. Mary Linegar Hickman
Arts Education Coordinator
DC Commission on the Arts and Humanities
410 8th Street, NW
Fifth Floor
Washington, DC 20004-
Ph: (202) 724-5615
Fax: (202) 727-4135
Email:

Mrs. Lee McGrath
President
International Cultural Communications
3600 M Street, NW
Suite 201
Washington, DC 20007
Ph: 2023331122
Fax: 2023370856
Email: intlcc@aol.com

Ms. Rachel Dorfman
Staff Assistant, Communications and Public Affairs
Association of American Publishers
1718 Connecticut Avenue, NW
Suite 700
Washington, DC 20009-
Ph: (202) 232-3335 x236
Fax: (202) 745-0694
Email: rdorfman@publishers.org

Ms. Shana Meehan
Government Affairs Manager
Association of Performing Arts Presenters
1112 16th Street, NW
Suite 400
Washington, DC 20036-
Ph: (202) 833-2787
Fax: (202) 833-1543
Email: smeehan@artspresenters.org

Ms. Deane Shatz
Trustee
Corcoran Gallery of Art
4243 Lenore Lane, NW
Washington, DC 20008-
Ph: (202) 364-2929
Fax: (202) 364-2930
Email:

Ms. Allison O'Brien
Government Affairs Coordinator
Dance/USA
1156 15th Street, NW
Suite 820
Washington, DC 20005-1704
Ph: (202) 833-1717
Fax: (202) 833-2686
Email: aobrien@danceusa.org

Ms. Dorothy Pierce McSweeney
Vice-Chairman
DC Commission on the Arts and Humanities
5021 Millwood Lane, NW
Washington, DC 20066
Ph: 2026861818
Fax: 2023642987
Email: dpmcsween@aol.com

Ms. Sondra Myers
Arts Table, DC Chair
International, Civic and Cultural Projects
1150 17th Street, NW Suite 500
Washington, DC 20036-
Ph: (202) 223-2226 x25
Fax: (202) 223-2237
Email: sondram@ix.netcom.com

Ms. Anita Difanis
Director of Government Affairs
Association of Art Museum Directors
1319 F Street, NW
Suite 707
Washington, DC 20004-
Ph: (202) 638-4520
Fax: (202) 638-4528
Email: AAMDGOV@aol.com

Ms. Dorothea Potter Teipel
Washington Representative
Binney & Smith, Inc.
1255 23rd Street NW
Suite 200
Washington, DC 20037-
Ph: (202) 452-8106
Fax: (202) 833-3636
Email: dteipel@aol.com

Mr. Anthony Gittens
Executive Director
D.C. Commission on the Arts and Humanities
410 8th Street, NW
Suite 500
Washington, DC 20004
Ph: 2027245613
Fax: 2027274135
Email: Lionellt@hotmail.com

Mr. Charles Stephenson
Chair
DC Commission on Arts and Humanities
410 8th Street, NW
5th Floor
Washington, DC 20020-
Ph: (202) 857-3290
Fax: (202) 857-5220
Email: GoAskia.aol.com

Ms. Phyllis Barney
Executive Director
Folk Alliance
1001 Connecticut Ave. NW
Suite 501
Washington, DC 20036
Ph: 2028353655
Fax: 2028353656
Email: fa@folk.org

Ms. Eileen Gagel Goldspiel
Senior Liaison Officer
Kennedy Center for the Performing Arts
Office of Government Liaison
Washington, DC 20566-0001
Ph: (202) 416-8709
Fax: (202) 416-8205
Email: egoldspiel@mail.kennedy-center.org

1999 Arts Advocacy Day Registrants List (alpha state order)

As of 3/13/99

Mr. Derek Gordon
Vice President, Education
Kennedy Center for the Performing Arts
Washington, DC 20566-
Ph: (202) 416-8807
Fax: (202) 416-8802
Email:

Ms. Allison Hart
Intern
Kennedy Center for the Performing Arts
Education Department
KCAAEN
Washington, DC 20566-0001
Ph: (202) 416-8845
Fax: (202) 416-8802
Email:

Ms. Kathi Levin
Director, KCAAEN
Kennedy Center for the Performing Arts
Education Department
KCAAEN
Washington, DC 20566-0001
Ph: (202) 416-8845
Fax: (202) 416-8802
Email: kcaaen@mail.kennedy-center.org

Ms. Abby Ross
Program Assistant
Kennedy Center for the Performing Arts
Education Department
KCAAEN
Washington, DC 20566-0001
Ph: (202) 416-8845
Fax: (202) 416-8802
Email:

Mr. Daryl Friedman
Executive Director, Washington D.C. Branch
Nat'l Academy of Recording Arts & Sciences, Inc.
666 11th Street, NW, Suite 805
Washington, DC 20001-4542
Ph: (202) 662-1341
Fax: (202) 662-1342
Email: daryl@grammy.com

Mr. Tom Birch
Legislative Counsel
National Assembly of State Arts Agencies
733 15th Street, NW
Suite 938
Washington, DC 20005-
Ph: (202) 347-3666
Fax: (202) 628-0302
Email: tbirch@nasaa-arts.org

Mr. Jonathan Katz
Chief Executive Officer
National Assembly of State Arts Agencies
1029 Vermont Avenue, NW
2nd Floor
Washington, DC 20005-
Ph: (202) 347-6352
Fax: (202) 737-0526
Email: jonathan@nasaa-arts.org

Ms. Johanna Mizey Boyer
Member Services Director
National Assembly of State Arts Agencies
1029 Vermont Avenue, NW
2nd Floor
Washington, DC 20005-
Ph: (202) 347-6352 x104
Fax: (202) 737-0526
Email: johanna@nasaa-arts.org

Mr. Roberto Bedoya
Executive Director
National Association of Artists' Organizations
918 F Street, NW
Suite 611
Washington, DC 20004-1406
Ph: (202) 347-6350
Fax: (202) 347-7376
Email: naao@artswire.org

Ms. Jackie Byers
Director of Research
National Association of Counties
440 First Street, NW
8th Floor
Washington, DC 20001-
Ph: (202) 942-4285
Fax: (202) 737-0480
Email: jbyers@naco.org

Mr. Scott Logan
Research Assistant
National Association of Counties
440 First Street, NW
8th Floor
Washington, DC 20001-
Ph: (202) 942-4285
Fax: (202) 737-0480
Email: slogan@naco.org

Mr. John Hammer
Director
National Humanities Alliance
21 Dupont Circle, NW
Suite 604
Washington, DC 20036-
Ph: (202) 296-4994
Fax: (202) 872-0884
Email: jhammer@cni.org

Mr. Mitchell Bassion
External Affairs Assistant
OPERA America
1156 15th Street, NW
Suite 810
Washington, DC 20005-
Ph: (202) 293-4466 x203
Fax: (202) 393-0735
Email: Mitchell@operaam.org

Ms. Tracy Hahn-Burkett
Legislative Counsel
People for the American Way
2000 M Street, NW
Suite 400
Washington, DC 20036-
Ph: (202) 467-2396
Fax: (202) 293-2672
Email: thahnburkett@pfaw.org

Ms. Mary Case
Director
QM2, Art Table
1243 E Street, SE
Washington, DC 20003-
Ph: (202) 544-2698
Fax: (202) 547-9439
Email: MARYCASE@QM2.ORG

Mr. Joel Flatow
Director of Government Affairs
Recording Industry Association of America
1330 Connecticut Avenue, NW
Suite 300
Washington, DC 20036-
Ph: (202) 857-9640
Fax: (202) 775-7253
Email: jflatow@riaa.com

Mr. Tom McClimon
Senior Program Director
United States Conference of Mayors
1620 Eye Street, NW
4th Floor
Washington, DC 20006-
Ph: (202) 861-6729
Fax: (202) 293-2352
Email: mcclimon@usmayors.org

Mr. John Kemp
President and CEO
Very Special Arts
1300 Connecticut Avenue, NW
Suite 700
Washington, DC 20036-
Ph: (202) 628-2800
Fax: (202) 496-9460
Email:

1999 Arts Advocacy Day Registrants List (alpha state order)

As of 3/13/99

Ms. Ellin Nolan
Congressional Liaison
Very Special Arts
1300 Connecticut Ave., NW
Washington, DC 20005-
Ph: (202) 289-3900
Fax: (202) 371-0197
Email: enolan@jdbm.com

Ms. Annabelle Kressman
Chair
Delaware Division of the Arts
820 North French Street
Wilmington, DE 19801-
Ph: (302) 426-1686
Fax: (302) 426-1848
Email: ackressman@aol.com

Ms. Barbara Benisch
Southern Arts Federation
P.O. Box 330580
Atlantic Beach, FL 32233-
Ph: (904) 247-3445
Fax: (904) 247-3628
Email: missadair@aol.com

Ms. Rhoda Levitt
Chair
Florida Arts Council
3519 Bayshore Villas Drive
Coconut Grove, FL 33133-
Ph: (305) 858-2231
Fax: (305) 858-9222
Email:

Mr. Michael Bassichis
Chair
Broward Cultural Affairs Council
9360 NW 18th Drive
Fort Lauderdale, FL 33322-
Ph: (954) 721-3002
Fax: (954) 723-0021
Email: tubamib@aol.com

Ms. Mary Becht
Director
Broward Cultural Affairs Division
100 South Andrews Avenue
Ft. Lauderdale, FL 33301-1829
Ph: (954) 357-7456
Fax: (954) 357-5769
Email: mbecht@co.broward.fl.us

Ms. Jillian Daniel
Chief of Education and Outreach
Miami-Dade County Cultural Affairs Council
111 NW 1st Street, Suite 625
Miami, FL 33128-
Ph: (305) 375-4634
Fax: (305) 375-3068
Email: jd2@co.miami-dade.fl.us

Ms. Jennifer McInnes
Director
Florida Alliance for Arts Education
University of Central Florida/College of Education
Suite 192-F
Orlando, FL 32816-
Ph: (407) 823-6746
Fax: (407) 823-6745
Email:

Ms. Mary Shaw
Executive Director
Martin County Council for the Arts
80 E. Ocean Boulevard
Stuart, FL 34994-
Ph: (561) 287-6676
Fax: (561) 288-5301
Email:

Ms. Deborah Martin
Assistant Professor and Director of Marketing
Florida State University
Box 1160 Fine Arts Building
Tallahassee, FL 32306-1160
Ph: (850) 644-6488
Fax: (850) 644-1611
Email: dmartin@mailers.fsu.edu

Ms. Peg Richardson
Director
Florida Division of Cultural Affairs
1001 DeSoto Park Drive
Tallahassee, FL 32301-
Ph: (850) 487-2980
Fax: (850) 922-5259
Email: parichardson@mail.dos.state.fl.us

Ms. Sherron Long
Manager
Florida Cultural Action Alliance & SAALA
P.O. Box 2131
West Palm Beach, FL 33402-2131
Ph: (561) 848-6231
Fax: (561) 848-7291
Email: Kaizen21@aol.com

Mr. Barry Kendall
Managing Director
7 Stages
1105 Euclid Avenue, NE
Atlanta, GA 30307-1925
Ph: (404) 522-0911
Fax: (404) 522-0913
Email: barry@7stages.aol.com

Mr. Adrian King
Arts and Culture Department
Coca-Cola Foundation
P.O. Drawer 1734
Atlanta, GA 30301-
Ph: (404) 676-3111
Fax: (404) 676-8804
Email: Riking@na.ko.com

Ms. Nancy Carstedt
Executive Director
Chicago Children's Choir
78 E. Washington Street
Chicago, IL 60602-
Ph: (312) 849-8300
Fax: (312) 849-8309
Email: ncarstadt@ccchoir.org

Ms. Renee Carl
Illinois Alliance for Arts Education
200 North Michigan Avenue
Suite #404
Chicago, IL 60601-
Ph: (312) 750-0589
Fax: (312) 750-9113
Email: iaee@artsmart.org

Ms. Alene Valkanas
Executive Director
Illinois Arts Alliance
200 North Michigan
Suite 404
Chicago, IL 60601-
Ph: (312) 855-3105
Fax: (312) 855-1565
Email: ilartadv@mcs.net

Mr. Brent Walters
Director of Information Services
Illinois Arts Alliance
200 North Michigan Avenue
Suite 404
Chicago, IL 60601-
Ph: (312) 855-3105
Fax: (312) 855-1565
Email: info@artsalliance.org

1999 Arts Advocacy Day Registrants List (alpha state order)

As of 3/13/99

Ms. Esther Cohen
Secretary, Executive Committee
Illinois Arts Alliance Foundation
200 N. Michigan
Chicago, IL 60601-
Ph: (312) 855-3105
Fax: (312) 855-1565
Email:

Ms. Jacqueline Triche Atkins
Executive Director
Museums in the Park
104 S. Michigan
Suite 104
Chicago, IL 60603-
Ph: (312) 857-7136
Fax: (312) 443-9030
Email: jatkins&artic.edu

Ms. Jane Wood
Arts In Education Program Coordinator
National PTA
33 N. Wabash, Suite 2100
Chicago, IL 60611-3690
Ph: (312) 670-6782
Fax: (312) 670-6783
Email: J_wood@pta.org

Mr. Greg Perry
Associate Director of Development
The Art Institute of Chicago
111 S. Michigan Ave.
Chicago, IL 60603
Ph: 3124433614
Fax: 3124439203
Email: gperry@artic.edu

Ms. Melanie Thomasz
Executive Director
Oak Park Area Arts Council
P.O. Box 950
Oak Park, IL 60303-
Ph: (708) 445-3340 Ext. 2282
Fax: (708) 246-3739
Email: mht@starnetinc.com

