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504 Regs: Learning to Live by the Rules

Larry Molloy



LARRY MOLLOY is director of the National Arts & the Handicapped Information Service and a member of the National Endowment for the Arts Task Force on Section 504.

A slow but inexorable revolution in the way museums serve the public is coming in the guise of new federal regulations for disabled citizens. Museums associated with colleges and universities are probably already aware of Section 504 of the Rehabilitation Act (Public Law 93-112) because the U.S. Department of Health, Education and Welfare issued its final 504 regulations in 1977. Now, specifically for their grantees, all other federal agencies are drafting similar regulations that will take effect in early 1979. The new rules mandate equal opportunity for disabled people in all programs and activities. The penalty for failure to abide by them is the possible loss of all federal financial assistance.

A Civil Rights Movement

The 504 regulations are the product of a vigorous civil rights movement organized and executed by a growing coalition of disabled people. The definition of disability includes anyone who is physically handicapped, visually or hearing impaired, mentally or emotionally handicapped, learning disabled or suffers from alcohol or drug abuse. According to HEW estimates, there are about 35 million disabled Americans. Many of them are joining consumer organizations that seek strict enforcement of the 504 regulations and other laws governing equal access to public buildings and activities.

In fact, Congress passed the two most important federal laws establishing equal rights for the disabled partly because of pressure from an

increasingly vocal coalition of disabled consumers. One of the first large demonstrations of disabled people occurred at the Washington Monument in 1968, when Congress debated a bill requiring architectural access to all federal buildings. That bill became the Architectural Barriers Act of 1968 (Public Law 90-480), which established a legal foundation in federal law for equal opportunity in movement and access for physically handicapped citizens. This law, however, contained no enforcement mechanism.



Consequently few architectural barriers were removed from existing federal buildings, and a number of new buildings constructed after 1968 ignored the mandate for accessibility.

Largely as a result of political pressure organized by disabled citizens, Congress debated a new bill in 1973. Again, disabled people demonstrated in Washington and once again Congress passed a law—the Rehabilitation Act of 1973 (Public Law 93-112). This new law, however, took a giant step forward

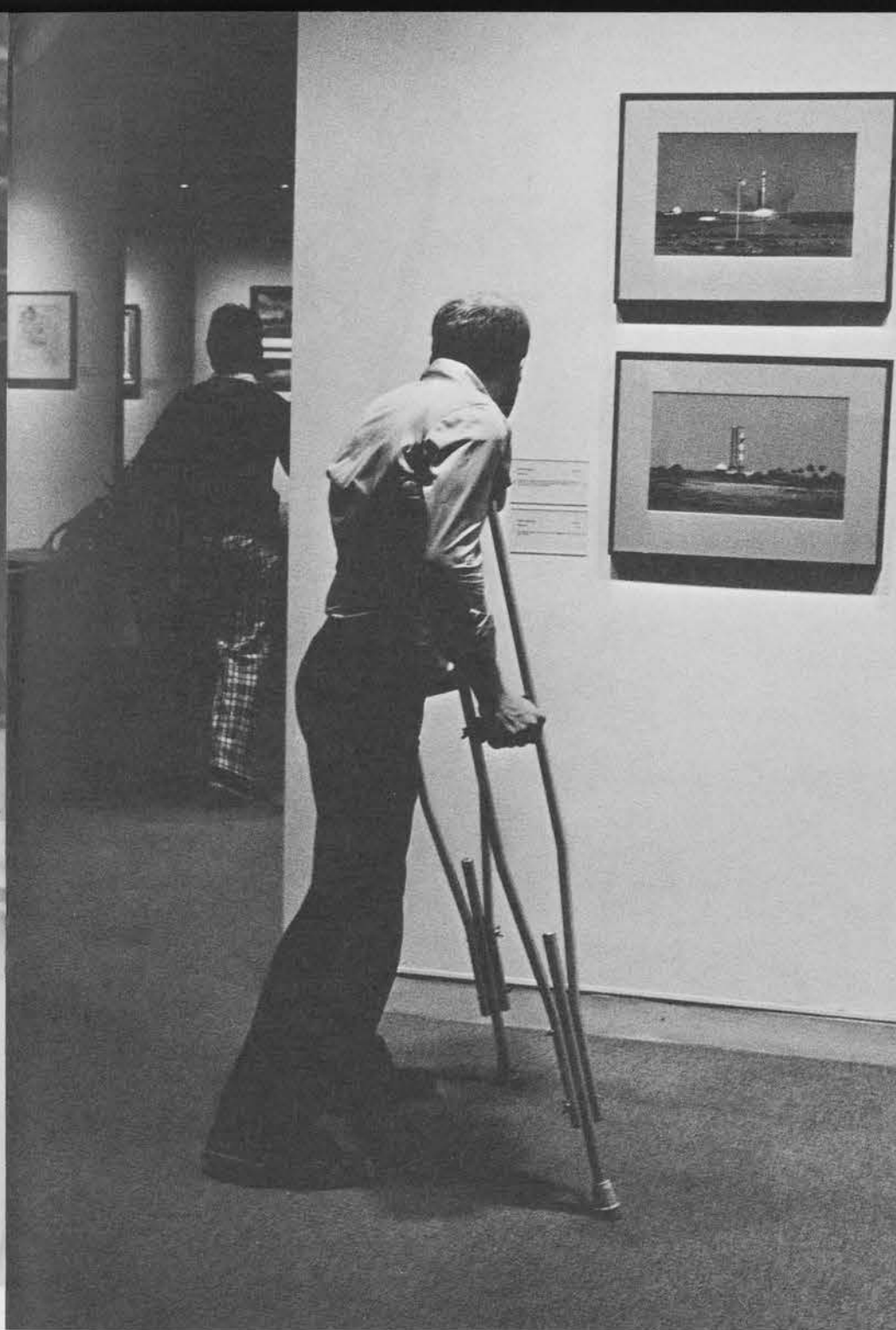
in its mandate for equal opportunity for the disabled. Fundamentally, the law was passed on behalf of all people with disabilities and thus included blind, deaf, mentally handicapped and, as later defined by the attorney general, drug abused and alcoholic people as well.

Section 504 is only one sentence in the complex and multifaceted Rehabilitation Act:

No otherwise qualified handicapped individual in the United States . . . shall, solely by reason

of his handicap, be excluded from the participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving federal financial assistance.

Although the Rehabilitation Act became law in 1973, the impact of this single sentence was not fully understood. As a result, the implementation regulations for Section 504 languished until April 1977, when advocate organizations of disabled people occupied HEW offices across the country. The



demonstrations ended only after HEW Secretary Joseph Califano signed final 504 regulations drafted specifically for the recipients of funds from the Department of Health, Education and Welfare.

Federal Cultural Agencies Draft 504 Regulations

HEW published guidelines in early 1978 directing all other federal agencies to prepare 504 regulations within the context of their own

funding programs. Consequently, the National Endowment for the Arts and the National Endowment for the Humanities have drafted proposed 504 regulations that, based on public comment already received, will be redrafted and issued in final form in early 1979. (See *Aviso*, July 1978, for further information.) Arts organizations receiving funds from the new Institute of Museum Services must abide by the existing HEW regulations.

The proposed 504 regulations from the two endowments differ principally in the amount of time arts organizations have to comply and in the amount of technical assistance available. The Humanities Endowment regulations closely follow the HEW regulations in language and compliance schedules. Both require full compliance within three years after the effective implementation date, including all necessary structural alterations. In general, the HEW and NEH regulations are considered more stringent than regulations from the National Endowment for the Arts. The NEA regulations are constructed so that museums complying with HEW and NEH regulations also satisfy the NEA requirements.

The Arts Endowment's proposed compliance schedule allows eight months to make programs accessible where structural changes are not necessary, two years to develop a comprehensive transition plan and five years to complete all necessary structural alterations. The Humanities Endowment's regulations allow 90 days, eight months and three years respectively. It should be noted that while the Arts Endowment has proposed a five-year transition period for the planning and implementation of structural changes, it is expected that HEW's Office of Civil Rights will require the period to be shortened to three years to be consistent with HEW's 504 regulations.

Perhaps a part of the Arts Endowment's apparent sensitivity to a museum's predicament when complying with the new mandates is due to the process used to draft 504 regulations. The endowment convened an advisory task force of representatives from the major arts organizations and the endowment's 11 major programs, plus various consultants, museum administrators and disabled artists. In a series of meetings, the task force carefully considered how 504 would affect museum programs and operating procedures. In general, they agreed that access to the arts is best served by an attitude of flexibility and helpfulness, that the



situation called for a modicum of leniency and a quantum of technical assistance.