Ms. Beverly Frieze
Director of Development
Krannert Center for the Performing Arts
500 South Goodwin
Urbana, IL 61877-
Ph: (217) 333-4762
Fax: (217) 244-0810
Email: b-frieze@uiuc.edu

Ms. Ramona Baker
Executive Director
Arts Council of Indianapolis, Inc.
47 South Pennsylvania
Suite 303
Indianapolis, IN 46204-
Ph: 3176313301
Fax: 3176242559
Email: ramonab@indyarts.org

Mr. Greg Charleston
Deputy Director
Arts Council of Indianapolis, Inc.
47 South Pennsylvania
Suite 303
Indianapolis, IN 46204-
Ph: (317) 631-3301
Fax: (317) 624-2559
Email:

Ms. Margaret Merriion
President
International Council of Fine Arts Deans
Ball State University
College of Fine Arts
Muncie, IN 47306-
Ph: (765) 285-5495
Fax: (765) 285-3790
Email: mmerrion@gw.bsu.edu

Ms. Gerri Combs
Executive Director
Kentucky Arts Council
31 Fountain Place
Frankfort, KY 40601
Ph: 5025643757
Fax: (502) 564-2839
Email: gcombs@arts.smag.state.ky.us

Ms. JoAnn Eiswirth
Executive Director
Louisiana Alliance for Arts Education
7001 Florida Boulevard
Baton Rouge, LA 70806-
Ph: (225) 216-7929
Fax: (225) 216-7929
Email: jeiswir@ibm.net

Mr. Philip Dobard
Director
Graduate Program in Arts Administration
College of Liberal Arts, university of New Orleans
New Orleans, LA 70148-
Ph: (504) 280-3108
Fax: (504) 280-3100
Email: pmdobard@uno.edu

Ms. Debra Flodberg
President
Massachusetts Advocates for the Arts, Sciences & Humanities
P.O. Box 2105
Sandwich, MA 02563-
Ph: (508) 888-1233
Fax: (508) 888-4318
Email: dwfevent@capecod.net

Ms. Arlene Betteridge
Executive Director
Performing Arts School of Worcester
29 High Street
Worcester, MA 01608-
Ph: (508) 755-8246
Fax: (508) 795-0640
Email:

Ms. Michelle Martin
Project Coordinator
Performing Arts School of Worcester
29 High Street
Worcester, MA 01608-
Ph: (508) 755-8246
Fax: (508) 795-0640
Email:

Mr. Alan Cooper
Executive Director
Mid-Atlantic Arts Foundation
22 Light Street
Suite 300
Baltimore, MD 21202-
Ph: (410) 539-6656
Fax: (410) 837-5517
Email: alan@midarts.usa.com

Mr. Fred Lazarus
President
The Maryland Institute, College of Art
1300 West Mount Royal Avenue
Baltimore, MD 21217-4191
Ph: (410) 225-2237
Fax: (410) 669-9206
Email: flazarus@mica.edu

Ms. Barbara Tempchin
Independent Arts Radio Journalist
7001 Crail Drive
Bethesda, MD 20817-
Ph: (301) 229-6450
Fax: (301) 229-6450
Email:

1999 Arts Advocacy Day Registrants List (alpha state order)

As of 3/13/99

Mrs. Kay Jones
7706 Meadow Lane
Chevy Chase, MD 20815-
Ph: (301) 652-7231
Fax: (301) 652-7231
Email:

Ms. Mary Toth
President
Maryland Citizens for the Arts/SAALA
3697 Park Avenue, #100
24 Frederick Road
Ellicott, MD 21043-
Ph: (410) 203-1301
Fax: (410) 203-1317
Email: mdarts@erols.com

Mr. Carroll Kehne
Executive Director
Maryland Alliance for Arts Education
Howard County Public Schools
10910 Rt. 108
Ellicott City, MD 21042-
Ph:
Fax: (410) 313-6833
Email:

Mr. Barry Shauck
Chair
Maryland Alliance for Arts Education
Howard County Public Schools
10910 Rt. 108
Ellicott City, MD 21042-
Ph:
Fax: (410) 313-6833
Email:

Mr. Will Burkett
Office Manager
Maryland Citizens for the Arts
3697 Park Avenue, #100
Ellicott City, MD 21043-
Ph: (410) 203-1301
Fax: (410) 203-1317
Email: mdarts@erols.com

Ms. Helen Frederick
Chair, Adv. Cmte - Art Table
Pyramid Atlantic
6001 66th Avenue
Riverdale, MD 20737-
Ph: (301) 577-3424
Fax: (301) 459-7629
Email:

Ms. Angela Jeter
Government and Public Relations Associate
American Music Therapy Association
8455 Colesville Road
Suite 1000
Silver Spring, MD 20910-
Ph: (301) 589-3300
Fax: (301) 598-5175
Email: jeter@musictherapy.org

Ms. Karen Bradley
Associate Professor, Department of Dance
Towson University
8000 York Road
Towson, MD 21252-
Ph: (410) 830-2775
Fax: (410) 830-3752
Email: kbradley@towson.edu

Ms. Janine Manning
Commission Member
Maine Arts Commission
55 Capitol Street
Augusta, ME 04333-
Ph: (207) 287-2724
Fax: (207) 287-2335
Email:

Mr. Peter Simmons
Assistant Director
Maine Arts Commission
55 Capitol Street
Augusta, ME 04333-
Ph: (207) 287-2724
Fax: (207) 287-2335
Email:

Ms. Deborah Mikula
Executive Director
Michigan Association of Community Arts Agencies
32330 W. 12 Mile Road
Suite 10
Farmington Hills, MI 48334-3561
Ph: (248) 848-9911
Fax: (248) 848-0330
Email: demikula@macaa.com

Mrs. Madge Berman
Americans for the Arts Board Member
30542 Hickory Lane
Franklin, MI 48025-
Ph: 2486267352
Fax: 2483533520
Email:

Ms. Anne Mehring
Board Member
Michigan Association of Community Arts Agencies (MACAA)
Arts Council of Greater Kalamazoo
100 West Michigan Ave., Suite 280
Kalamazoo, MI 49007-
Ph: (616) 342-5059
Fax: (616) 342-6531
Email: anne@kazooart.org

Ms. Eva Evans
Director, Advocacy and Special Events
ArtServe Michigan
17515 West Nine Mile Road
Suite 250
Southfield, MI 48075-
Ph: (248) 557-8288 x11
Fax: (248) 557-8581
Email: advocacy@ArtserveMichigan.org

Mr. Steve Barberio
Board President
Minnesota Citizens For the Arts/Child's Play Theater
1111 Main Street
Hopkins, MN 55343-
Ph: (612) 979-1118
Fax: (612) 979-1124
Email: sbar@childsplaytheatre.org

Ms. Meghan King Johnson
Executive Assistant
Minnesota Citizens for the Arts
708 North First Street
#235D
Minneapolis, MN 55104-
Ph: (612) 338-2970
Fax: (612) 338-2907
Email: mca@mtn.org

Ms. Sheila Smith
Executive Director
Minnesota Citizens for the Arts
708 North First Street
#235D
Minneapolis, MN 55104-
Ph: 6123382970
Fax: 6123382907
Email: she-mca@mtn.org

Mr. Jim Sitter
Director
Literary Network
1043 Grand Avenue
Box 303
St. Paul, MN 55105-3002
Ph: (651) 645-3256
Fax: (651) 523-0614
Email: jimsitter@sprintmail.com

1999 Arts Advocacy Day Registrants List (alpha state order)

As of 3/13/99

Ms. Kathleen Maloney
Executive Director
Minnesota Alliance for Arts in Education
B100 Landmark Center
75 W. 5th Street
St. Paul, MN 55102-
Ph: (612) 292-3394
Fax: (612) 292-3393
Email: maae@winternet.com

Mr. Bob Booker
Executive Director
Minnesota State Arts Board
400 Sibley Street
Suite 200
St. Paul, MN 55101-
Ph: (612) 215-1600
Fax: (612) 215-1602
Email: robert.booker@state.mn.us

Ms. Linda Milne Hensley
Executive Director
Missouri Citizens for the Arts
#20-117 Plaza Square
St. Louis, MO 63103-
Ph: (314) 436-0403
Fax: (314) 436-3204
Email: mo4arts@aol.com

Ms. Robin Bailey
Executive Director
Montana Alliance for Arts Education
c/o Glacier Orchestra
140 1st Avenue
Kalispell, MT 59903-
Ph: (406) 257-3241
Fax: (406) 257-5507
Email:

Mr. John Santuccio
President
United Arts Council of Greensboro
200 North Davie Street
P.O. Box 877
Greensboro, NC 27402-
Ph: (336) 373-7523
Fax: (336) 373-7553
Email: rimskyk@aol.com

Mr. Robert Bush
President
Bush & Associates
307 25th Avenue, NW
Hickory, NC 28601-
Ph: (828) 327-3739
Fax: (828) 327-8331
Email: rbush@twave.net

Mr. Jim White
Executive Director
Arts North Carolina, Inc.
P.O.Box 1366
Raleigh, NC 27602-1366
Ph: (919) 834-1411
Fax: (919) 828-3056
Email: artsnc@aol.com

Ms. Margot Knight
Executive Director
United Arts Council of Raleigh and Wake County
336 Fayetteville Street Mall
Suite 440
Raleigh, NC 27601-1743
Ph: (919) 839-1498
Fax: (919) 839-6002
Email: mknight@interpath.com

Ms. Margaret "Tog" Newman
Board Member
North Carolina Arts Council
4400 Cold Spring Road
Winston-Salem, NC 27106-
Ph:
Fax: (336) 765-6961
Email: TogNewman@aol.com

Ms. Jeanne Butler
Executive Director
Thomas Kenan Institute for the Arts
1722 S. Main Street
Winston-Salem, NC 27127-
Ph: (336) 722-0030
Fax: (336) 722-0081
Email: butler@kenan@kenanarts.org

Ms. Jennifer Clark
Executive Director
Nebraska Arts Council
3838 Davenport
Omaha, NE 68131-2329
Ph: (402) 595-2122
Fax: (402) 595-2334
Email:

Terry Ferguson
Interim Chair
Nebraska Arts Council
3838 Davenport
Omaha, NE 68131-2329
Ph: (402) 595-2122
Fax: (402) 595-2334
Email:

Mr. Neville Murray
Multicultural Arts Coordinator
Nebraska Arts Council
3838 Davenport
Omaha, NE 68131-2329
Ph: (402) 595-2122
Fax: (402) 595-2334
Email: nmnac@infobridge.com

Ms. Shama Haider
Development Director
Arts Horizons Inc.
One Grand Avenue, Suite 7
Englewood, NJ 07631-
Ph: (201) 567-1766
Fax: (201) 567-5312
Email: shama@artshorizons.org

Mr. Jonathan Herman
Director of Programs
National Guild of Community Schools of the Arts
40 North Van Brunt Street
P.O. Box 8018
Englewood, NJ 07631-
Ph: (201) 871-3337
Fax: (201) 871-7639
Email: szemke@mindspring.com

Ms. Lolita Mayadas
Executive Director
National Guild of Community Schools of the Arts
40 North Van Brunt Street, #32
P.O. Box 8018
Englewood, NJ 07631-
Ph: (201) 871-3337
Fax: (201) 871-7639
Email: almayadas@worldnet.att.net

Mr. Donald Gephardt
Dean, School of Fine and Performing Arts
Rowan College
201 Mullica Hill Road
Glassboro, NJ 08028-1701
Ph: (609) 256-4550
Fax: (609) 256-4919
Email: gephardt@heroes.rowan.edu

Ms. Judy Conk
Superintendent of Schools, Glen Ridge
235 Ridgewood Avenue
Glen Ridge, NJ 07028-
Ph: (973) 429-8302
Fax: (973) 429-5750
Email: jconk@glenridge.org

1999 Arts Advocacy Day Registrants List (alpha state order)

As of 3/13/99

Ms. Pat Braja
Director of Development
Arts Genesis
156 Jewett Avenue
Jersey City, NJ 07304-
Ph: (201) 433-2787
Fax: (201) 434-8072
Email: pbraja@aol.com

Ms. Berda Rittenhouse
Arts Education Advisor
Alliance for Arts Education/NJ
912 Milford Warren Glen Rd.
Milford, NJ 8848
Ph: 9089954279
Fax: 9089954872
Email: berdar@ptd.net

Ms. Nancy Barry
Executive Director
Unity Concerts of New Jersey
427 Bloomfield Avenue
Montclair, NJ 07042-
Ph: (973) 744-6770
Fax: (973) 744-2169
Email: unitycon@aol.com

Ms. Suzanne Gyorgy
Director of Exhibitions and Collections
The Morris Museum
6 Normandy Heights Road
Morristown, NJ 07960-
Ph: (973) 538-0454
Fax: (973) 538-0154
Email:

Ms. Margery Reich
Curator of Collections
The Morris Museum
6 Normandy Heights Road
Morristown, NJ 07960-
Ph: (973) 538-0454
Fax: (973) 538-0154
Email:

Mr. Patrick O'Hagan
Director of Development
George Street Playhouse
9 Livingston Avenue
New Brunswick, NJ 08901-
Ph: (732) 846-2895
Fax: (732) 247-9151
Email: Pohagan@georgestplayhouse.org

Ms. Penelope Lattimer
Chair
N.J. State Council on the Arts
7 Hiram Square
New Brunswick, NJ 08901-
Ph: (732) 745-5300
Fax: (732) 418-4346
Email:

Ms. Meme Omogbai
Deputy Director for Finance and Administration
The Newark Museum
49 Washington Street
P.O. Box 540
Newark, NJ 07101-0540
Ph: (973) 596-6654
Fax: (973) 642-0459
Email:

Ms. Mary Sue Sweeney Price
Director
The Newark Museum
49 Washington St.
P.O. Box 540
Newark, NJ 07112-
Ph: (973) 596-6650
Fax: (973) 242-6910
Email: MSPrice@Email.NJin.net

Mr. Donald Edwards
Vice President for Institutional Advancement
The American Boychoir School
19 Lambert Drive
Princeton, NJ 08540-
Ph: (609) 924-5858 x32
Fax: (609) 924-5812
Email:

Mr. John Ellis
President
The American Boychoir School
19 Lambert Drive
Princeton, NJ 08540-
Ph: (609) 924-5858 x32
Fax: (609) 924-5812
Email:

Mr. Dominick DeMarco
ArtPride New Jersey
130 West State Street
Trenton, NJ 08608-
Ph: (609) 278-8184
Fax: (609) 443-3582
Email: DKdemarco@aol.com

Ms. Ann Marie Miller
Executive Director
ArtPride New Jersey
130 West State Street
Trenton, NJ 08608-
Ph: (609) 278-8184
Fax: (609) 443-3582
Email: artpride@artpridenj.com

Ms. Barbara Russo
Executive Director
New Jersey State Council on the Arts
20 West State Street
P.O. Box 306
Trenton, NJ 08625-0306
Ph: (609) 292-6130
Fax: (609) 989-1440
Email:

Mr. David Sanders
Director
National Music Council
425 Park Street
Upper Montclair, NJ 07043-
Ph: (973) 655-7974
Fax: (973) 655-5432
Email: sandersd@saturn.montclair.edu@wins@saturn

Dr. Janice Lake Betts
President-Elect
Alliance Arts Education/New Jersey
217 Marshallville Road
Woodbine, NJ 08270-
Ph: (609) 628-2702
Fax: (609) 628-2702
Email: jlbetts@aol.com

Ms. Linda Durham
President
Linda Durham Contemporary Art (March Forth Ltd.)
12 La Vega
Galisteo, NM 87540-
Ph: (505) 466-6600
Fax: (505) 466-6699
Email: ldurham@rt66.com

Ms. Susan Boskoff
Executive Director
Nevada State Council on the Arts
602 North Curry Street
Carson City, NV 89703-
Ph: (702) 687-6680
Fax: (702) 687-6688
Email:

1999 Arts Advocacy Day Registrants List (alpha state order)

As of 3/13/99

Ms. Constance DeVereaux
Executive Director
Allied Arts Council of Southern Nevada
401 South Fourth Street, #110
Las Vegas, NV 89101-6215

Ph: (702) 386-4804
Fax: 7026460076
Email: allied@intermind.net

Ms. Joanne Nivison
Board Member
Nevada Arts Alliance
1910 Bannie Avenue
Las Vegas, NV 89102-

Ph: (702) 229-6711
Fax: (702) 383-6306
Email:

Mr. Doug Pace
Executive Director
Albany-Schneectady League of Arts
19 Clinton Avenue
Albany, NY 12207-2221

Ph: (518) 449-5380
Fax: (518) 449-5404
Email: artsleague@aol.com

Ms. Angela Barrick
BRAVO Cable Network
1111 Stewart Avenue
Bethpage, NY 11714-

Ph: (516) 803-4541
Fax: (516) 803-4616
Email:

Ms. Caroline Bock
Vice President, Affiliate Marketing and PR
BRAVO Cable Network
1111 Stewart Avenue
Bethpage, NY 11714-

Ph: (516) 803-4541
Fax: (516) 803-4616
Email: CABock@rainbow-media.com

Chris Ohama
BRAVO Cable Network
1111 Stewart Avenue
Bethpage, NY 11714-

Ph: (516) 803-4541
Fax: (516) 803-4616
Email:

Ms. Barbara Janowitz
Government Relations
League of American Theatres and Producers
35 Prospect Park West
#9-C
Brooklyn, NY 11215-

Ph:
Fax: (718) 622-7176
Email: bjanowitz@aol.com

Ms. Sue Kellner
Visual Arts Director
Hallwalls Contemporary Arts Center
2495 Main Street
Buffalo, NY 14214-

Ph: (716) 835-7362
Fax: (716) 835-7364
Email: hallwall@pce.net

Ms. Tyra Emerso
Cultural Collaborative Jamaica
161-04 Jamaica Avenue
Jamaica, NY 11432-

Ph: (718) 658-7400
Fax: (718) 658-7922
Email:

Ms. Veronique Le Melle
Executive Director
Cultural Collaborative Jamaica
161-04 Jamaica Avenue
Jamaica, NY 11432-

Ph: (718) 658-7400 Ext. 24
Fax: (718) 658-7922
Email:

Ms. Carol Waaser
Eastern Regional Director
Actors' Equity Association
165 W. 46th Street
New York, NY 10036-

Ph: (212) 869-8530
Fax: (212) 719-9815
Email: cwaaser@actorsequity.org

Ms. Anne Coates
Vice President
Alliance for the Arts
330 West 42nd Street, #1701
New York, NY 10036-6902

Ph: (212) 947-6340
Fax: (212) 947-6416
Email: afta@ix.netcom.com

Ms. Margie Oliver
Alliance for Young Artists and Writers, Inc.
555 Broadway
New York, NY 10012-3999

Ph: (212) 343-6582
Fax: (212) 343-4885
Email:

Ms. Serena Rattazzi
Director
American Federation of Arts
41 East 65th Street
New York, NY 10021-

Ph: (212) 988-7700 x19
Fax: (212) 861-2487
Email: srattazzi@afaweb.org

Mr. Richard Grefe
Executive Director
American Institute of Graphic Arts
164 Fifth Avenue
New York, NY 10010-

Ph: (212) 807-1990
Fax: (212) 807-1799
Email: grefe@aiga.org

Mr. Gilbert Edelson
Administrative Vice President
Art Dealers Association of America
575 Madison Avenue
New York, NY 10022-

Ph: (212) 940-8590
Fax: (212) 940-6484
Email:

Ms. Aleya Saad
Executive Director
Art Table, Inc.
270 Lafayette Street
Suite 608
New York, NY 10012

Ph: 2123431735
Fax: 2123431430
Email: asaad@arttable.org

Mr. Gary Steuer
President and CEO
Arts & Business Council, Inc.
121 West 27th Street
Suite 702
New York, NY 10001-6207

Ph: (212) 727-7146
Fax: (212) 727-3873
Email: gsteuer@artsandbusiness.org

1999 Arts Advocacy Day Registrants List (alpha state order)

As of 3/13/99

Ms. Joan Jeffri
President
Association of Arts Administration Educators
Teachers College Columbia University
525 West 120 Street; Box 78
New York, NY 10027-
Ph: (212) 678-3271
Fax: (212) 678-4048
Email: arad@columbia.edu

Ms. Mimi Liebeskind
President
Business & Industry for the Arts
19 East 80th
New York, NY 10021-
Ph: (212) 249-6830
Fax: (212) 579-4697
Email:

Ms. Katie Hollander
College Art Association
275 Seventh Street
New York, NY 10001-
Ph: (212) 691-1051 x206
Fax: (212) 627-2381
Email: katieh@collegeart.org

Ms. Anne Pasternak
Executive Director
Creative Time
307 7th Avenue
Suite 1904
New York, NY 10001-
Ph: (212) 206-6674 Ext. 211
Fax: (212) 255-8467
Email: annep@creativetime.org

Mr. Joel Szulc
General Manager
Dramatists Guild
1501 Broadway
Suite 701
New York, NY 10036-
Ph: (212) 398-9366 x15
Fax: (212) 944-0420
Email:

Ms. Marianne Schnell
Executive Board
New York Artists Equity
498 Broome Street
New York, NY 10013-
Ph: (212) 941-0130
Fax:
Email:

Ms. Latrice Dixon
Advocacy Coordinator
Association of Independent Video & Film, Inc.
304 Hudson Street
6th Floor
New York, NY 10013-
Ph: (212) 807-1400 Ext. 236
Fax: (212) 463-8519
Email: latrice@aivf.org

Mr. Carver Tate
Student, University of Chicago
c/o LuRaye Tate
271 Central Park West
New York, NY 10024-
Ph: (212) 799-6202
Fax: (212) 799-4075
Email:

Mr. Paul Skipp
Conference Assistant
College Art Association
275 Seventh Street
New York, NY 10001-
Ph: (212) 691-1051 x213
Fax: (212) 627-2381
Email: pskippp@collegeart.org

Ms. Carol Stakenas
Associate Director
Creative Time
307 7th Avenue
Suite 1904
New York, NY 10001-
Ph: (212) 206-6674 Ext. 211
Fax: (212) 255-8467
Email: staff@creativetime.org

Mr. Terrence Scott
Administrative Director
Elders Share the Arts
72 East 1st Street
New York, NY 10003-
Ph: (212) 780-1928
Fax: (212) 529-5062
Email: terrypscot@aol.com

Ms. Doris Wyman
Legislation Chair
New York Artists Equity
498 Broome Street
New York, NY 10013-
Ph: 2129410130
Fax: 2129410138
Email:

Mr. Robbin Ahrold
Vice President, Corporate Relations
Broadcast Music, Inc. (BMI)
320 West 57th Street
New York, NY 10019-3790
Ph: (212) 830-2502
Fax: 2129562059
Email: rahrold@bmi.com

Ms. Tsipi Ben-Haim
Executive Director
City Arts
525 Broadway
New York, NY 10012-
Ph: (212) 966-0377
Fax: (212) 966-0551
Email: tsipi@citiarts.org

Ms. Celia O'Donnell
Executive Director
Council of Literary Magazines and Presses
154 Christopher Street
Suite 3C
New York, NY 10014-2839
Ph: (212) 741-9110
Fax: (212) 741-9112
Email: CLMPCOD@aol.com

Mr. Richard Garmist
Executive Director
Dramatists Guild
1501 Broadway
New York, NY 10036-
Ph: (212) 398-9366
Fax: (212) 944-0420
Email:

Ms. LuRaye Tate
LuRaye Tate Fine Art
271 Central Park West
New York, NY 10024-
Ph: (212) 799-6202
Fax: (212) 799-4075
Email:

Mr. Theodore Berger
Executive Director
New York Foundation for the Arts
155 Avenue of the Americas
14th Floor
New York, NY 10013-1507
Ph: (212) 366-6900
Fax: (212) 366-1778
Email: tberger@nyfa.org

1999 Arts Advocacy Day Registrants List (alpha state order)

As of 3/13/99

Ms. Penelope Dannenberg
Director of Programs
New York Foundation for the Arts
155 Avenue of the Americas
14th Floor
New York, NY 10013-
Ph: (212) 366-6900 x214
Fax: (212) 366-1778
Email: penny@nyfa.org

Ms. Iman Al-Mindawi
Student
Teachers College-Columbia University
1230 Amsterdam Avenue
New York, NY 10027-
Ph: (212) 870-8957
Fax:
Email: iman@columbia.edu

Mr. Griffin Dunne
The Creative Coalition
1100 Avenue of the Americas
New York, NY 10036-
Ph: (212) 512-5512
Fax: (212) 512-5048
Email:

Ms. Shpresa Oruci
Manager, Special Projects
The Creative Coalition
1100 Avenue of the Americas
New York, NY 10036-
Ph: (212) 512-5512
Fax: (212) 512-5508
Email: s.oruci@hbo.com

Mr. Ben Cameron
Executive Director
Theatre Communications Group
355 Lexington Avenue
New York, NY 10017-
Ph: (212) 697-5230
Fax: (212) 983-4847
Email: ben@tcg.org

Mr. Doug Smith
Theatre Development Fund
1501 Broadway, 21st Floor
New York, NY 10036-
Ph: (212) 221-6910
Fax: (212) 221-5859
Email:

Ms. Joan Firestone
Director of Economic Development
Office of the NYC Comptroller, Alan G. Hevesi
1 Center Street
New York, NY 10007-
Ph: (212) 669-3992
Fax: (212) 669-4929
Email: econder@trac.net

Ms. Midori Ozawa
Student
Teachers College-Columbia University
1230 Amsterdam Avenue
#420
New York, NY 10027-
Ph: (212) 870-8957
Fax: (212) 870-8712
Email: midorio@mba.sphere.ne.jp

Mr. Adam Marcus
Legislative Associate
The Creative Coalition
1100 Avenue of the Americas
New York, NY 10036-
Ph: (212) 512-5508
Fax: (212) 512-5048
Email: Adam.Marcus@hbo.com

Ms. Melissa Wajnert
Director of Communications & Special Events
The Creative Coalition
1100 Avenue of the Americas
4th Floor
New York, NY 10036-
Ph: (212) 512-5508
Fax: (212) 512-5048
Email: melissa.wajnert@hbo.com

Ms. Joan Channock
Deputy Director
Theatre Communications Group
355 Lexington Avenue
New York, NY 10017-
Ph: (212) 697-5230
Fax: (212) 983-4847
Email: joan@tcg.org

Ms. Cecelia Friederichs
Financial Secretary
United Scenic Artists
16 West 61st Street
New York, NY 10023-
Ph: (212) 581-0300
Fax: (212) 977-2011
Email: usa829@aol.com

Ms. Caroline Goldsmith
Senior Vice President
Ruder Finn
375 West End Avenue
New York, NY 10024-
Ph: (212) 593-6435
Fax: (212) 715-1507
Email: goldsmithc@ruderfinn.com

Ms. Robin Bronk
Executive Director
The Creative Coalition
1100 Avenue of the Americas
New York, NY 10036-
Ph: (212) 512-5515
Fax: (212) 512-5048
Email: Robin.Bronk@hbo.com

Ms. Denise McClellan
Member
The Creative Coalition
790 Amsterdam Avenue
#6F
New York, NY 10025-5724
Ph: (212) 316-9457
Fax: (212) 316-9457
Email: newmovesny@aol.com