Highlights of 504

In the past, federal agencies sometimes wrote specific regulations that tried to anticipate and regulate every foreseeable circumstance. The regulations for Section 504 of the Rehabilitation Act, however, are not specific. They mandate equal opportunity and nondiscrimination but they do not tell museums how to accomplish these goals. Instead, the draft regulations have been written to allow as much flexibility in compliance as possible. In most cases, accommodations for disabled people will require more imagination than expense, more innovation than equipment—an implicit challenge to arts professionals. In fact, many public institutions are looking to the creativity and ingenuity of arts organizations for inventions that will solve the problems that the new regulations will provoke.

Program accessibility. The regulations mandate access to programs and services. This means that a museum's program when viewed in its entirety must be made equally accessible for disabled people. This does not mean that every program must be available. For example, a tour program on Thursday need not have interpreters for deaf visitors if interpreters are available on Tuesday. It is important to remem-

ber, however, that providing separate or different programs is prohibited unless they are necessary to achieve equal opportunity. Segregation is out. Where separate programs or activities must exist, handicapped people still have the option to participate in any of the institution's other programs or activities that are not separate or different even though specific services are not provided.

Service responsibility. The regulations do not state that museums must provide specific accommodations for visitors or employees, just that they are responsible for making necessary services available. In most cases, disabled people

person often may not know how to make an arts activity accessible or may not be aware of alternative methods. The National Arts & the Handicapped Information Service, a joint project of Educational Facilities Laboratories and the National Endowment for the Arts, can help museums learn about methods for making exhibitions or activities accessible.

Architectural accessibility. Access to programs does not mean that every corner of every floor in a facility must be made architecturally accessible to people in wheelchairs. For example, a museum need not provide access to an arts education program on an upper



know where to find services or accommodations needed to make programs accessible. For disabled employees, state rehabilitation agencies, insurance companies or consumer service organizations often provide equipment and services.

A word of caution, however: The needs of individuals are likely to be different even though they have a common disability. A disabled

floor if the same program is offered on an accessible lower floor. It is not unusual for a public institution to react to the 504 regulations by running a survey of architectural barriers and then estimating the cost of converting for access to every square foot of every floor in every building. In most cases, converting for total access is costly and unnecessary. Instead, museums should plan programmatically

in conjunction with someone who knows how to solve access problems.

Most facilities, however, will require some structural modifications. The regulations do not require museums to make immediate structural changes. As previously stated, at least a three-year period from the effective date of the final regulations (the day they are published in the *Federal Register*), will be permitted for the implementation of structural changes. The final regulations, due next winter, will contain a compliance calendar.

Transition plans. When structural modifications are necessary, the regulations require an institution to develop a transition plan outlining how it intends to achieve compliance. These plans must be completed in two years and handicapped people, or organizations representing them, must participate in developing the plan. A copy must be available for inspection.

Employment. The regulations require that museums must judge applicants solely on the basis of their qualifications. In other words, a museum cannot deny qualified blind people positions as educators simply because they are blind. However, museums may choose other candidates whose qualifications for a particular job are better. If, however, a candidate is eminently qualified and blind, then you cannot deny employment and you

must provide whatever services and facilities a disabled employee may need on the job in order to perform effectively.

Enforcement. The Arts Endowment has incorporated into its 504 regulations enforcement procedures used under Title VI of the Civil Rights Act. This means that the same complaint procedure presently used for enforcing Title VI will be followed in connection with 504. In order to avoid undue federal intervention, museums will be responsible for self-evaluation and must develop their own plans for compliance. The regulations encourage organizations to seek the help of local disabled citizens when planning a compliance system. This is further encouraged by the fact that federal agencies will rely on disabled people to file complaints against recipients of federal funds who do not comply with the regulations. In short, if a museum can satisfy its local disabled constituency, a complaint is not likely to occur.

Costs. What will it cost a museum to comply with Section 504? This will depend on how museums approach the problem. Generally, the costs will fall into two categories: capital costs for the removal of architectural barriers and program costs for providing special services.

Many museum professionals assume that the removal of architectural barriers will require large

sums of scarce capital. Remember, however, that if a museum evaluates its programs and reschedules for maximum use of the most easily accessible spaces, then not all barriers must be removed. According to the Arts Endowment's proposed 504 regulations, a museum will have two years to prepare a transition plan and at least three years to complete renovations. In addition, the costs for making facilities accessible need not run high if planned judiciously. Although museum architecture varies, one survey of more than 100 commercial facilities revealed that the average cost for creating accessible spaces was approximately one cent per square foot—not an unreasonable sum when distributed over several years.

The costs of providing services will also vary according to individual circumstances. Reducing these costs is another reason for convening an advisory committee of local disabled citizens. They know best about local suppliers and what bargains exist. In many cases, disabled people are eligible for special services and equipment that can be used in a museum program.

Nevertheless, museums will incur some costs for providing services. These can be reduced if local arts institutions share costs and services on a cooperative basis. In addition, the National Endowment for the Arts expects museums to add service and program costs to their grant applications as needed to make the proposed activity accessible.

An Emerging Field

Arts accessibility is in a state of constant change and experimentation. New solutions to common problems are invented every day. There are no final answers, no fixed standards, no formulas. Rather, the key to coping with this civil rights movement is to solicit the involvement of disabled people in a program aimed at developing unique solutions to meet unique needs.

Compliance with 504 will challenge museum professionals. Many

thorny problems will need creative solutions within the next several years. Art museums, for example, must face the issue of how exhibitions and galleries can be made accessible to blind visitors. Conservators will confront new problems when paintings are displayed within the viewing zones of people in wheelchairs or when some artifacts are made available for touching. Curators and exhibition departments will need to consider alternative methods for communicating information in labels, signage and catalogs. Museums in historic buildings must find a formula that will satisfy both architectural integrity and program accessibility.

The National Arts & the Handicapped Information Service provides free materials that can help museum professionals with these and many other new problems. These materials include a report on arts activities for blind and visually impaired people, another on architectural accessibility, and a memorandum on access to historic buildings and programs. Established in 1976, the service is a consumer demand information and referral center specializing in accessibility to the arts. Write: ARTS, Box 2040, Grand Central Station, New York, N.Y. 10017.

Benefits to Museums

Despite the problems 504 will cause, an investment in accessibility is not without dividends. Museums that have already planned for accessibility report that facilities and programs are better for general audiences when the needs of disabled people are considered, that museum programs benefit and prosper when disabled people become regular participants, that attitudes about people and personal relationships change for the better when people of dissimilar abilities and disabilities are working toward a common goal.

In addition, disabled people are emerging as a sizable and heretofore untapped resource for cultural programs. The estimated 35 million disabled citizens represent an enor-

mous new audience; because of their life experiences, they can bring new insights and points of view too long missing from many cultural programs. And, finally, partly because of their participation in arts programs and activities, disabled people are becoming artists producing works that often reach and speak differently from art produced without their perspectives. Without doubt, the accessibility mandate will create new problems for museum administrators and staff. But it will also open new and exciting vistas for museums that welcome the challenge.

Where to Write for 504 Regulations

Robert Wade
General Counsel
National Endowment for the Arts
Washington, D.C. 20506

Joseph Schurman
General Counsel
Room 1000
National Endowment for the
Humanities
Washington, D.C. 20506

John Wodatch
Director
Office for Civil Rights
Department of Health, Education
& Welfare
Washington, D.C. 20201



**MATERIALS FROM
THE NATIONAL ARTS &
THE HANDICAPPED
INFORMATION SERVICE**

New Programs and Facilities



The National Arts & the
Handicapped Information
Service

Larry Molloy, Director

A Joint Project of
the National Endowment
for the Arts and Educational
Facilities Laboratories

ARTS
Box 2040
Grand Central Station
New York, N.Y. 10017

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WHAT THIS ISSUE IS ALL ABOUT

It's almost two years since *Arts & the Handicapped: An Issue of Access* reported on more than 130 programs that provide arts for handicapped people throughout the United States. We survey these programs periodically to update our information, and it is encouraging to find that most of them have expanded their programs and improved their facilities during the last two years. Because only a small number of programs have closed, *Arts & the Handicapped* remains the most comprehensive survey of accessible arts yet published. Copies are available for \$4.00 prepaid from EFL, 850 Third Avenue, New York, N.Y. 10022.