Ms. Laurie Baskin
Director of Government and Education Programs
Theatre Communications Group
355 Lexington Avenue
New York, NY 10017-
Ph: (212) 697-5230
Fax: (212) 983-4847
Email: laurie@tcg.org

Mr. Stephen Kennedy Murphy
Director of Special Projects
Theatre Development Fund
1501 Broadway
21st Floor
New York, NY 10036-
Ph: (212) 221-6910
Fax: (212) 221-5859
Email: skm@tdf.org

Mr. Paul Moore
Business Manager
United Scenic Artists
16 West 61st Street
New York, NY 10023-
Ph: (212) 581-0300
Fax: (212) 977-2011
Email: usa829@aol.com

1999 Arts Advocacy Day Registrants List (alpha state order)

As of 3/13/99

Mr. Robert Morrison
Vice President of Public Affairs
VH1 Save the Music
1515 Broadway
New York, NY 10036-
Ph: (212) 258-7627
Fax: (212) 846-1827
Email:

Mr. Richard Bell
National Executive Director
Young Audiences, Inc.
115 East 92nd Street
New York, NY 10128-
Ph: (212) 831-8110
Fax: (212) 289-1202
Email: richard@ya.org

Ms. Olivia Georgia
ArtTable, Inc.
1000 Richmond Terrace
Staten Island, NY 10301-
Ph: (718) 448-2500 Ext. 264
Fax: (718) 442-8534
Email: ogeorgia@aol.com

Ms. Cindy Lockey
Case Manager
CARE Case Management
11766 Gable Glen
Cincinnati, OH 45249-
Ph: (513) 887-2100
Fax: (513) 887-2101
Email: cindylock1@aol.com

Mr. Jeffrey Leptak-Moreau
Advocacy and Adult Programs Administrator
Educational Theatre Association
2343 Auburn Avenue
Cincinnati, OH 45219-2819
Ph: (513) 421-3900
Fax: (513) 421-7077
Email: jleptak-moreau@etassoc.org

Mr. Michael Peitz
Assistant Executive Director
Educational Theatre Association
2343 Auburn Avenue
Cincinnati, OH 45219-2819
Ph: (513) 421-3900
Fax: (513) 421-7077
Email: mpeitz@etassoc.org

Mr. Gary Ingle
Executive Director
Music Teachers National Association
441 Vine Street
Suite 505
Cincinnati, OH 45202-
Ph: (513) 421-1420
Fax: (513) 421-2503
Email: gingle@mtna.org

Ms. Therese Filicko
Director, Arts Policy and Administration Programs
c/o Dept. of Art & Educ., Ohio State University
254B Hopkins Hall
128 North Oval Mall
Columbus, OH 43210-
Ph: (614) 292-5757
Fax: (614) 688-4483
Email: filicko.1@osu.edu

Ms. Sue Anne Lafferty
c/o Terry Filicko
254B Hopkins Hall
128 North Oval Mall
Columbus, OH 43210-
Ph: (614) 688-4343
Fax: (614) 688-4483
Email:

Mr. Terry Anderson
Education Director
Greater Columbus Arts Council
55 E. State Street
Columbus, OH 43215-
Ph: (614) 224-2606
Fax: (614) 224-7461
Email: tanderson@gcac.org

Mr. Tim Katz
Program Director
Greater Columbus Arts Council
55 East State Street
Columbus, OH 43215-
Ph: (614) 224-2606
Fax: (614) 224-7461
Email: tkatz@gcac.org

Ms. Mary Campbell-Zopf
Director, Arts in Education Program
Ohio Arts Council
727 East Main Street
Columbus, OH 43205-1796
Ph: (614) 466-2613
Fax: (614) 466-4494
Email: maryc-z@l.oac.ohio.gov

Ms. Beth Fisher
Public Information Director
Ohio Arts Council
727 East Main Street
Columbus, OH 43205-1796
Ph: (614) 466-2613
Fax: (614) 466-4494
Email:

Mr. Wayne Lawson
Executive Director
Ohio Arts Council
727 East Main Street
Columbus, OH 43205-
Ph: (614) 466-2613
Fax: 6144664494
Email: wlawson@oac.state.oh.us

Mr. Corwin Georges
Immediate Past President
Ohio Alliance for Arts Education
721 Tanglewood Drive
Springfield, OH 45504-
Ph: (937) 327-7465
Fax: (937) 327-6340
Email: cgeorges@wittenberg.edu

Ms. Kathleen Stephenson-Kuhn
Executive Director
Cultural Advocacy Coalition
221 Northwest 2nd Avenue
Suite 300
Portland, OR 97209-3999
Ph: (503) 228-2977
Fax: (503) 228-5126
Email: kstephensonkuhn@pdxchamber.org

Ms. Christine D'Arcy
Executive Director
Oregon Arts Commission
775 Summer Street, N.E.
Salem, OR 97310-
Ph: (503) 986-0087
Fax: 5039860260
Email: christine.t.darcy@state.or.us

Ms. Diann Berry
Director of Art Education
Binney & Smith
1100 Church Lane
Box 431
Easton, PA 18044-0431
Ph: (610) 253-6272 x4841
Fax: (610) 250-5862
Email: dberry@binney-smith.com

1999 Arts Advocacy Day Registrants List (alpha state order)

As of 3/13/99

Mr. Brad Drexler
Director, Corporate Affairs
Binney & Smith, Inc.
1100 Church Lane
Easton, PA 18044-
Ph: (610) 253-6271
Fax: (610) 250-5768
Email: bdrexler@binney-smith.com

Ms. Nancy Matheny
Vice President of Corporate Affairs
Binney & Smith, Inc.
1100 Church Lane
P.O. Box 431
Easton, PA 18044-0431
Ph: (610) 253-6271
Fax: (610) 253-5267
Email: ewoerner@binney-smith.com

Ms. Jenny Hershour
Assistant Director for Communications
Citizens for the Arts in Pennsylvania
1500 North Second Street
2nd floor
Harrisburg, PA 17102-
Ph: (717) 234-0959
Fax: (717) 234-1501
Email: jlh@paarts.org

Ms. Ann Rogers Poliakoff
President & CEO
Citizens for the Arts in Pennsylvania
1500 North Second Street
2nd floor
Harrisburg, PA 17102-
Ph: (717) 234-0959
Fax: (717) 234-1501
Email: paarts@paarts.com

Ms. Leigh McCuen
Intern
Office of the Speaker of the House
139 Main Capitol
P.O. Box 202020
Harrisburg, PA 17120-2020
Ph: (717) 787-7536
Fax: (717) 787-9404
Email:

Ms. Jeanne Schmedlen
Director of Special Projects
Office of the Speaker of the House
139 Main Capitol
P.O. Box 202020
Harrisburg, PA 17120-2020
Ph: (717) 787-4610
Fax: (717) 787-9404
Email: jschmedl@pahousegop.com

Ms. Megan Semuta
Intern
Office of the Speaker of the House
139 Main Capitol
P.O. Box 202020
Harrisburg, PA 17120-2020
Ph: (717) 705-2568
Fax: (717) 787-9404
Email:

Ms. Heather Doughty
Deputy Director
Pennsylvania Council on the Arts
216 Finance Building
Harrisburg, PA 17120-
Ph: (717) 787-6883
Fax: (717) 783-2538
Email: hdoughty@oa.state.pa.us

Ms. Amy Gabriele
Program Director
Pennsylvania Council on the Arts
216 Finance Building
Harrisburg, PA 17120-
Ph: (717) 787-6883
Fax: (717) 783-2538
Email: agabriel@oa.state.pa.us

Mr. William Lehr
Sr. Vice President & Secretary, Retired
Hershey Foods Corporation
P.O. Box 917
Hershey, PA 17033-0917
Ph: 7178389628
Fax: 7178386428
Email: Wlehrjr@aol.com

Ms. Kristie Davis
Executive Director
Lancaster Symphony Orchestra League
P.O. Box 1281
Lancaster, PA 17608-
Ph: (717) 291-6440
Fax:
Email:

Mr. Todd Dickey
Student
Meadville High School/Academy Theater
244 Jefferson Street
Meadville, PA 16335-
Ph: (814) 724-3337
Fax:
Email: tdickey@hotmail.com

Ms. Carol Belt
Advocacy Committee Co-Chair
Alliance for Arts Education/NJ
1008 Buckingham Way
Morrisville, PA 19067-
Ph: (215) 295-8806
Fax: (215) 295-8580
Email: cfbelt@aol.com

Ms. Linda Fiore
Student
306 Kingsley Street
Philadelphia, PA 19128-
Ph: (215) 204-6542
Fax: (215) 204-5804
Email: fiore@mail.temple.edu

Mr. Michael Kang
Executive Assistant, Dept. of External Affairs
Philadelphia Museum of Art
Box 7646
Philadelphia, PA 19101-7646
Ph: (215) 684-7719
Fax: (215) 235-0039
Email:

Ms. Carol Brown
President
Pittsburgh Cultural Trust
125 Seventh Street
Suite 500
Pittsburgh, PA 15222-
Ph: (412) 471-6070
Fax: (412) 471-6917
Email: brown@pgharts.org

Ms. Elaine Bertolet
Executive Director
Wyomissing Institute of Fine Arts
1100 Belmont Avenue
Reading, PA 19610-2082
Ph: (610) 376-1576
Fax: (610) 376-2926
Email: none

Mr. Randall Rosenbaum
Executive Director
Rhode Island Council on the Arts
95 Cedar Street
Suite 103
Providence, RI 02903-1062
Ph: (401) 222-3883
Fax: 4015211351
Email: randy@risca.state.ri.us

1999 Arts Advocacy Day Registrants List (alpha state order)

As of 3/13/99

Ms. Kimberly Spears
Executive Director
Anderson County Arts Center
405 North Main Street
Anderson, SC 29621-
Ph: (864) 224-8811
Fax: (864) 224-8864
Email: artscenter@carol.net

Mr. Tom Roose
President, Westwind, Inc.
Anderson County Arts Center/SCAA
5588 Airport Road
Anderson, SC 29624-
Ph: (864) 226-9644
Fax: (864) 225-9993
Email:

Mr. Tom Roose
Westwind, Inc.
5588 Airport Road
Anderson, SC 29624-
Ph: (864) 226-9644
Fax: (884) 225-9993
Email:

Ms. Mary Ellen Millhouse
Charleston Candids
55 Mueller Drive
Charleston, SC 29407-
Ph: (843) 766-4528
Fax:
Email: mebeckmillhouse@juno.com

Ms. Valerie Morris
Dean, School of the Arts
College of Charleston
66 George Street
Charleston, SC 29424-
Ph: (843) 953-8222
Fax: (843) 953-4988
Email: morrisv@cofc.edu

Ms. Suzette Surkamer
Executive Director
South Carolina Arts Commission
1800 Gervais Street
Columbia, SC 29201
Ph: (843) 734-8696
Fax: (843) 734-8526
Email: surkamsu@arts.state.sc.us

Ms. Pat Wilson
Chair
South Carolina Arts Commission
9 Country Club Court
Columbia, SC 29206-
Ph: (803) 787-3202
Fax:
Email:

Mr. Dave Partridge
Vice President
Institutional Advancement
S.C. Governor's School of the Arts and Humanities
P.O. Box 2848
Greenville, SC 29602-
Ph: (864) 241-1229 Ext. 127
Fax: (864) 241-1235
Email: dpparmedia@aol.com

Mr. Charles Lawlor
Store Director
Hannaford Food and Drug Superstore
1720 Ebenezer Road
Rock Hill, SC 29730-
Ph: (803) 328-2161
Fax: (803) 328-0457
Email:

Ms. Vicki Huggins Cook
Executive Director
Rock Hill Arts Council
P.O. Box 3635
Rock Hill, SC 29732-
Ph: (803) 328-2787
Fax: (803) 328-2165
Email: rharts@cetlink.net

Mr. Clay Andrews
Executive Director
Rock Hill Economic Development Corporation
P.O. Box 11706
Rock Hill, SC 29731-1706
Ph: (803) 329-7090
Fax: (803) 329-7007
Email:

Ms. Karen Blankenship
Executive Director
S.C. Presenters Network & ARTSetc
P.O. Box 2692
Rock Hill, SC 29732-
Ph: (803) 324-8803
Fax: (803) 329-3607
Email: karenb@infoave.net

Ms. Betty Plumb
Executive Director
South Carolina Arts Alliance
858 Eden Terrace
Rock Hill, SC 29730-
Ph: (803) 324-8296
Fax: (803) 324-4860
Email: bjpSCAA@infoave.net

Mr. Everett Powers
President and Chief Operating Officer
Arts Partnership of Greater Spartanburg, Inc.
385 South Spring Street
Spartanburg, SC 29306-
Ph: (864) 542-2787
Fax: (864) 948-5353
Email: Epowers@teleplex.net

Ms. Karen Gunderson-Olsen
Chair
South Dakota Arts Council
6241 Chokecherry Lane
Rapid City, SD 57702-
Ph: (605) 341-1511
Fax: (605) 348-1511
Email: karen@rapidcity.com

Ms. Susan Robinson
Executive Director
Arts and Education Council, Inc.
P.O. Box 4203
Chattanooga, TN 37405-
Ph: (423) 267-1218
Fax: (423) 267-1018
Email: artsed@bellsouth.net

Ms. Ellen Zisholtz
Executive Director
ArtSynergy
615 Fifth Avenue of the Arts South
Nashville, TN 37201-
Ph: (615) 256-9001
Fax: (615) 742-0570
Email: ezherzog@aol.com

Ms. Paulette Coleman
Chair
Metro Nashville Arts Commission
500 Eighth Avenue, South
Suite 211
Nashville, TN 37203-
Ph: (615) 256-7020
Fax: (615) 256-7092
Email: amervw@aol.com

1999 Arts Advocacy Day Registrants List (alpha state order)

As of 3/13/99

Mr. Tom Turk
Executive Director
Metropolitan Nashville Arts Commission
209 Tenth Avenue South, Suite 416
Nashville, TN 37203-4101

Ph: 6158626720
Fax: 6158626731
Email: metroarts@nashville.org

Ms. Doris Alexander
Commissioner
Texas Commission on the Arts
P.O. Box 13406
Austin, TX 38711-3406

Ph: (512) 463-5535
Fax: (512) 475-2699
Email:

Ms. Sherry Shannon
Partner
The Corporate Citizens Group
3878 Oak Lawn Avenue
Suite 100-B-209
Dallas, TX 75219-

Ph: (972) 387-9949
Fax: (972) 387-9949
Email: Sherry.Shannon@MC12000.com

Ms. Tobyn Leigh
Managing Director
Windmill Playwrights Festival-Lubbock Regional
Arts Center
4206 42nd Street
Lubbock, TX 79413-

Ph: (806) 792-5351
Fax: (806) 742-1338
Email: tleigh@ttu.edu

R. Lee Roberts
President
Utah Cultural Alliance
331 Pierpont Avenue
Salt Lake City, UT 84101-

Ph: (801) 322-2428
Fax: (801) 363-8681
Email: rleeink@yahoo.com

Ms. Toni McMahon
President and CEO
Arts Council of Fairfax County
4022 Hummer Road
Annendale, VA 22003-

Ph: (703) 642-0862
Fax: (703) 642-1775
Email: tmcMahon@artscouncil.org

Ms. Cheryl Richardson
President
Virginia Youth Symphony Orchestra
Association/AYP
4026 Hummer Road
Annendale, VA 22003-

Ph: (703) 642-8051 x23
Fax: (703) 642-8054
Email: nvysa@erols.com

Ms. Tracy Roussey
Executive Director
Virginia Youth Symphony Orchestra
Association/AYP
4026 Hummer Road
Annendale, VA 22003-

Ph: (703) 642-8051 x23
Fax: (703) 642-8054
Email: nvysa@erols.com

Ms. Kathryn Willis
Board Member
Virginians for the Arts
Continuing Education, Mary Washington College
1301 College Avenue
Fredericksburg, VA 22401-

Ph: (540) 654-1873
Fax: (540) 654-1070
Email: kwillis@mwcgw.mwc.edu

Mr. Mike Blakeslee
Associate Executive Director- Programs
MENC: The National Association for Music
Education
1806 Robert Fulton Drive
Reston, VA 20191-

Ph: (703) 860-4000
Fax: (703) 860-1531
Email:

Ms. Ardene Shafer
Director of Outreach and Special Programs
MENC: The National Association for Music
Education
1806 Robert Fulton Drive
Reston, VA 20191-

Ph: (703) 860-4000
Fax: (703) 860-1531
Email:

Mr. Chuck Miller
Virginians for the Arts
214 N. Jefferson Street
Suite 600
Richmond, VA 23220-4200

Ph: (804) 644-2787
Fax: (804) 783-0098
Email: vaforarts@aol.com

Mr. Roger Neathawk
Executive Director
Virginians for the Arts
214 N. Jefferson Street
Suite 600
Richmond, VA 23220-4200

Ph: (804) 644-2787
Fax: (804) 783-0098
Email: vaforarts@aol.com

Mr. Alex Aldrich
Executive Director
Vermont Arts Council
136 State St.
Drawer 33
Montpelier, VT 056336001

Ph: 8028283293
Fax: (802) 828-3363
Email: aaldrich@arts.vca.state.vt.us

Mr. Peter Donnelly
President
Corporate Council for the Arts
P.O. Box 19780
Seattle, WA 98109-

Ph: 2062819050
Fax: 2062819175
Email: peterdon@artsfund.org

Ms. Gretchen Johnson
Executive Director
Washington State Arts Alliance
P. O. Box 21867
Seattle, WA 98111-

Ph: (206) 448-1909
Fax: (206) 860-8737
Email: g.johns@accessone.com

Ms. Barbara Johns
Acting Director & Chief Curator
Tacoma Art Museum
1123 Pacific Avenue
Tacoma, WA 98402-4399

Ph: (253) 272-4258 Ext. 3018
Fax: (253) 627-1898
Email: curatorial@TacomaArtMuseum.org

Mr. LaMoine MacLaughlin
Executive Director
Northern Lakes Center for the Arts
113 Elm Street
Amery, WI 54001-

Ph: (715) 268-6811
Fax: (715) 268-4161
Email: lammaci@win.bright.net

1999 Arts Advocacy Day Registrants List (alpha state order)

As of 3/13/99

Mr. Jerry Butler
President-Elect
Wisconsin Alliance for Arts Education
610 Cobblestone Court
Madison, WI 53714

Ph: (414) 646-5144
Fax: (414) 646-4948
Email:

Ms. Virgilyn Driscoll
Executive Director
Wisconsin Alliance for Arts Education
1161 Lost Woods Road
Oconomowoc, WI 53066

Ph: (414) 646-5144
Fax: (414) 646-4948
Email: virdrisc@gdine.com

Ms. Reney Conlin
Commissioner
West Virginia Division of Culture and History
1900 Kanawha Boulevard East
Charleston, WV 25305-0300

Ph: (304) 558-0220 x112
Fax: (304) 558-2779
Email: conlin_r@wvlc.wvnet.edu

Arts Advocacy Day Conference

March 15-16, 1999

Conference Agenda (as of 3/15/99)

Monday, March 15, 1999

Arts Advocacy Day Registration

(Foyer of Doyle A meeting room, Doyle Washington Hotel @ 1500 New Hampshire Ave)
Metro stop: Dupont Circle (red line)

9:00am – 5:00pm

Arts Education Advocacy Training Workshop

(Doyle A Room, Doyle Washington Hotel @ 1500 New Hampshire Ave)
Metro stop: Dupont Circle (red line)

10:00am – 12:00pm

Arts Advocacy Day Training Workshops

(Doyle A Room, Doyle Washington Hotel @ 1500 New Hampshire Ave)
Metro stop: Dupont Circle (red line)

1:30pm – 5:00pm

The Nancy Hanks Lecture on Arts and Public Policy

(Kennedy Center - Eisenhower Theater - **Free, No Ticket Required**)
Metro stop: Foggy Bottom (orange & blue lines), then pick-up the Kennedy Center shuttle

- This year's lecturer is Pulitzer prize-winning playwright Wendy Wasserstein.
- Presented by Americans for the Arts

6:30pm – 7:30pm
(Arrive early)

Post-Lecture Reception

(Kennedy Center – Atrium on 2nd Floor)
Metro stop: Foggy Bottom (orange & blue lines), then pick-up Kennedy Center shuttle

7:30pm - 8:30pm

Tuesday, March 16, 1999

FYI: Arts Advocacy Day materials are delivered to every Congressional office

morning

Arts Advocacy Day On-Site Check-In

(Cannon House Caucus Room Foyer @ Independence & New Jersey Avenues, SW)
Metro stop: Capitol South (orange & blue lines)

8:30am - 11:00am

Congressional Arts Breakfast and Youth Arts Showcase

(Cannon House Caucus Room @ Independence & New Jersey Avenues, SW)
Metro stop: Capitol South (orange & blue lines)

8:30am - 11:00am

Lobbying Visits

- Regional/state/community delegation and one-on-one meetings
- National Co-Sponsor delegation meetings

11:00am - 5:00pm

Congressional Sing-A-Long with Peter Yarrow

(Outdoors on the West Steps of the Capitol Building) Organized & produced by the American Federation of Musicians
(Back-up location in case of snow or rain: Rayburn Gold Room)

2:00pm – 2:30pm

Arts Advocacy Day Reception

(Senate Dirksen Bldg, Room 628) Metro stop: Union Station (red line)

- Sponsored by Art Table and Americans for the Arts
- Drop-off Congressional Visit Response Cards

5:00pm - 6:00pm

*The Congressional Arts Caucus
Congresswoman Louise Slaughter and Congressman Steve Horn, Co-Chairs
and the
American Federation of Musicians of the United States and Canada
Steve Young, President*

Invite You to Join Us for

A Congressional Sing-A-Long for the Arts

To Honor and Show Support for
**The National Endowment for the
Arts**

and Increased Federal Funding of the Arts in America

Featuring

Peter Yarrow
(Peter, Paul and Mary)

*Singing: "If I Had A Hammer", "Blowing In the Wind", "This Land is Your Land"
and Other Classics*

Including the World Premiere of "Let Them Grow" by Rick Baresford & Keith Potger

Joined by Representatives Collin Peterson (Guitar), David Obey (Harmonica), Martin Frost, Rosa DeLauro, Major Owens, Carolyn McCarthy, Jerrold Nadler, Maurice Hinchey, Nancy Johnson, Merrill Cook, Nita Lowey, George Miller, Carolyn Maloney, Henry Waxman, Lloyd Doggett, Howard Berman, Rick Lazio, Robert Weygand, Neil Abercrombie, Debbie Stabenow, Bernard Sanders, Sue Kelly, and Senators Patrick Leahy, John Kerry, Tom Harkin, Daniel Akaka, Max Cleland, Frank Lautenberg, Paul Wellstone, Jim Jeffords, Richard Durbin, and Charles Robb, The Duke Ellington School Choir, Cathedral Choral Society, D.C. Labor Chorus, the D.C. Gospel Collective, Circle Singers, Temple Beth Ami Choral Group, The Jewish Community Center Choral Group of Greater Washington and Other Distinguished Members of the United States House and Senate

Tuesday March 16, 1999

2:00 PM

West Steps*

**United States Capitol Building
Washington, D.C.**

**For information call: 202-628-5460, FAX: 202-628-5461 * Inclement Weather Site- Rayburn Gold Room
Special Thanks to US Airways**

Sign Language Interpreter provided by Theater Development Fund Theater Access Project, An NEA Funded Program



March 16, 1999

First Lady Hillary Rodham Clinton
Office of the First Lady
Old Executive Office Building, Room 100
Washington, D.C. 20500

Dear Mrs. Clinton:

March 16th is Arts Advocacy Day! As the host of this national grassroots campaign, Americans for the Arts would like to thank you and the President for your unwavering support of federal funding for the arts and humanities in America. Americans for the Arts has brought together over 300 arts advocates representing 40 states across the nation to lobby on Capitol Hill today urging members of Congress to support the President's FY 2000 budget request for the three cultural agencies.

The President's budget request, including \$150 million for the National Endowment for the Arts, \$150 million for the National Endowment for the Humanities, and \$34 million for the Office of Museum Services, clearly demonstrates the commitment of the Administration to increasing access to our nation's cultural resources and the need to get arts education back into our children's lives.

In your extensive outreach to the American people -- from the annual celebration of National Arts and Humanities Month and the 1998 Save America's Treasures Tour to the Millennium Evenings at the White House -- you have engaged and deepened public interest in our shared cultural heritage. Your personal involvement has enriched the President's Committee on the Arts and the Humanities, the National Endowment for the Arts, the National Endowment for the Humanities, and the White House Millennium Council.

Thank you for your hard work and dedication in helping shape a shared vision of an active federal role in preserving and promoting our nation's cultural heritage.

Sincerely,

A handwritten signature in blue ink, which appears to read "Robert L. Lynch". The signature is fluid and cursive, with a long, sweeping underline.

Robert L. Lynch
President and C.E.O.

Michael H. Jordan
The CBS Corporation
Chair, National Policy Board

Fred Lazarus IV
The Maryland Institute,
College of Art
Chair, Governing Board

Robert L. Lynch
President and CEO

1000 Vermont Avenue NW
12th Floor
Washington DC 20005
T 202 371 2830
F 202 371 0424

One East 53rd Street
New York NY 10022
T 212 223 2787
F 212 980 4857

www.artsusa.org

President RON SILVER
1st Vice President PATRICK QUINN
2nd Vice President RICHARD WARREN PUGH
3rd Vice President DONALD CHRISTY
Secretary/Treasurer CONARD FOWKES
Eastern Regional Vice President ARNE GUNDERSEN
Central Regional Vice President MADELEINE FALLON
Western Regional Vice President CAROL SWARBRICK

Actors' Equity Association

Executive Director ALAN EISENBERG
**Assistant Executive Director,
Administration & Finance** GUY PACE
Eastern Regional Director CAROL M. WAASER
Central Regional Director KATHRYN V. LAMKEY
Western Regional Director JOHN HOLLY
 Branch of Associated Actors & Artistes of America, AFL-CIO
Counsel SPIVAK, LIPTON, WATANABE, SPIVAK & MOSS (NY)
 GEFNER & BUSH (LA)

165 WEST 46TH STREET • NEW YORK, NY 10036 • TELEPHONE (212) 869-8530 • FAX (212) 719-9815

COUNCIL

EASTERN REGION

Lynn Archer
 John M. Atherlay
 Scott Barnes
 Jeanna Belkin
 Hal Blankenship
 Ivar Brogger
 Diana Brownstone
 Kate Burton
 Larry Cahn
 Linda Cameron
 Austin T. Colyer
 Lucille DeCristofaro
 Andre DeShields
 Nicole Flender
 Jeanne Fornadel
 Alan Hall
 Marjorie Home
 Paul Jackel
 Christine Toy Johnson
 Rebecca Kim Jordan
 Werner Klemperer
 Bob Knapp
 Jeanne Lehman
 Kitty Lunn
 Marty McDonough
 Scott McGowan
 Thomas Jay Miller
 Ira Mont
 Maureen Moore
 Margot Moreland
 Kristine Nevins
 Bill Nolte
 Chuck Patterson
 Judy Rice
 Jean-Paul Richard
 Gil Rogers
 Irma Rogers
 Carol Schultz
 Julia Bearnetta Simpson
 Mary Leigh Stahl
 Steve Steiner
 Valerie Toth-Grant
 David Wasson
 David Westphal
 Mark Zimmerman

CENTRAL REGION

Mark Baughman
 Robert W. Behr
 Cheryl Lynn Bruce
 Dan Frick
 Thomas Joyce
 Dev Kennedy
 Ned Schmidtke

WESTERN REGION

Ivy Bethune
 Barbara Callander
 Doug Carfrae
 Glenda Chism
 Pamela Dougherty
 David Eric
 Robin Gammell
 Jack Heller
 Jane A. Johnston
 S. Marc Jordan
 Zale Kessler
 James T. McDermott
 Craig A. Meyer
 Mary Michele Miner
 Gary Montgomery
 Steve Owsley
 Jill Rendall
 Joseph Ruskin
 Lisa J. Snodgrass
 Frank Stanceti
 Vernon Wille
 Bart Williams
 Iggie Worthington

March 16, 1999

First Lady Hillary Rodham Clinton
 Office of the First Lady
 Old Executive Office Building, Room 100
 Washington, DC 20500

Dear Mrs. Clinton:

I am writing to thank you for your steadfast support for an active federal role in the arts and humanities in America.