This issue of Materials from the National Arts & the Handicapped Information Service is designed to supplement *Arts & the Handicapped: An Issue of Access*, November 1975. All the following programs and facilities are in addition to those listed in the original publication. We have divided the materials into five sections: new buildings, renovated facilities, cultural programs designed for accessibility, accessible community arts programs, and arts education programs.

Programs for handicapped students in public schools have been omitted because a special issue of EFL's newsletter *Schoolhouse* describes more than 20 new school programs and gives annotated listings of arts curriculum materials for handicapped students. Free copies of *Schoolhouse* No. 27 are available from ARTS, Box 2040, Grand Central Station, New York, N.Y. 10017.

THE STATE OF THE ARTS

The over-all state of accessible arts is growing rapidly although most handicapped people are not now served by arts programs. Since 1975, scores of cultural facilities and programs have been made accessible to handicapped patrons, largely as a result of media campaigns and related information aimed at cultural accessibility, public awareness programs sponsored by local organizations of handicapped people, and an increasing demand for equal opportunity to the arts.

Recent federal laws related to civil rights for handicapped citizens should accelerate the development of accessible arts programs and facilities. Specifically, the regulations for the Education for All Handicapped Children Act (P.L. 94-142), and the regulations for section 504 of the 1973 Rehabilitation Act (P.L. 93-112), require that public schools and cultural institutions receiving federal financial assistance must provide equal opportunity to all programs. At this writing, the regulations apply particularly to public schools and the recipients of funds from the U.S. Department of Health, Education and Welfare. However, all federal agencies, including the National Endowment for the Arts, are writing similar regulations that will apply specifically to their facilities, grantees, and contractors.

While compiling this report, we discovered that many individual programs though serving previously unserved audiences were often part of a collective effort of an organization or institution to meet the needs of the handicapped. Often, this multifaceted approach has had a broader impact on large institutions. For example, the programs at the Metropolitan Museum of Art in New York, designed to serve mentally and emotionally handicapped people have undoubtedly influenced the museum's administrators to develop programs for the hearing-impaired and physically handicapped.

The Field Museum in Chicago, the Air and Space Museum in Washington, D.C., and the Scottsdale Center for the Arts in Arizona, for example, have barrier-free structures. But their administrators have initiated new programs and exhibits that go beyond architectural accessibility in order to reflect the abilities and interests of all types of handicapped people in the arts. Similarly, whole cities, such as Philadelphia are planning and implementing new programs aimed at making all the community's cultural resources accessible to native Philadelphians as well as visitors.

In view of the coming federal regulations for full program accessibility, this type of multifaceted approach is highly preferable to the programs traditionally offered for a single type of handicapped visitor.



Metropolitan Museum of Art in New York City

This project is supported by
a grant from the
National Endowment for
the Arts in Washington, D.C.,
a federal agency.

May 1978

NEW BUILDINGS

Miami Beach Theater

The Miami Beach Theater, an integral part of the city's convention center complex, opened in 1976 with many features that make it accessible to the handicapped. In order to accommodate the city's many elderly handicapped patrons, the theater has neither stairs nor elevators, only wide gently-inclined ramps leading to all seating areas. The front entrance is completely accessible, all restrooms are designed with wide stalls, and lowered water fountains and telephones are provided for wheelchair visitors. Every aisle seat in the theater can be reached by wheelchair, and 200 seats are removable in the front rows.

The Miami Beach Theater may be the first accessible multi-level cultural facility built without elevators. The ramps provide access to three different levels—up to 30 ft. above the ground floor. Ramps, according to the architects, Morris Lapidus & Associates, cost significantly less than elevators but they cost 25% more than stairs. However, the pre-eminent feature of ramps is that when they take the place of elevators they also replace stairs. This is because fire codes require all buildings with elevators to provide stairs as an alternate egress. Ramps also compare favorably with elevators and stairs in long-term costs—they don't use electrical power and they require little maintenance. The Miami Beach Theater illustrates how thoughtful design and careful engineering can produce accessible multi-level cultural facilities that meet new standards at no extra cost.

For further information: Norman Litz, Director, Miami Beach Convention Center, 1700 Washington Avenue, Miami Beach, Fla. 33139.

Scottsdale Center

The two-year old Center for the Arts in Scottsdale, Arizona contains a theater, cinema, exhibition space, and new city offices. The complex sits in the midst of art galleries, restaurants, and shops in Civic Center Plaza, an area that has become the focal point of the city's cultural and governmental life.

The building is entirely barrier free at all levels and can be entered from six accessible locations. Special bathroom facilities have been provided, and there are low water fountains and phones. A special feature of the main theater is the provision of space near the stage for 35 wheelchairs.

The Mall that extends through the Civic Center area, which includes a public library, city hall, court building, police headquarters and swimming pool, is completely accessible with curb cuts and pathways where tile ramps augment stairs.

For further information: Howard Alexander, Public Relations, Scottsdale Center for the Arts, 7883

Scottsdale Mall, Scottsdale, Ariz. 85251.

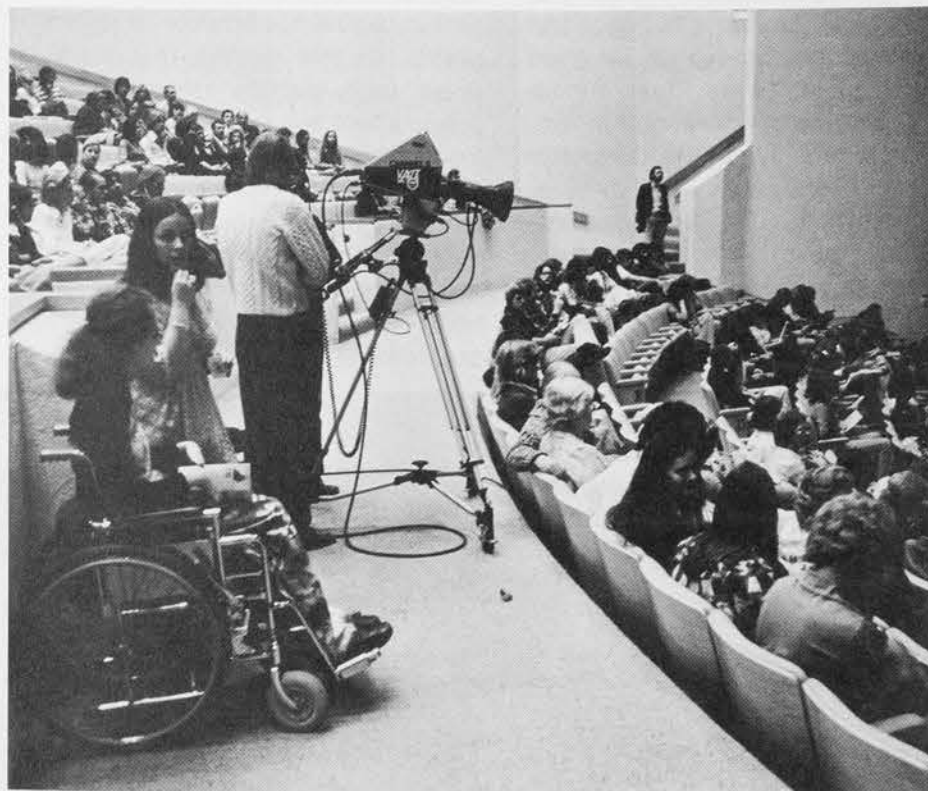
Scottsdale Library

The Scottsdale Public Library in the Civic Plaza operates an outreach program for people who may not find answers to their library needs on the printed page. These programs range from weekly story hours for young children to musical programs for teenagers to retirement planning seminars for elderly workers.

The library also provides permanently or temporarily disabled people with books and reading materials through weekly delivery to homes, hospitals and nursing homes. A talking book service is available to physically or visually handicapped people.

The building, designed like an old Spanish mansion, is completely accessible to wheelchair patrons.

For further information: Thomas Martin, Coordinator, Outreach Program, Scottsdale Public Library, 3839 Civic Center Plaza, Scottsdale, Ariz. 85251.



Audience gathers for a performance at the Scottsdale Center for the Arts

Douglas County Museum

The Douglas County Museum in Roseburg, Oregon is a small facility displaying artifacts depicting the historical heritage, resources, settlement, and growth of west-central Oregon. The structure is accessible from ground level to visitors in wheelchairs. Most exhibits can be viewed from this level. The interior of the building is barrier free.