The President's FY 2000 budget request for the federal cultural agencies – including \$150 million each for the National Endowments for the Arts and Humanities, \$34 million for the Office of Museum Services and significantly increased support for education – clearly demonstrates the Administration's commitment to increasing access to our nation's cultural resources and the need to get arts education back into our children's schools.

According to a recent study on arts attendance, the number of young people attending arts events, including theatre, has increased dramatically. We hope this trend continues.

March 16th is Arts Advocacy Day and we will be pushing to gain Senate and House approval of the President's budget request for the federal cultural agencies. Once again, thank you for your passion and diligence in assuring future generations will not only have access to, but also develop an appreciation for the arts.

Sincerely,

ACTORS' EQUITY ASSOCIATION

Carol M. Waaser

Carol M. Waaser
 Eastern Regional Director

CMW/km

www.actorsequity.org

203 North Wabash Avenue, Suite 1700, Chicago, IL 60601 • (312) 641-0393 • 5757 Wilshire Boulevard, Suite One, Los Angeles, CA 90036 • (323) 634-1750
 235 Pine Street, Suite 1200, San Francisco, CA 94104 • (415) 391-3838 • 10319 Orangewood Boulevard, Orlando, FL 32821 • (407) 345-8600

ALLIANCE FOR YOUNG ARTISTS & WRITERS, INC.

THE SCHOLASTIC ART & WRITING AWARDS, FOUNDED 1923

BOARD OF DIRECTORS

Charles T. Harris III
(Chair)
Goldman, Sachs & Co.

Howard J. Rothman
(Secretary)
Kramer, Levin, Noflis &
Frankel

Dwight E. Lee
(Treasurer)
Barker, Lee & Company

Penelope Muse Abernathy
The New York Times

Theodore Berger
New York Foundation
for the Arts

Charles C. Bergman
The Pollock-Krasner
Foundation, Inc.

Jack Duncan
Duncan and Associates

Dr. Ernest Fleishman
Scholastic Inc.

Hugh J. Freund
Richards & O'Neil

Molly Friedrich
The Aaron M. Priest Literary
Agency, Inc.

Sandra Furey-Gaither
International House of Blues Foundation

Alexander Julian
The Alexander Julian
Foundation

James D. Kaplan
Karr Barth Associates

Dr. David B. Lasater
Arthur Andersen & Co.

Dr. David C. Levy
Carcoran Gallery of Art

Janice C. Oresman
Independent Curator

Dr. Donald A. Parks
Delaware State University

Harry V. Quadracci
Quad/Graphics

Dr. William Walker Robinson
Fogg Art Museum

Scott D. Schulman
Booz, Allen & Hamilton

Lindsay Shea

Stanley Strauss
Binney & Smith Inc.

B.J. Adler
Executive Director

March 16, 1999

First Lady Hillary Rodham Clinton
Office of the First Lady
Old Executive Office Building, Room 100
Washington, DC 20500

Dear Mrs. Clinton,

I was honored to have the chance to hear your words at IS 24 in Queens for the release of the President's Committee Report. It was inspiring, and, of course, consistent with your unwavering support for an active federal role in arts education in America.

Enclosed among your Arts Advocacy Day materials please find our beautiful Hands & Minds catalog, for which you so generously wrote the preface. The Hands & Minds catalog and exhibition have been enthusiastically received around the country as a look at how the Scholastic Art & Writing Awards have recognized some of America's greatest young writers and artists for over 75 years. Our program has the unique potential to boost the confidence of every student who enters, much like it did for Richard Avedon, who said, "The defining moment in my life was when I was 17 and was honored by Scholastic. It meant... I had somebody behind me saying, 'This is okay'."

March 16th is Arts Advocacy Day and I join in the Administration's efforts to restore an appropriate level of funding to our nation's cultural agencies. Thank you again for your hard work and dedication in helping to shape a shared vision of an active federal role in preserving and promoting our nation's cultural heritage. The Alliance for Young Artists & Writers received a grant from the National Endowment for the Arts, to support the creation of the national touring exhibition, Hands & Minds.

We look forward to being with you at the White House in June when we honor the 1999 Scholastic Art & Writing Award Portfolio winners.

Sincerely,



B.J. Adler
Executive Director

Encl. Hands & Minds Exhibition catalog



Association of Art Museum Directors

March 16, 1999

First Lady Hillary Rodham Clinton
Office of the First Lady
Old Executive Office Building, Room 100
Washington, DC 20500

Head Office
41 East 65th Street
New York, NY 10021
Tel 212-249-4423
Fax: 212-535-5039
aamd@amn.org

Dear Mrs. Clinton,

At a time when arts advocates from around the nation gather in Washington to support increased federal funding for the cultural agencies, we want to take this opportunity to thank you for your tireless support and leadership in the arts and humanities. Those of us in the art museum field are especially grateful for the interest you have shown in the visual arts and for your support in bringing modern sculpture to the Jacquelyn Kennedy Garden at the White House for all to enjoy.

Washington Office
1319 F Street, N.W., Suite 707
Washington, D.C. 20004
Tel: 202-638-4520
Fax: 202-638-4528
aamddc@amn.org

Your personal involvement, along with the President's, have helped Americans understand the valuable role the arts and humanities play in our communities. They bring us together, help heal, educate and smooth the rough edges in the lives of many. They protect and preserve our national patrimony for generations to come.

We appreciate your help in passing the Administration's budget requesting \$150 million each for NEA and NEH and \$34 million for the Office of Museum Services. Museum attendance in this country has increased from 600 million visits annually to 850 million. Culture is important to the American people. Thank you for helping us put that message forward.

Sincerely,

Millicent Hall Gaudieri
Executive Director

Anita M. Difanis
Director of Government Affairs



COLLEGE ART ASSOCIATION

March 16, 1999

First Lady Hillary Rodham Clinton
Office of the First Lady
Old Executive Office Building, Room 100
Washington, DC 20500

Dear Mrs. Clinton:

College Art Association is writing on behalf of its 15,000 members to express our deep appreciation for your continued support and active role in support of the arts and humanities. Your leadership and perseverance has unquestionably helped to sustain hope in the survival of the National Endowment for the Arts, the National Endowment for the Humanities, and the Office of Museum Services as well as other federal programs.

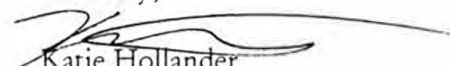
College Art Association is the largest and most comprehensive professional organization for art historians and visual artists in the United States. Founded in 1911, CAA promotes the highest levels of creativity, intellectual inquiry, and technical skill in the practice and teaching of the visual arts, as well as the highest standards of scholarship, connoisseurship, and teaching in the history and criticism of art.

College Art Association's prestigious Professional Development Fellowship Program is funded through NEA and NEH challenge grants. Established in 1993 this program provides financial assistance and career opportunities to M.F.A., Ph.D., and terminal M.A. students who have been underrepresented in the field because of race, religion, gender, age, national origin, sexual orientation, disability, or history of economic disadvantage. The program focuses on bridging the gap between graduate study and professional careers and strengthening and diversifying the arts profession as a whole by nurturing outstanding scholars and artists at the beginning of their careers. If you would like further examples of the success of the this program, we would be happy to send it to you.

The President's FY 2000 budget request for the federal cultural agencies -- including \$150 million each for the National Endowments for the Arts and Humanities, \$34 for the Office of Museum Services, and significantly increased support for education -- clearly demonstrates the Administration's commitment to increasing access to our nation's cultural resources and the need to get arts education back into our children's schools.

The College Art Association along with other supporters of the arts and humanities will meet on March 16, Arts Advocacy Day, to join in the Administration's efforts to restore an appropriate level of funding to our cultural agencies. Thank you again for your hard work and dedication in helping to shape a shared vision of an active federal role in preserving and promoting our nation's cultural heritage.

Sincerely,


Katie Hollander
Director of Development

DANCE | USA

BOARD OF TRUSTEES

D. David Brown
Chair

Linda Shelton
Vice Chair

David Mallette
Treasurer

Richard J. Caples
Secretary

Carolyn Adams
Adam Bernstein
Sally Brayley Bliss
Donald Byrd
H.I. Chen

Jacqueline Davis
Richard Gibbs
Nello McDaniel
Wendy Rogers
Laurie Upprichard
Douglas Wheeler
Valerie Wilder
Stoner Winslett

Margaret Jenkins
Terrence S. Orr

Co-Chairs Artists Council

Cecil C. Connor, Jr.
Gail Kalver

Co-Chairs Managers Council

Toby Mattox
Chair, Presenters Council

Leslie Hansen Kopp
Chair, Service Organization Council

Martin D. Cohen
Executive Director

March 16, 1999

First Lady Hillary Rodham Clinton
Office of the First Lady
Old Executive Office Building, Room 100
Washington, DC 20500

Dear Mrs. Clinton:

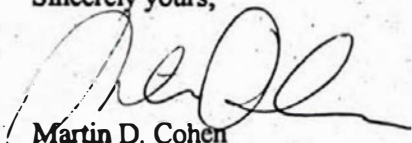
On behalf of Dance/USA, the national service organization for not-for-profit professional dance, I wish to thank you for your committed support of the arts in America. Throughout the challenges faced by the National Endowments for the Arts and Humanities and the Office of Museum Services, your leadership and perseverance have unquestionably helped to sustain hope in the survival of these and other federal programs critical to ensuring access to our nations' cultural resources.

Your work for the annual celebration of National Arts and Humanities Month, the 1998 Save America's Treasures Tour, and the Millenium Evenings have inspired Dance/USA's membership, and strengthened public interest in our shared cultural heritage. Your personal involvement has enriched the President's Committee on the Arts and Humanities, the National Endowment for the Arts, the National Endowment for the Humanities, and the White House Millenium Council.

The President's FY 2000 budget request for the federal cultural agencies -- including \$150 million each for the National Endowments for the Arts and Humanities, \$34 for the Office of Museum Services, and significantly increased support for education -- clearly demonstrates the Administration's commitment to increasing access to our nation's cultural resources and the need to implement a comprehensive arts curriculum into our children's schools.

March 16th is Arts Advocacy Day and I join in the Administration's efforts to restore an appropriate level of funding to these cultural agencies—one which will maintain our nation's position as a cultural beacon for the world, and build a lasting legacy for the next generation. Thank you again for your hard work and dedication in helping to shape a shared vision of an active federal role in preserving and promoting our nation's cultural heritage.

Sincerely yours,



Martin D. Cohen
Executive Director



EDUCATIONAL THEATRE ASSOCIATION

2343 Auburn Avenue • Cincinnati, OH 45219-2819

Phone: 513-421-3900 • Fax: 513-421-7077

www.etassoc.org

Promoting and strengthening theatre in education

March 16, 1999

First Lady Hillary Rodham Clinton
Office of the First Lady
Old Executive Office Building, Room 100
Washington, DC 20500

Dear Mrs. Clinton:

The Educational Theatre Association is pleased to be a sponsor of Arts Advocacy Day 1999. Our members include approximately 3,100 adults who have taken the responsibility to teach the value of theatre arts to our nearly 100,000 middle and high school student members in the United States. On this day of arts recognition, I ask to add your voice to our belief in the necessary continuation of expanding arts programs in our schools.

I would like to thank you for your never-ending support of an active federal role in funding the arts and humanities in America. Your leadership and perseverance have helped to sustain hope in the survival of federal programs critical to ensuring cultural enlightenment to all citizens, young and old.

The President's FY 2000 budget request for the federal cultural agencies -- including \$150 million each for the National Endowments for the Arts and Humanities, \$34 million for the Office of Museum Services, and significantly increased support for education -- clearly demonstrates the Administration's commitment to increasing access to our nation's cultural resources and the need to get arts education back into our children's schools.

March 16th is Arts Advocacy Day, and I join in the Administration's efforts to restore an appropriate level of funding to our cultural and educational agencies -- a level which will maintain our nation's position as a major world player in the arts, and build a lasting legacy for generations to come.

Sincerely,

A handwritten signature in black ink, reading 'Michael J. Peitz'. The signature is fluid and cursive, with the first name 'Michael' being the most prominent part.

Michael J. Peitz
Assistant Executive Director

NATIONAL ASSEMBLY OF STATE ARTS AGENCIES

March 16, 1999

First Lady Hillary Rodham Clinton
Office of the First Lady
Old Executive Office Building, Room 100
Washington, D.C. 20500

Dear Mrs. Clinton,

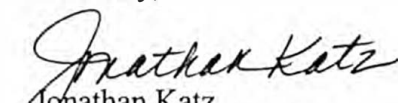
The members of the National Assembly of State Arts Agencies, representing the state and special jurisdictional government arts agencies of the United States, join me in thanking you for your steadfast support and advocacy for an active federal role in fostering the arts and the humanities in the United States. During the years when the very existence of the National Endowment for the Arts was under threat, your leadership and perseverance were instrumental in sustaining the efforts of advocates and supporters of the federal program to ensure that the arts are available to all our citizens.

Your untiring engagement with the arts has been an inspiration to all of us working in this field—from the annual celebration of National Arts and Humanities Month and the Save America's Treasures Tour to the Millennium Evenings at the White House, you have endeavored to engage the public's interest in our shared cultural heritage. Your attention has enlivened and strengthened the President's Committee on the Arts and the Humanities, the National Endowment for the Arts, the National Endowment for the Humanities, and the White House Millennium Council. We are grateful for your involvement.

This year, we are pleased to add the collective voice of the state arts agencies in advocacy for the president's budget request of \$150 million for the NEA in FY2000, which clearly demonstrates the Administration's commitment to the federal role in support of the arts in the United States. We believe that the new Challenge America initiative will support programs that use the power of the arts to enhance America's communities.

Again, thank you for your advocacy on behalf of the arts in America and for your dedication to shaping a federal commitment to make the arts available to all Americans.

Sincerely,


Jonathan Katz
Chief Executive Officer

N A S A A

1029 VERMONT AVENUE, N.W., 2ND FLOOR ■ WASHINGTON, D.C. 20005
202.347.6352 (TEL) ■ 202.347.5948 (TDD) ■ 202.737.0526 (FAX)
NASAA@NASAA-ARTS.ORG (EMAIL) ■ [HTTP://WWW.NASAA-ARTS.ORG](http://WWW.NASAA-ARTS.ORG)



NEW YORK FOUNDATION FOR THE ARTS

March 16, 1999

First Lady Hillary Rodham Clinton
Office of the First Lady
Old Executive Office Building, Room 100
Washington, DC 20500

Dear Mrs. Clinton:

I am writing to express my gratitude for your unswerving support for an active federal role in the arts and humanities in America. Throughout the challenges faced by the National Endowments for the Arts and Humanities and the Office of Museum Services, your leadership and simple perseverance have unquestionably helped to sustain hope in the survival of these and other federal programs critical to ensuring access to our nation's cultural resources for all citizens.

In your untiring outreach to the American people -- from the annual celebration of National Arts and Humanities Month and the 1998 Save America's Treasures Tour to the Millennium Evenings at the White House -- you have engaged and deepened public interest in our shared cultural heritage. Your personal involvement has enriched the President's Committee on the Arts and the Humanities, the National Endowment for the Arts, the National Endowment for the Humanities, and the White House Millennium Council.

The President's FY 2000 budget request for the federal cultural agencies -- including \$150 million each for the National Endowments for the Arts and Humanities, \$34 for the Office of Museum Services, and significantly increased support for education -- clearly demonstrates the Administration's commitment to increasing access to our nation's cultural resources and the need to get arts education back into our children's schools.

Throughout New York State, arts organizations have benefited greatly from NEA support -- for programs in schools, for community building and partnership programs, and for creative advancement. Our own organization, the New York Foundation for the Arts, has been able, through Endowment support, to work on two key institutional and programmatic planning and stabilization efforts -- the expansion of our cash reserve and the strategic re-examination of our comprehensive information services.

March 16th is Arts Advocacy Day and I join in the Administration's efforts to restore an appropriate level of funding to these cultural agencies—one which will maintain our nation's position as a cultural beacon for the world, and build a lasting legacy for the next generation. Thank you again for your hard work and dedication in helping to shape a shared vision of an active federal role in preserving and promoting our nation's cultural heritage.

Sincerely,

Theodore S. Berger
Executive Director

Enclosure: copies of the issue briefs for Arts Advocacy Day 1999



March 16, 1999

First Lady Hillary Rodham Clinton
Office of the First Lady
Old Executive Office Building, Room 100
Washington, D.C. 20500

Dear Mrs. Clinton:

On behalf of the more than 300,000 members of People For the American Way, I want to express our sincere appreciation for your consistent support for funding for the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH) and the Office of Museum Services (OMS). Your leadership and outreach on behalf of an active federal role in the arts and humanities in this country has been inspiring.

Last year's strong bipartisan congressional support for the NEA reflected the view of a majority of this country's citizens, who believe that the federal government must maintain an active role in support of the arts. The NEA has contributed to the enrichment of American society and culture for more than thirty years. The agency increases participation in and access to the arts for all Americans, regardless of one's race, class, age or geographic location. As a result, the NEA has improved the quality of life for American citizens, particularly those in unserved or underserved areas. Similarly, the NEH has helped draw more than ten million Americans to NEH-supported museum exhibitions, while over 150 million Americans have tuned into NEH-supported documentaries and programs on public television and radio stations.

President John F. Kennedy once said, "[i]f art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him." The NEA has become a favorite target of those who seek to curtail creative expression in this country. In spite of drastically reduced funding since FY 1995 and major downsizing and structural reforms at the NEA, the Religious Right continues to attack the valuable work of the NEA based on a few so-called "controversial" works. Careful investigation of these allegations has shown that the Religious Right often exaggerates the number of these works and at times employs in its arguments works that have not even been funded by the NEA! Please continue to stand up to the Religious Right and work to keep the arts and humanities accessible to all Americans.

Once again, thank you for your support and perseverance.

Sincerely,


Catherine LeRoy
Director of Public Policy



March 16, 1999

The Honorable William Jefferson Clinton
President of the United States
The White House
Washington, DC 20500

Dear Mr. President:

Michael H. Jordan
The CBS Corporation
Chair, National Policy Board

Fred Lazarus IV
The Maryland Institute,
College of Art
Chair, Governing Board

Robert L. Lynch
President and CEO

March 16th is National Arts Advocacy Day! As the host of this national grassroots campaign, Americans for the Arts would like to thank you and Mrs. Clinton for the critical leadership role you have played in support of federal funding for the arts. Americans for the Arts has brought together over 300 arts advocates representing 40 states across the nation to lobby on Capitol Hill today to urge members of Congress to support your budget increase for the three cultural agencies.

Citizens from across the country appreciate your continued vision for a sound cultural policy. We applaud your requests for \$150 million for the National Endowment for the Arts, \$150 million for the National Endowment for the Humanities, and \$34 million for the Office of Museum Services.

Your strong commitment to the education of America's youth is also appreciated. In the coming year, I would urge you to sign education legislation that will continue the national commitment to support comprehensive school improvements that include the arts in the core curriculum.

1000 Vermont Avenue NW
12th Floor
Washington DC 20005
T 202 371 2830
F 202 371 0424

One East 53rd Street
New York NY 10022
T 212 223 2787
F 212 980 4857

www.artsusa.org

During the last year, it has been gratifying to see a broad cross-section of policymakers come to realize the importance of maintaining a strong federal role in the arts. We join you today in your efforts to urge Congress to support your budget - one that will maintain our nation's position as a cultural beacon for the world and build a lasting legacy for the next generation.

Thank you again, Mr. President, for your leadership and for working to keep the arts and humanities accessible to everyone.

Sincerely,

A handwritten signature in blue ink, appearing to read "Robert L. Lynch".

Robert L. Lynch
President and C.E.O.

President RON SILVER
1st Vice President PATRICK QUINN
2nd Vice President RICHARD WARREN PUGH
3rd Vice President DONALD CHRISTY
Secretary/Treasurer CONARD FOWKES
Eastern Regional Vice President ARNE GUNDERSEN
Central Regional Vice President MADELEINE FALLON
Western Regional Vice President CAROL SWARBRICK

Actors' Equity Association

Executive Director ALAN EISENBERG
*Assistant Executive Director,
Administration & Finance* GUY PACE
Eastern Regional Director CAROL M. WAASER
Central Regional Director KATHRYN V. LAMKEY
Western Regional Director JOHN HOLLY
 Branch of Associated Actors & Artistes of America, AFL-CIO
Counsel SPIVAK, LIPTON, WATANABE, SPIVAK & MOSS (NY)
 GEFNER & BUSH (LA)

165 WEST 46TH STREET • NEW YORK, NY 10036 • TELEPHONE (212) 869-8530 • FAX (212) 719-9815

COUNCIL

EASTERN REGION

Lynn Archer
 John M. Atherley
 Scott Barnes
 Jeanna Belkin
 Hal Blankenship
 Ivar Brogger
 Diana Brownstone
 Kate Burton
 Larry Cahn
 Linda Cameron
 Austin T. Colyer
 Lucille DeCristofaro
 Andre DeShields
 Nicole Flender
 Jeanne Fornadel
 Alan Hall
 Marjorie Home
 Paul Jackel
 Christine Toy Johnson
 Rebecca Kim Jordan
 Werner Klemperer
 Bob Knapp
 Jeanne Lehman
 Kitty Lunn
 Marty McDonough
 Scott McGowan
 Thomas Jay Miller
 Ira Mont
 Maureen Moore
 Margot Moreland
 Kristine Nevins
 Bill Nolte
 Chuck Patterson
 Judy Rice
 Jean-Paul Richard
 Gil Rogers
 Irma Rogers
 Carol Schultz
 Julia Breanetta Simpson
 Mary Leigh Stahl
 Steve Steuer
 Valerie Toth-Grant
 David Wasson
 David Westphal
 Mark Zimmerman

CENTRAL REGION

Mark Baughman
 Robert W. Behr
 Cheryl Lynn Bruce
 Dan Frick
 Thomas Joyce
 Dev Kennedy
 Ned Schmidke

WESTERN REGION

Ivy Bethune
 Barbara Callander
 Doug Carrae
 Glenda Chism
 Pamela Dougherty
 David Eric
 Robin Gammell
 Jack Heller
 Jane A. Johnston
 S. Marc Jordan
 Zale Kessler
 James T. McDermott
 Craig A. Meyer
 Mary Michele Miner
 Gary Montgomery
 Steve Owsley
 Jill Rendall
 Joseph Ruskin
 Lisa J. Snodgrass
 Frank Stancati
 Vernon Willet
 Bart Williams
 Iggie Wolfington

March 16, 1999

The Honorable William Jefferson Clinton
 President of the United States
 The White House
 Washington, DC 20500

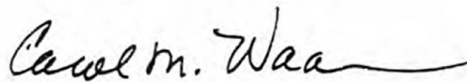
Dear Mr. President:

We would like to express our sincere appreciation for your past and continued support for a federal role for the arts and humanities in America. Your requests for \$150 million for the National Endowment for the Arts, \$150 million for the National Endowment for the Humanities and \$34 million for the Office of Museum services are to be applauded.

March 16th is Arts Advocacy Day and we will be pushing to gain Senate and House approval of your budget request for the federal cultural agencies. Once again, thank you for your passion and diligence in assuring future generations will not only have access to, but also develop an appreciation for the arts.

Sincerely,

ACTORS' EQUITY ASSOCIATION



Carol M. Waaser
 Eastern Regional Director

ALLIANCE FOR YOUNG ARTISTS & WRITERS, INC.

THE SCHOLASTIC ART & WRITING AWARDS, FOUNDED 1923

BOARD OF DIRECTORS

Charles T. Harris III
(Chair)
Goldman, Sachs & Co.

Howard J. Rothman
(Secretary)
Kramer, Levin, Naftalis &
Frankel

Dwight E. Lee
(Treasurer)
Barker, Lee & Company

Penelope Muse Abernathy
The New York Times

Theodore Berger
New York Foundation
for the Arts

Charles C. Bergman
The Pollock-Krasner
Foundation, Inc.

Jack Duncan
Duncan and Associates

Dr. Ernest Fleishman
Scholastic Inc.

Hugh J. Freund
Richards & O'Neil

Molly Friedrich
The Aaron M. Priest Literary
Agency, Inc.

Sandra Furey-Gaither
International House of Blues Foundation

Alexander Julian
The Alexander Julian
Foundation

James D. Kaplan
Karr Barth Associates

Dr. David B. Lasater
Arthur Andersen & Co.

Dr. David C. Levy
Corcoran Gallery of Art

Janice C. Oresman
Independent Curator

Dr. Donald A. Parks
Delaware State University

Harry V. Quadracci
Quad/Graphics

Dr. William Walker Robinson
Fogg Art Museum

Scott D. Schulman
Booz, Allen & Hamilton

Lindsay Shea

Stanley Strauss
Binney & Smith Inc.

B.J. Adler
Executive Director

March 16, 1999

The Honorable William Jefferson Clinton
President of the United States
The White House
Washington, DC 20500

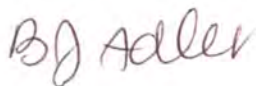
Dear Mr. President,

I was honored to have the chance to hear the First Lady speak at IS 24 in Queens for the release of the President's Committee Report. It was inspiring, and, of course, consistent with your administration's unwavering support for an active federal role in arts education in America. You have created a supportive and nurturing environment for the arts at a time when it is badly needed, and here at the Alliance we are deeply grateful for that.

Enclosed among your Arts Advocacy Day materials please find our beautiful Hands & Minds catalog, for which your wife so generously wrote the preface. The Hands & Minds catalog and exhibition have been enthusiastically received around the country, as a look at how the Scholastic Art & Writing Awards have recognized many of America's greatest young writers and artists for over 75 years. Our program has a finger on the pulse of young creative America, and we feel our awards and support are more important now than ever.