A branch museum in Reedsport also provides access to the handicapped by means of ramped walks from the parking lot and sidewalks in the front that lead directly to the museum exhibit areas. The structure has no physical barriers inside.

For further information: George B. Abdill, Director, Douglas County Museum, P.O. Box 1550, Roseburg, Ore. 97470.

Sangre de Cristo Arts and Conference Center

The Sangre de Cristo Arts and Conference Center in Pueblo, Colorado, is in two buildings that include a 500-seat theater, suitable for live performances and films, a dance studio, classrooms, studio space, an exhibition area, and administrative offices. Accessibility for the handicapped includes a lower lobby entrance, ramps, and elevators to all levels.

The Center's administration encourages community use of the new facilities. Consequently, scores of Pueblo citizens are involved in the Center's activities during the day—attending community sponsored workshops, touring the current art exhibit, watching theater productions, or merely basking in the sun near the central fountain. Because of this open door policy and because the doors are accessible, handicapped citizens are taking part in all the center's activities.

In addition, organizations serving handicapped children and adults are beginning to exploit the new accessible facilities. For example, the

South Center (Colorado) Board of Cooperative Educational Services has run workshops for children with learning disabilities and three afternoons each week, the Colorado State Home and Training School busses mentally retarded students to the center for studio courses in painting and fine arts.

For further information: Maggie Di-velbliss, Development Manager, Sangre de Cristo Arts and Conference Center, 210 North Santa Fe, Pueblo, Colo. 81003.

Syracuse Civic Center

The special needs of the physically handicapped, hearing impaired, and blind were taken into account in the design of the two theaters in the Civic Center of Onondaga County in Syracuse, New York, which opened in January, 1976.

Escalators located in the lobby and theater portions of the complex assist the elderly and mildly handicapped. For more severely handicapped visitors, an elevator serves the orchestra and mezzanine levels of the concert theater.

All main entrances to the center are at street level; curb breaks and ramps allow access for wheelchairs. Twenty seats in the concert theater and 13 in the second theater can be removed to provide room for wheelchairs.

Both theater areas contain an audio conduit loop buried in the floor for the convenience of guests with impaired hearing. The sound systems of the theaters are fed into the loops and function like a short-range radio transmitter. A specially designed receiver-amplifier picks up the transmission and enables the wearer to adjust the volume according to personal needs. This audio service is provided free to patrons.

Each public rest room in the building includes one stall with hand rails and enough space for a wheelchair. **For further information:** Russ Thomas, Public Relations Coordinator,

Civic Center of Onondaga County, 411 Montgomery Street, Syracuse, N.Y. 13202.

Center for Creative Studies College of Art and Design

Already serving students in wheelchairs, the Center for Creative Studies—College of Art and Design in Detroit is a private undergraduate college offering degrees in fine arts, ceramics, painting, sculpture, photography, and industrial design. A new building, opened in 1975, is accessible to the handicapped. It contains special restroom facilities, special parking, braille indications in elevators, lowered telephones and drinking fountains, a ground level entrance, and barrier free classrooms. In 1976, the building won the annual Bartlett Award for its accessibility to handicapped students.

The school is located in Detroit's cultural center so that students have easy access to many major cultural and educational institutions in the city. A nine-foot tactile and environmental sculpture by Steve Hand-schu, a legally blind professional sculptor, will be installed in an adjacent plaza during the summer, 1977.

For further information: Lynne Stone, Assistant to the Registrar, Center for Creative Studies, 245 Kirby, Detroit, Mich. 48202.

Creative Arts Center

The Creative Arts Center at Wright State University in Dayton, Ohio, is another new accessible professional arts school. The center offers degree programs in art, arts education, art therapy, music and the theater arts, with courses in all the arts offered to students throughout the university. In addition, the center hosts a lively community arts program including year-round theater and music programs, public art galleries, a University/Community Orchestra and a combined school and community city beautification project aimed at



Creative Arts Center

bringing the arts into the Dayton neighborhoods.

The Creative Arts Center's facilities are an integral part of the university's arts programs. Wright State was established in 1964, but most buildings were constructed since 1968. Consequently, the entire campus is architecturally accessible. A new building on campus, the Creative Arts Center, contains accessible studios, offices, rehearsal rooms, galleries, laboratories and workshops. In addition, the building houses a 400-seat concert hall, an 110-seat recital hall, a 375-seat thrust proscenium theater, and a 150-seat studio theater. All of them include seating areas for people in wheelchairs, plus scenery workshops, dressing rooms, and storage areas designed to meet the needs of handicapped people.

As a result, handicapped students are enrolled in every arts program, and handicapped people comprise a sizable portion of the community arts patronage.

For further information: Gary Barlow, Coordinator, Art Education, Wright State University, Dayton, Ohio 45431.

Spokane Riverpark Center

The Spokane Riverpark Center, a legacy of the 1974 World's Fair, is now the focal point of commerce and the lively arts in the Northwest. The major structure on the 100-acre site in downtown Spokane is the fair's Washington State Pavilion. It now



Spokane Riverpark Center

serves as a convention center with meeting and exhibition space and a 2,700-seat concert hall.

In the original design and review process, special care was taken to accommodate the handicapped. In fact, the city invited handicapped citizens to serve on a jury evaluating the building's design. Elevators and stairs serve all levels of the building, an auto unloading area is conveniently located and there are curb cuts for wheelchairs. Circulation around the site is all at grade level. All toilets are equipped for the handicapped. There are grade level entrances to the orchestra seating section of the concert hall and special seating sections for wheelchairs with elevator access nearby.

For further information: Michael Kobluk, Director, Spokane Riverpark Center, West 334 Spokane Falls Boulevard, Spokane, Wash. 92201.

National Air and Space Museum



National Air & Space Museum

The Smithsonian Institution's new National Air and Space Museum in Washington, D.C. is an example of an over-all approach to accessibility in museum facilities and programs. The beautifully designed structure contains a historical display of planes, rockets, and all the accoutrements of man's romance with flight. There is literally something for everybody in the building, and remarkably, nearly every area and every exhibit is accessible to the handicapped—only the Skylab Orbital Workshop cannot be reached with ease.

The museum is the most prominent cultural facility that substantially conforms to accessibility legislation. It includes the following accommodations:

For the physically handicapped: Specially designed clamp-on mirrors for wheelchairs are available for visitors with little or no head movement. Every effort has been made to insure that the building is architecturally barrier free. There are three elevators with braille markings on each floor, and toilet facilities are modified for the handicapped.

For the deaf: Scripts or abstracts of major audio-visual presentations are available for use in the galleries. Some texts have photographic mar-



gin annotations to enable deaf visitors to find their places in the audio-visual program. Interpreters are provided for major films and lectures.

For the blind: Cassette tours of some galleries are available and supplement the audio portions of audiovisual presentations in the galleries. Booklets of raised line drawings of selected museum exhibits are loaned along with braille descriptions of exhibits. Large-print, braille, and cassette versions of the museum brochure are also available. In



addition, a large brailled model of the building at the museum entrance orients blind visitors to the museum's collections and gallery locations.

Tours: The museum has guided tours for handicapped visitors. The guides receive special training on how to accustom blind persons to their surroundings in the galleries. Sign language tours are available for

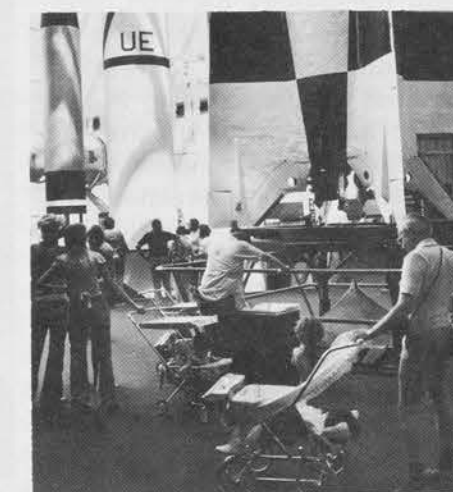


The flight technology gallery at the Air & Space Museum features puppets who explain scientific principles and thus heighten learning for mentally retarded and learning disabled youngsters.

the deaf. In addition, the museum has many touchable items that are within easy reach of the handicapped. In order to teach blind youngsters the difference between rockets and jet airplanes, for example, the museum has commissioned an artist to produce stuffed models with moveable parts and textured surfaces.

Other features include non-slip carpeting for wheelchairs, and cafeteria counters that are low enough for people in wheelchairs to carry their own trays. Apparently, the facilities designed for handicapped visitors are working. Museum staff monitored the first five million visitors and noted that more than 3% were visibly handicapped.

For further information: Harold Snider, Coordinator, Programs for the Handicapped, National Air & Space Museum, Smithsonian Institution, Washington, D.C. 20560.



RENOVATED FACILITIES

Hillsborough County Museum

The Hillsborough County Museum is located on the banks of the Hillsborough River in Tampa, Florida. Its ten buildings are used for exhibits, classrooms, meeting rooms, workshops and offices. The museum maintains a schedule of changing exhibits and a continuing program of arts, crafts, and natural history classes. Guided educational tours are given by trained docents.

All buildings on the three-acre site have recently been remodeled to include access ramps for wheelchairs. The remodeling is consistent in design with the historic quality of the buildings. All ramps are coated with non-slip surfaces, and doorways widened to accommodate wheelchairs.

For further information: Murray E. Mayfield, Director, Hillsborough County Museum, 1101 East River Cove, Tampa, Fla. 33604.

Crossroads Community

Crossroads Community, better known as the farm, is an integrated arts and nature program committed to environmental education for people of all ages and disabilities. It is located in San Francisco in warehouses that have been renovated to make them accessible.

The farm consists of organic gardens, an indoor animal farm, and a theater that is currently the home of rabbits and chickens. Classes are available to the public in horticulture, dance, music, theater and circus techniques. The farm cooperates with local school districts in running programs for emotionally disturbed and slow learning students (hyperactive children with short attention spans) from Buena Vista Schools. The center is currently working with physically disabled

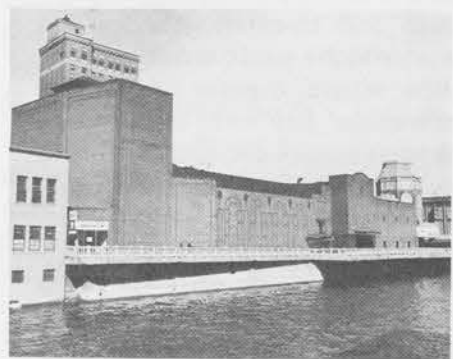
children from the Sunshine School. According to the director, "The richness of the environment and programs result in highly creative works produced by the children."

For further information: Bonnie Sherk, Director, Crossroads Community, 1499 Potrero Avenue, San Francisco, Calif. 94110.

Paramount Arts Center

A lavishly-ornamented 1930's movie theater is being restored as part of an effort to revitalize and renovate the downtown area of Aurora, located 40 miles west of Chicago. Eventually, the restored civic center, called The Paramount Arts Center, will become a performing center for events from ballet to rock concerts. Most of the theater's street level facilities were already accessible. New doors are being fitted with hardware for accessibility, and wheelchair spaces are being built into the theater. Although the stage area remains inaccessible, the orchestra level restrooms, phones, and water fountains meet accessibility standards.

Encouragement for making the center barrier-free came from the city planners who wanted to attract new subscribers to the events from the local area as well as metropolitan Chicago. The renovation is scheduled for completion in February 1978, at a cost of \$1.7 million. The ELS Design Group, architects for the Paramount renovation, estimate that the costs for making the facility accessible to the handicapped were



approximately 1% of the total budget.

For further information: Deborah Kramp, Aurora Redevelopment Commission, 15 E. Galena Street, Aurora, Ill. 60504.

The City of Philadelphia

Working with the Mayor's Office for the Handicapped, city planners are actively modifying Philadelphia's cultural facilities in order to offer handicapped citizens and visitors a full range of arts activities. Much of the renovation is financed with federal funds from the United States Department of Housing and Urban Development. Specifically, the city obtained \$1 million through the Community Development Act during the last two years to cover the costs for removing architectural barriers in community facilities. These include the cultural centers described below plus the main branch of the Free Library of Philadelphia, the city public health offices, family court, and the Tourist and Visitor Information Center.

In addition, the Philadelphia Art Commission regularly reviews the architectural drawings for proposed city buildings and enforces accessibility standards. As a result, various new cultural facilities are already accessible—including the Robin Hood Dell West roofed outdoor amphitheater where the city symphony and touring companies perform, and Carousel House, a Department of Recreation sponsored recreation center that features training in the arts and in crafts for the handicapped. In addition, there are many accessible Bicentennial-related exhibits such as the Living History Center that were constructed in 1976.

During 1977, the Community Development Acts funds will pay for converting the Civic Center Museum, the Convention Center, and the Rodin Museum. Significantly, the city is particularly sensitive to the need



The Living History Center in Philadelphia

for historic preservation. In order to preserve the classical integrity of the Rodin Museum, for example, the renovation plan will convert a colonial sash window into an accessible portal rather than install ramps.

Also, the Mayor's Office for the Handicapped works with cultural centers in order to encourage practices that accommodate handicapped visitors. For example, the Walnut Street Theater reserves spaces for wheelchairs, and has installed an audio loop for visitors who use hearing aids.

Perhaps the reason why Philadelphia's accessible cultural activities



are so rich and varied is that the mayor encourages a variety of city agencies to work toward equal opportunity in the arts for handicapped citizens—including the City Arts Commission, the Department of Recreation and the Mayor's Office for the Handicapped. Thus, handicapped people may select from a range of passive and participatory arts activities and choose a program that suits their needs—either as a spectator, student, or practicing artist. The mayor's office publishes a free accessibility guide to the city that includes a large number of cultural listings.

For further information: Bonnie Gellman, Director, Mayor's Office for the Handicapped, Room 428, City Hall Annex, Philadelphia, Pa. 19107.

Pennsylvania Academy of the Fine Arts

Philadelphia's Pennsylvania Academy of the Fine Arts has recently restored its 1876 building that contains studios and a museum. The \$5.2 million restoration budget included only \$200,000 for two elevators, making toilets accessible, and other accessible features. Thus the funds spent on accessibility were only a small part of the total construction costs. One of the accessibility features is that all wash-up sinks in the studios are low enough for wheelchair students.



The old building had a hydraulic elevator that used water from a well to raise the car two stories. Because the elevator no longer met fire and safety codes, it was replaced with a hydraulic oil system and the old mechanism donated to the Smithsonian Institution. Unfortunately, the freight elevator in the rear provides the only accessible entrance to the building. Nevertheless, both handicapped students and visitors continue to participate in the Academy's activities.

The newly renovated building has been restored to its former grandeur, including repainting the interior red, white, blue, and copying the style of the original whale oil lamps. The interest of the community has been so great that the docent council has initiated lectures and talks with artists for visiting groups of disabled and able-bodied people.

For further information: Robert Stubs, Museum Administrator, The Pennsylvania Academy of the Fine Arts, Broad & Cherry Streets, Philadelphia, Pa. 19102.

The University Museum of the University of Pennsylvania

In 1971, the University Museum in Philadelphia completed construction of an addition, the Kress Wing, that contains accessible toilets, cafeteria, and art library. Elevators in the new wing give access to all the museum's collections.

The Kress Wing also contains a permanent gallery for the blind. Supported by grants from the Nevil Trust, a philanthropic fund for visually handicapped and blind people, the Nevil Gallery for the Blind and Partially Sighted contains permanent and changing collections labeled in braille and in large print. All objects in the gallery's main display area are attached to rotating pedestals that can be adjusted to various heights according to audience needs. A special carpet trail from the museum

entrance through the Nevil exhibitions guides visitors. Blind visitors are guided from pedestal to pedestal by a continuous wooden rail that contains braille labels orienting visitors and describing each artifact.

In addition, the University Museum recently obtained another grant from the Nevil Trust to purchase a van to transport groups of blind people to and from the museum and to circulate tactile travelling exhibits. Although the Nevil Gallery was designed to serve blind people, the majority of visitors are sighted. Last year more than 150,000 people visited the Nevil Gallery. Conversely, the blind visitors who patronize the gallery are seeking access to the museum's other collections. In response, the education department, by appointment, schedules tactile tours through the museum's other sculpture collections. Also, outdoor bronze and architectural pieces may be touched by all visitors in the museum gardens.

For further information: Gillian Wakely, Director, Education Program, University Museum, 33rd & Spruce Streets, Philadelphia, Pa. 19104.