Your strong commitment to education is also appreciated, particularly your support of the arts as a part of the core curriculum in America's elementary and secondary schools. March 16th is Arts Advocacy Day and I join you in your efforts to urge Congress to restore an appropriate level of funding to these cultural agencies—one which will maintain our nation's position as a cultural beacon for the world, and build a lasting legacy for the next generation.

Sincerely,



B.J. Adler
Executive Director

Enclosure: Hands & Minds Exhibition catalog



555 Broadway, New York, NY 10012-3999
212 343.6892 FAX 212 343.4885

CELEBRATING THE CREATIVE SPIRIT
OF AMERICA'S YOUTH



Association of Art Museum Directors

March 16, 1999

The Honorable William Clinton
President of the United States
The White House
Washington, DC 20500

Dear Mr. President,

On behalf of art museums across the country we wish to express our sincere appreciation for the vital leadership role you and Mrs. Clinton have played in your support for federal funding of the arts. Thanks to your efforts more Americans than ever have access to the arts, more children are learning to express themselves creatively and youth-at-risk are finding non-violent outlets for their energies.

We are grateful for your request of \$150 million each for the National Endowments for the Arts and Humanities and \$34 million for the Office of Museum Services. As you know these agencies are crucial to sustaining and preserving the nation's cultural heritage.

Thank you again for your extraordinary efforts on behalf of the arts and humanities.

Sincerely,

Millicent Hall Gaudieri
Executive Director

Anita M. Difanis
Director of Government Affairs

Head Office

41 East 65th Street
New York, NY 10021
Tel: 212-249-4423
Fax: 212-535-5039
aamd@amn.org

Washington Office

1319 F Street, N.W., Suite 707
Washington, D.C. 20004
Tel: 202-638-4520
Fax: 202-638-4528
aamddc@amn.org



COLLEGE ART ASSOCIATION

March 16, 1999

The Honorable William Jefferson Clinton
President of the United States
The White House
Washington, DC 20500

Dear Mr. President:

The College Art Association, on behalf of its 15,000 members, would like to thank you for your continued support of the arts and humanities in America. Your leadership over the years has made the crucial difference in maintaining the viability of our cultural agencies, resulting in increased access for all citizens to our nation's cultural resources.

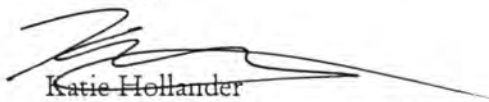
College Art Association is the largest and most comprehensive professional organization for art historians and visual artists in the United States. Founded in 1911, CAA promotes the highest levels of creativity, intellectual inquiry, and technical skill in the practice and teaching of the visual arts, as well as the highest standards of scholarship, connoisseurship, and teaching in the history and criticism of art.

College Art Association's prestigious Professional Development Fellowship Program is funded through NEA and NEH challenge grants. Established in 1993 this program provides financial assistance and career opportunities to M.F.A., Ph.D., and terminal M.A. students who have been underrepresented in the field because of race, religion, gender, age, national origin, sexual orientation, disability, or history of economic disadvantage. The program focuses on bridging the gap between graduate study and professional careers and strengthening and diversifying the arts profession as a whole by nurturing outstanding scholars and artists at the beginning of their careers. If you would like further examples of the success of the this program, we would be happy to send it to you.

Citizens across the country appreciate your continued vision for a sound cultural policy as demonstrated in your current budget. We applaud your requests for \$150 million for the National Endowment for the Arts, \$150 million for the National Endowment for the Humanities, and \$34 million for the Office of Museum Services.

During the last year, it has been gratifying to see a broad cross-section of policy makers come to realize the importance of maintaining a strong federal role in the arts. March 16th is Arts Advocacy Day and the College Art Association, along with other supporters of the arts and humanities will join you in your efforts to urge Congress to restore an appropriate level of funding to these cultural agencies—one which will maintain our nation's position as a cultural beacon for the world, and build a lasting legacy for the next generation.

Sincerely,



Katie Hollander
Director of Development and Special Projects

DANCE | U S A

BOARD OF TRUSTEES

D. David Brown
Chair

Linda Shelton
Vice Chair

David Mallette
Treasurer

Richard J. Caples
Secretary

Carolyn Adams
Adam Bernstein
Sally Brayley Bliss
Donald Byrd
H.T. Chen

Jacqueline Davis
Richard Gibbs
Nello McDaniel
Wendy Rogers
Laurie Uprichard
Douglas Wheeler
Valerie Wilder
Stoner Winslett

Margaret Jenkins
Terrence S. Orr
Co-Chairs Artists Council

Cecil C. Connor, Jr.
Gail Kalver
Co-Chairs Managers Council

Toby Mattox
Chair, Presenters Council

Leslie Hansen Kopp
Chair, Service Organization Council

Martin D. Cohen
Executive Director

March 16, 1999

The Honorable William Jefferson Clinton
President of the United States
The White House
Washington, DC 20500

Dear Mr. President:

On behalf of Dance/USA, the national service organization for not-for-profit professional dance, I wish to thank you for your committed support of the arts in America. Throughout the challenges faced by the National Endowments for the Arts and Humanities and the Office of Museum Services, your leadership and perseverance have unquestionably helped to sustain hope in the survival of these and other federal programs critical to ensuring access to our nations' cultural resources.

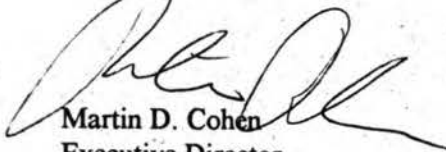
Citizens across the country appreciate your continued vision for a sound cultural policy as demonstrated in your current budget. We applaud your requests for \$150 million for the National Endowment for the Arts, \$150 million for the National Endowment for the Humanities, and \$34 million for the Office of Museum Services.

Your strong commitment to the education of America's youth is also appreciated. In the coming year, I would urge you to sign education legislation that will continue the national commitment to support comprehensive school improvements that includes the arts in the core curriculum.

This past year, the dance field has been encouraged by the broad bipartisan alliance that has emerged in support of maintaining a strong federal role in the arts. March 16th is Arts Advocacy Day and I join you in your efforts to urge Congress to restore an appropriate level of funding to these cultural agencies—one which will maintain our nation's position as a cultural beacon for the world, and build a lasting legacy for the next generation.

Again, thank you for your leadership, and for working to keep the arts and humanities accessible to everyone.

Sincerely,



Martin D. Cohen
Executive Director



EDUCATIONAL THEATRE ASSOCIATION

2343 Auburn Avenue • Cincinnati, OH 45219-2819

Phone: 513-421-3900 • Fax: 513-421-7077

www.etasoc.org

Promoting and strengthening theatre in education

March 16, 1999

The Honorable William Jefferson Clinton
President of the United States
The White House
Washington, DC 20500

Dear Mr. President:

The Educational Theatre Association is pleased to be a sponsor of Arts Advocacy Day 1999. Our members include approximately 3,100 adults who have taken the responsibility to teach the value of theatre arts to our nearly 100,000 middle and high school student members in the United States. On this day of arts recognition, I ask you to guide the lawmakers in Washington DC to the continuation of enriching arts programs in our schools.

I would like to express my sincere appreciation for your continued support of an active federal role in funding the arts and humanities in America. Your leadership over the years has made the crucial difference in maintaining the viability of our cultural agencies and our schools' arts education programs.

Your strong commitment to the education of America's youth is appreciated. In the coming year, I would urge you to sign education legislation that will continue the national commitment to support comprehensive school improvements, which includes the arts in the core curriculum. Legislation includes reauthorization of the Goals 2000: Educate America Act, increased funding for the U.S. Department of Education, and opposition to replacing USED programs with block grants to classrooms.

During the last year, it has been excellent to see a broad cross-section of policy makers come to realize the importance of maintaining a strong federal role in the arts. March 16th is Arts Advocacy Day, and I join you in your efforts to urge Congress to restore an appropriate level of funding to our cultural and educational agencies -- a level that will maintain our nation's position as a cultural beacon for the world, and build a lasting legacy for generations to come.

Again, many thanks for your leadership, and for working to keep the arts and humanities accessible to people of all ages.

Sincerely,

A handwritten signature in black ink that reads "Michael J. Peitz". The signature is fluid and cursive, with the first name "Michael" being the most prominent.

Michael J. Peitz
Assistant Executive Director



NATIONAL ASSEMBLY OF STATE ARTS AGENCIES

March 16, 1999

The President
The White House
Washington, D.C. 20500

Dear Mr. President:

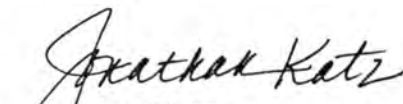
The members of the National Assembly of State Arts Agencies, representing the state and special jurisdictional government arts agencies of the United States, join me in thanking you for your vigorous and continued support of the National Endowment for the Arts. We are especially grateful for your proposal to increase the funding for the NEA in FY2000 to \$150 million in support of the Challenge America initiative.

Your leadership throughout your administration has been crucial to the continued well-being of the federal role in fostering the arts and the humanities in the United States. We appreciate your continued vision this year for a sound cultural policy as expressed in your current budget.

We were gratified last year by the strong showing of bipartisan backing in Congress for the federal role in arts funding, responding to the message from citizens across the country. The collective voice of the state arts agencies joins you this year in your efforts to urge Congress to reinvigorate the federal commitment to funding for the arts and to support your proposed budget for the NEA. We believe that the new Challenge America initiative will nurture programs that use the power of the arts to enhance America's communities, particularly in communities that are now underserved.

We applaud your advocacy on behalf of the arts in America, and we look forward to working with you to ensure the federal commitment to make the arts available to all Americans.

Sincerely,



Jonathan Katz
Chief Executive Officer

N A S A A

1029 VERMONT AVENUE, N.W., 2ND FLOOR ■ WASHINGTON, D.C. 20005
202.347.6352 (TEL) ■ 202.347.5948 (TDD) ■ 202.737.0526 (FAX)
NASAA@NASAA-ARTS.ORG (EMAIL) ■ [HTTP://WWW.NASAA-ARTS.ORG](http://WWW.NASAA-ARTS.ORG)



NEW YORK FOUNDATION FOR THE ARTS

March 16, 1999

The Honorable William Jefferson Clinton
President of the United States
The White House
Washington, DC 20500

Dear Mr. President:

Please accept my sincere appreciation for your continued support of a federal role for the arts and humanities in America. Your leadership over the years has made the crucial difference in maintaining the viability of our cultural agencies, resulting in increased access for all citizens to our nation's cultural resources.

Throughout New York State, arts organizations have benefited greatly from NEA support – for programs in schools, for community building and partnership programs, and for creative advancement. Our own organization, the New York Foundation for the Arts, has been able, through Endowment support, to work on two key institutional and programmatic planning and stabilization efforts – the expansion of our cash reserve and the strategic re-examination of our comprehensive information services.

Citizens across the country appreciate your continued vision for a sound cultural policy as demonstrated in your current budget. We applaud your requests for \$150 million for the National Endowment for the Arts, \$150 million for the National Endowment for the Humanities, and \$34 million for the Office of Museum Services.

Your strong commitment to the education of America's youth is also appreciated. In the coming year, I would urge you to sign education legislation that will continue the national commitment to support comprehensive school improvements that includes the arts in the core curriculum.

During the last year, it has been gratifying to see a broad cross-section of policy makers come to realize the importance of maintaining a strong federal role in the arts. March 16th is Arts Advocacy Day and I join you in your efforts to urge Congress to restore an appropriate level of funding to these cultural agencies—one which will maintain our nation's position as a cultural beacon for the world, and build a lasting legacy for the next generation.

Again, many thanks for your leadership, and for working to keep the arts and humanities accessible to everyone.

Sincerely,

Theodore S. Berger
Executive Director

Enclosure: copies of the issue briefs for Arts Advocacy Day 1999



March 16, 1999

The Honorable William Jefferson Clinton
President of the United States
The White House
Washington, D.C. 20500

Dear Mr. President:

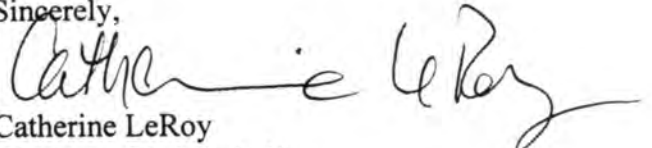
On behalf of the more than 300,000 members of People For the American Way, I want to express our sincere appreciation for your consistent support for funding for the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH) and the Office of Museum Services (OMS).

Last year's strong bipartisan congressional support for the NEA reflected the view of a majority of this country's citizens, who believe that the federal government must maintain an active role in support of the arts. The NEA has contributed to the enrichment of American society and culture for more than thirty years. The agency increases participation in and access to the arts for all Americans, regardless of one's race, class, age or geographic location. As a result, the NEA has improved the quality of life for American citizens, particularly those in unserved or underserved areas. Similarly, the NEH has helped draw more than ten million Americans to NEH-supported museum exhibitions, while over 150 million Americans have tuned into NEH-supported documentaries and programs on public television and radio stations.

President John F. Kennedy once said, "[i]f art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him." The NEA has become a favorite target of those who seek to curtail creative expression in this country. In spite of drastically reduced funding since FY 1995 and major downsizing and structural reforms at the NEA, the Religious Right continues to attack the valuable work of the NEA based on a few so-called "controversial" works. Careful investigation of these allegations has shown that the Religious Right often exaggerates the number of these works and at times employs in its arguments works that have not even been funded by the NEA! Please continue to stand up to the Religious Right and work to keep the arts and humanities accessible to all Americans.

Once again, thank you for your leadership.

Sincerely,


Catherine LeRoy
Director of Public Policy