The University Museum also sponsors the annual National Exhibit of Art by the Blind in association with



Students learn sign language for the deaf from sculpture by a blind artist at the Nevil Gallery.

the Philadelphia Free Library for the Blind. The first exhibit, which opened in June 1976, concentrated on the fine arts and comprised 73 paintings, sculpture, and etchings by blind professional artists across the United States. The 1977 exhibit focuses on crafts and contains 80 pieces including ceramics, rugs, quilts, needlework, wood construction, knitting, pottery, and jewelry. The exhibit is coordinated by an advisory board composed of representatives from the local blind community, the Free Library, the museum, and blind sculptors. The 1977 exhibit is available for circulation.

For further information: Mrs. D. Sergeant Pepper, Chairman, National Exhibit of Art by the Blind, University Museum, 33rd & Spruce Streets, Philadelphia, Pa. 19104.

The City of Chicago

Chicago is another city where cultural facilities are being modified for accessibility to handicapped citizens. Consumer organizations representing handicapped people have successfully promoted widespread public acceptance of the need for accessibility. As a result, recent new

and converted cultural facilities are systematically making all the arts accessible. The following examples describe several renovation projects that have made Chicago's cultural resources more widely available to handicapped residents as well as tourists.

Access Chicago, a unit of the Rehabilitation Institute of Chicago, encourages programs aimed at making the city's facilities accessible and publishes a guide to the city called *Access Chicago*, (available \$1.00) that lists a wide variety of cinemas, museums, theaters and concert halls made accessible to handicapped people.

For further information: Access Chicago, Rehabilitation Institute of Chicago, 345 East Superior Street, Chicago, Ill. 60611.

The Art Institute of Chicago

The Art Institute of Chicago recently completed a new addition that contains accessible studio classes for handicapped students. The addition also links an accessible entrance to the institute's existing building.

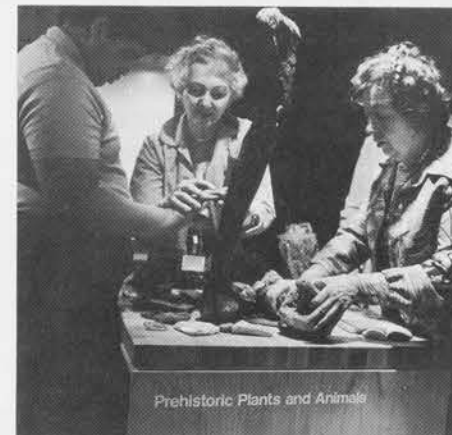
All floors in the new addition are served by elevators. The floor of entrance to the school is ramped, the entrance doors open automatically, and there are no steps. The facility's new auditorium has areas on the main floor and in the balcony that are easily accessible to wheelchair visitors.

For further information: Leslie Huff, The Art Institute of Chicago, Michigan Avenue at Adams Street, Chicago, Ill. 60603.

Field Museum

Chicago's Field Museum of Natural History has constructed a ground-level entrance for handicapped people. The new barrier-free entrance is located directly in front of the extra-wide parking spaces reserved for the handicapped. The entrance, accessible from a low curb and two shallow ramps, leads to a spacious lobby that includes a cafeteria, museum shop, washrooms, and two public elevators with 5-ft-wide doors.

The toilet stalls in the new washrooms have grab bars and doors that accommodate wheelchairs. A low-level drinking fountain and low-level public phones have



also been installed in this area. Museum guards are trained to assist the handicapped; wheelchairs are available.

The museum has also opened a new gallery, "The Place for Wonder," that features touchable museum treasures reflecting the four areas of the institution's research—anthropology, botany, geology, and zoology. The gallery, with its clothes, jewelry, tools, musical instruments, seeds, fossil plants, quartz crystals, stuffed birds, and animal bones, is ideal for use by handicapped individuals. Trained volunteers are always available to answer questions and give directions.

For further information: Nika Semkoff, Assistant, Public Relations, Field Museum of Natural History, Roosevelt Road at Lake Shore Drive, Chicago, Ill. 60605.

Chicago Public Monuments

In 1968, the mayor of Chicago visited several monuments in Vienna, Austria, that contained small tactile



models and braille descriptions for blind citizens. After his return he ordered a similar facility for the new Picasso monument in downtown Chicago's Daley Plaza. The result is a metal plaque on a stone pedestal that describes Picasso's 50-foot sculpture. The plaque also has a small four-inch tactile model of the sculpture and a relief map with a raised letter description of the plaza.

Other organizations in Chicago are now beginning to convert public monuments for accessibility to handicapped people. The city architect's office, for example, is relocating three public sculptures at the Southside Filtration Plant for physical accessibility to people in wheelchairs and for hands-on experiences by blind visitors. Similarly, the regional office of the U.S. General Services Administration is planning to install braille plaques with small models in downtown Chicago for the Oldenburg sculpture, "Bat" and the Alexander Calder sculpture, "Flamingo".

For further information: William B. Morrison, Acting Regional Administrator, General Services Administration, Chicago, Ill. 60602

NEW PROGRAMS FOR ACCESSIBILITY

Addison Gallery of Art

The Addison Gallery of Art, affiliated with Phillips Academy in Andover, Massachusetts, runs three programs for the handicapped, two of them in cooperation with Danvers State Hospital in Hawthorne.

The programs developed out of a 1972 exhibition at the Addison, called "Art Therapy at Danvers," that documented a pioneering art therapy program at the hospital under the direction of Shaun McNiff, an art therapist. A year later, the director of the gallery introduced the use of videotape into the program and for the next two years small groups of patients from the hospital were integrated into the regular video classes at the gallery.

This program was expanded when McNiff became director of Lesley College's Institute for the Arts and Human Development and began teaching a course at Addison that included graduate students from Lesley and 30 adults from Danvers. These classes make animated films on videotape.

The second therapy program at Addison involves teenage and adult residents from the Day Treatment Center in Lawrence, a half-way house for Danvers patients. This group comes to the gallery once a week for classes.

In the third program, St. Anne's Home for Emotionally Disturbed Children sends five 9- to 13-year-olds to Addison for weekly classes that stress the making of art in the supportive atmosphere of the museum's galleries. Adjusting to new people and environments, the children eventually accepted a field trip program in the arts.

For further information: Christopher Cook, Director, Addison Gallery, Andover, Mass. 01810.



Albright-Knox Art Gallery

In 1972, the Albright-Knox in Buffalo, New York, developed "Matter at Hand," a touchable collection of art objects for the blind and handicapped that included realistic and abstract works made of wood, stone, metal and plastic. During the past few years, exhibitions and workshops based on these materials have been attended by more than 900 blind and handicapped people of all ages.

Workshop activities include brush, sponge, and finger painting (for the blind, textured materials were added to the paints), clay and wire sculpture, and weaving. Gallery tours were led by trained volunteers, and braille labels were provided.

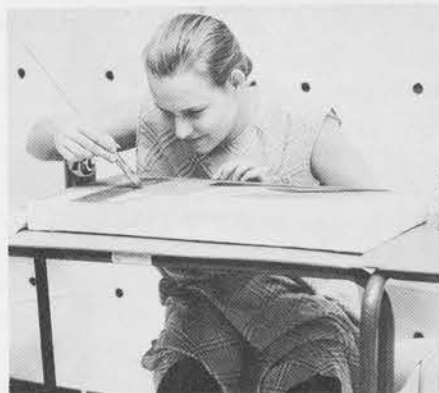
In 1977, "Matter at Hand III" expanded on the museum's previous experience and included an introduction to three dimensional constructions, the "Matter at Hand" exhibit itself, and a film by Les Levine titled, "I Am Not Blind."

Museum staff, volunteers, docents, and art therapists conduct tours and teach the workshops. Free transportation for participants can be arranged.

For further information: Charlotte Johnson, Curator of Education, Albright-Knox Art Gallery, 1285 Elmwood Avenue, Buffalo, N.Y. 14222.

Winnipeg Art Gallery

The Winnipeg Art Gallery began art classes for the handicapped five years ago in an effort to involve more segments of the community in its programs. Studio courses were developed in cooperation with the Canadian Mental Health Association, Canadian National Institute for the Blind, and the Society for Crippled Children and Adults. Classes are taught in the museum's galleries, and, in some cases, teachers conduct classes in various centers operated for the handicapped in other parts of Winnipeg. The museum has also developed a tour pro-



gram that mainstreams handicapped people. Museum staff and docents have received special training in handling handicapped visitors. An interpreter is provided for the deaf, and tactile experiences have been developed for the blind and partially sighted.

The museum is entirely accessible to the handicapped.

For further information: Johanna Smith, Winnipeg Art Gallery, 300 Memorial Boulevard, Winnipeg, Manitoba, Canada, R3C 1V1.

New Orleans Museum of Art

The New Orleans Museum of Art has a special program—Summer in the City—that brings creative art experiences to a broad spectrum of the city's children. The program is designed to provide in-depth museum experiences for children by offering three, 2-hour visits that include perception games, the handling of museum artifacts, art activities, movement, and theatre experiences. Participants explore the function of the museum as a preserver and ex-

hibitor of works of art, examine the museums' collections and design their own exhibition.

A special component of Summer in the City is designed for mentally retarded, emotionally disturbed, and abused children. Groups, with a one to four ratio of teachers to students, participate in all three sessions. Special education and art teachers were brought in from the public school system to assist museum staff in the program.

For further information: Annabelle Hebert, Chief Curator of Education, New Orleans Museum of Art, P.O. Box 19123, City Park, New Orleans 70179.



Indianapolis Museum of Art

The Indianapolis Museum of Art, an accessible arts facility constructed in 1970, is working with local school teachers and service agencies on several special programs for handicapped children. The museum also has ongoing programs for disabled adults.

Docents visit classrooms before conducting museum tours to familiarize the children (handicapped and nonhandicapped) with the museum's facilities through slides, touchable artifacts, and appropriate music. The tours vary according to the age and special interests of the visitors. Improvisational theater and perceptual games are used, designated sculptures and artifacts may be touched, and clue boxes are given to tour groups. The boxes' contents are explored detective style to determine the period, artist, and composition of a particular painting. Cassettes of music and quotes from literature reinforce the flavor of the culture or historic period and are especially helpful to blind children. A new series of tapes is currently being developed for the mentally retarded.

The museum also has an educational and tactile gallery called the Artery that displays textiles, metal work, ceramics, wood and stone sculpture, and a painting that demonstrates the process and techniques used by a painter. Videotaped interviews with some of the artists are shown in the gallery. The Artery is accessible on the parking level to the physically disabled. The museum views the Artery as a means of enhancing the experience of visitors. The theme is derived from an old Chinese proverb "I hear, I forget, I see, I remember, I do, I understand." **For further information:** Cheryl Palmer, Assistant Curator, Department of School & Volunteer Programs, Indianapolis Museum of Art, 1200 West 38th Street, Indianapolis, Ind. 46208.



Oakland Museum

Oakland Museum

The Oakland Museum, located on a 7-acre urban site, was designed to provide enjoyment, enrichment, and education for the entire community. The building itself is unique, with galleries located beneath three terraced levels which form an intimate park. Exhibits in the natural sciences, history, and art tell the story of California and its people.

As part of its regular education program the museum offers tours for the deaf which it terms "Total Communication for the Deaf," a combination of sign language and sensitivity to the needs and desires of deaf and hearing impaired visitors. Currently, three docents conduct tours for hearing impaired school children, and for hearing impaired adults once a month or by special request. The guides have developed a particular sign vocabulary for museum touring which takes into account the dif-

ferences in syntax and concept in sign language used by the deaf and formal English. This includes gestures, speech, formal signs, finger-spelling, speech reading, reading, writing, and drawing.

Community activities, including special exhibits, seminars, and festivals are often directed at special constituencies. For example, a children's art exhibit, entitled "Shadows to Sunshine," co-sponsored by the museum and the Mental Health Association of Alameda County, showed the work of emotionally handicapped children. Another special exhibit sponsored by Creative Growth, a storefront center serving the mentally retarded and the severely physically disabled, featured the work of the developmentally disabled participants.

For further information: Ben Hazard, Curator of Special Exhibits, Oakland Museum, 1000 Oak Street, Oakland, Calif. 92503.



Metropolitan Museum of Art

The Metropolitan Museum of Art in New York City makes its collections available to children with learning and physical handicaps through special classes taught by Dr. Paul Patane who is assigned to the museum by the New York City Board of Education.

Each year thousands of children take part in learning experiences designed to meet individual and group



needs of youngsters of all ages who are physically handicapped, emotionally disturbed, blind, deaf, retarded, or multiply handicapped.

Programs are conducted in an informal manner but carefully constructed to assist the participants in relating to works of art. Selected objects in the collection are used to stimulate the imagination, solicit verbal responses, and elicit feelings and emotions.

Dr. Patane also conducts in-service training courses, conferences and workshops for teachers, supervisors, and administrators to familiarize them with the educational resources available for handicapped students at the museum.

For further information: Paul J. Patane, Education Liaison, Metropolitan Museum of Art, Fifth Avenue and 82nd Street, New York, N.Y. 10028.

The museum has just completed a year-long program—Gallery Tours for Adult Retarded Artists—that is designed to encourage handicapped artists to explore the museum as a resource for their own work.

The 17 tours in the series included visits to most of the museum's galleries with special emphasis on the uses of color in painting, the examination of wood, enamel, sculpture, and tapestry from the medieval

period, and the use of musical instruments as a design motif in other art forms. Participants were encouraged to correlate the subject matter covered in the gallery visits and discussions with their own art work.

The project was funded by the Rockefeller Foundation and coordinated by Charles Steiner, a Rockefeller Fellow in the Public Education Department of the museum.

For further information: Charles Steiner, Metropolitan Museum of Art, Fifth Avenue and 82nd Street, New York, N.Y. 10028.

The New York City Chapter of the Association for the Help of Retarded Children was able to take advantage of the Metropolitan Museum program to expand its own offerings in the arts to include participation in the gallery tour program directed by Mr. Steiner. Called "Ceramic Sculpture/Metropolitan Museum of Art program," the 12 week course made use of the gallery tours and added studio sculpture sessions with professional artists. Studio work focused on forms of the human body and included use of ceramic tools, slide presentations, and individualized instruction.

For further information: Jack Gorelick, Program Director, Association

for the Help of Retarded Children, 200 Park Avenue South, New York, N.Y. 10003.

American Museum of Natural History

The Hall of Gems and Minerals in the American Museum of Natural History in New York City was designed to be accessible to all visitors. The museum has also made one of its entrances accessible to wheelchairs, thereby opening the galleries to a much larger audience.

The new hall is built with several levels in order to encourage involvement and participation from visitors, and ramps make it possible for handicapped people to move through the various levels. The walls are studded with thousands of huge crystals of every color and shape displayed under spotlights. The smaller specimens are under glass but a number of large ones are out in the open. Among the touchable exhibits is a 600-lb. piece of topaz from Brazil, a 4.5-ton block of copper ore from Arizona, an amethyst and a 2.5-ton slab of polished jade from Poland. Di Manson, curator of the new hall, "wants people to touch the specimens, put their arms around them, and fall in love with them."

A small room off the main hall houses a multi-screen slide show that details the history of the mineral copper. Cassette recordings for the exhibit contain information relevant to blind visitors. The gem exhibit, and in a few years an adjacent Hall of



Earth Processes, give visitors, including the disabled a deeper appreciation of what minerals are.

For further information: George Harlow, Curator of Gems & Minerals, American Museum of Natural History, Central Park West at 79th Street, New York, N.Y. 10024.

Genesis Gallery

The Genesis Gallery in New York has taken the initiative in opening new fine arts vistas for the visually impaired. In coordinated efforts with one of the oldest agencies for the blind, Brooklyn's Industrial Home for the Blind, Genesis is the first private gallery to welcome the unsighted.



At the benefit opening, part of the sales receipts went to the IHB. At a recent one-man show of sculpture by Xavier Medina-Campeny, children from the homes visited the gallery to touch the works and talk with the sculptor about his work. In addition, the children worked in play dough as a follow-up activity with the gallery director.

The IHB, which was established in 1893, runs programs in the arts

ranging from basketry to printmaking for the visually handicapped children and adults. The Genesis show was the first outside exposure and the first experience with contemporary art for the students.

For further information: Robert D. Kivelson, Director of Public Relations, The Industrial Home for the Blind, 57 Willoughby Street, Brooklyn, N.Y. 11201.

L.A. Sign Company

The L.A. Sign Company, a theater company for deaf and hearing impaired actors was formed in 1976 under the sponsorship of the Deaf Educational & Artistic Frontiers (D.E.A.F.) Media, Inc. The company with casts of hearing and hearing-impaired actors has produced a variety of sign language augmented productions including, *Godspell* and *You're A Good Man Charlie Brown*. The company goal is to provide a special type of theater that will narrow the educational and cultural gap between deaf and hearing people.

For further information: Eileen T'Kaye, Administrative Director, Los Angeles Sign Company, c/o The Cast Theatre, 804 N. El Centro, Hollywood, Calif. 90038.

Washington Theater Laboratory

Similarly, The Washington Theater Laboratory in the District of Columbia, works with deaf and hearing actors from the Hughes Memorial Theater, and trains integrated groups of teenage actors working with rural communities largely in Maryland. The laboratory program emphasizes the development of self-sufficient ensemble groups to serve as a creative resource for the Maryland community.

For further information: Robert Bailey, Project Director, Washington Theater Laboratory, 726 Eleventh Street, N.W., Washington, D.C. 20001.

Folger Theatre Group

Other established theaters in Washington, D.C. are working to make performances accessible for deaf visitors. Working with Gallaudet College, for example, the Folger Theatre Group has retained a certified interpreter who presents sign language interpretations of both theater and music presentations. The interpreter, Jane Rizzo, studied theater arts in college and works with regional theaters in the area. She works with Gallaudet College to develop new techniques in sign language and has recently interpreted concerts in sign.

For further information: Linda Lehman, Director of Press and Public Relations, Folger Theatre Group, 201 East Capitol Street, S.E., Washington, D.C. 20003.

The Human Tree Players

In Muncie, Indiana, a special program in conjunction with the Association of Retarded Citizens trains mentally retarded teenagers and adults in theater arts. The group, called the Human Tree Players, travels throughout the country with productions that provoke an awareness of the abilities and special expertise of retarded people. A film about theater productions with retarded people is available.

For further information: Ron Rucker, Delaware County Association for Retarded Citizens, 114 East Streeter Avenue, Muncie, Indiana 47303.



The Touchstone Center

An all-purpose arts education center in New York City sends its staff to schools, museums, and hospitals to give workshops for handicapped children, their teachers, and parents. The Touchstone Center was founded in 1969 and is funded by grants and fees.

The staff read poetry, myths, and legends to the children in an effort to draw out their imagination. Then they encourage the children to express their ideas and feelings through drama, writing, dance, music, and drawing. Scripts of 5 to 30 minutes are made up and acted out. Some of these artistic endeavors are made into books, posters, films, and videotapes for use by other organizations. Others become exhibits for use in museums, schools, libraries, and community centers.

Touchstone conducts long and short term workshops and seminars in schools and hospitals to train teachers, parents, and artists to work on art projects with children. Bibliographies of the Center's materials are available.

For further information, write: Richard Lewis, Director, The Touchstone Center, 141 East 88th Street, New York, N.Y. 10028.

The Living Stage

Handicapped children, their teachers, and parents are the active participants in the imaginative improvisational productions of The Living Stage drama group that visits schools in the Washington, D.C. area. They "express and communicate their feelings and ideas with their bodies, voices, minds, and hearts" in a workshop environment created by a traveling band of actors and musicians from the Arena Stage.

Through warm-up exercises, song, dance, poetry, physical movements, and freewheeling discussions, the children are encouraged to be themselves and relate to others

in a positive atmosphere. They are the stars and originators of the drama.

Director Robert Alexander and his dynamic multiracial troupe is currently the only artistic company working under a grant from HEW's Handicapped Children's Early Education Program. With this \$82,000 grant the group worked with physically and mentally handicapped children in Fairfax County, Virginia, from October, 1977 through May, 1978.

For further information, write: Roberta Gasbarre, The Living Stage, 6th & Maine Avenue, S.W., Washington, D.C. 20024.

Omaha Magic Theatre

Accessibility is part of the magic of an aptly named small theater in downtown Omaha that has programs and facilities for almost everyone with a handicap.

The whole of the Magic Theatre—entrances, seating, toilets, and playing area—has been accessible to wheelchairs since 1969. The building is located near a main bus route which means that visitors can travel by bus and not have to walk far.

The repertory company in residence is well aware of the handicapped audience and its needs. Some members of the Board are handicapped and regularly meet to help plan performances, check access, and give opinions and advice to the staff.

Dramatic presentations emphasize visual and aural aspects of theater that are easily comprehended by hearing and visually impaired people. Brightly colored costumes and makeup and stylized gestures make the action easy to follow without an interpreter. Percussive musical instruments, lilting language, and tactile sets add esthetic depth for blind people. Scripts of all productions are available for pre-production explanation or post-production enjoyment of mentally handicapped people.

Free and discount tickets are available to all community groups in the area. Friday night performances are free to the general public. The theater seats 100 and between 25% and 50% of the audiences are handicapped.

For further information, write: Megan Terry, Playwright-in-Residence, Omaha Magic Theatre, 2309 Hanscom Boulevard, Omaha, Neb. 68102.

Happiness Bag Players

A "happiness bag" in Korea is a colorful bag used for year-round gift giving. The gift in it not only makes the receiver happy for the moment, but also makes him or her aware of the value of life. That tradition and philosophy has made its debut in Terre Haute, Indiana, through the Happiness Bag Players.

The Players, most of whom are educators and college and high school students, have established a Youth Care Center for developmentally disabled children, a touring company, an integrated arts program, and workshops for teachers and group leaders. Happiness Bag Players is funded with grants and donations.

Personal care services are offered daily at nominal fees in the Youth Care Center. The staff also provide home care on a 24 hour-a-day, 7 days-a-week basis to blind, deaf, cerebral palsied, and brain-injured children when their parents are away from home.

The Players provide programs at the Center that combine drama, music, and warm-up exercises, all of which are related to stories made up by the children. These involvement drama programs are taken on tour during the summer months. The staff has also developed integrated art classes that use movement, music, and exercises to develop concentration, observation, imagination, body coordination, and speech. All programs are designed to help the chil-

dren develop creativity and a positive self-image.

Workshops for teachers and group leaders provides training experience and receive educational credit at Indiana State University.

For further information, write: Ms. Sydney Louise Stowe, Happiness Bag Players Inc., 2448 South 8th Street, Terre Haute, Ind. 47802.

Imagination Theater Inc.

Sit a class of children, handicapped and nonhandicapped mixed together, in a circle on the floor of a gym or large multipurpose room. Ask them for a plot and some characters. Give them costumes and make-up, and show them the rudimentary methods of acting. Presto! You have the Playmakers of the Imagination Theater.

The Playmakers is run by Barbara Kaden and Eunice Joffe, former teachers and professional actresses who lead the children and the adult members of the troupe through their paces. Playmakers' goals are to help the handicapped children play roles, solve problems, practice social behavior, and build self confidence in a nonthreatening situation with their nonhandicapped peers.

The children and the troupe sing, dance, mime, and recite their way through a play. The adults explain the uses of color and mood, spatial



relationships, scenery, and improvisational techniques before the children put them into practice.

Teachers are given a graded bibliography, outline, and guidelines to help incorporate the Playmakers' concepts into their own classroom teaching. Workshops in drama, dance, art, and mime are available to teachers and faculty. All of Playmakers' programs are presented on three levels; kindergarten-3rd grade, 4th-6th grade, and 7th-8th grade.

A series of three programs is regularly taken to schools within a 50-mile radius of Chicago for a standard fee. Tours outside of the area can be arranged.

For further information, write: Blanche Stein, Business Manager, Imagination Theater Inc., 7535 North Washtenaw Avenue, Chicago, Ill. 60645.

Portland Museum Art School

The museum school is located near three accessible public parking areas and students can also reserve parking spaces in front of the building. A van service is available for transporting wheelchairs from homes to the school for the same cost as a regular bus fare.

The main entrance to the 4-story school is ramped and there are elevators inside to all floors. Although

the school is adjacent to the museum and draws upon its resources, all classes are held in the school building to minimize traveling between classes. Men's restrooms are accessible and women's restrooms will be made accessible in the future. The pay phone and water fountains are located low enough for wheelchair access.

Because the school is small (170 full-time students), it offers close personal supervision by the faculty and it can make special physical adjustments for handicapped students in the studios. Handicapped students can find a positive atmosphere and the encouragement needed for an arts career. Right now they may study sculpture, graphics design, and ceramics in intensive courses and take the usual array of electives.

For further information, write: Dean Harry Widman, Portland Museum Art School, S.W. Park and Madison Streets, Portland, Ore. 97205.

The City of Milwaukee

There are two ways to make arts accessible to the handicapped: make the facilities and programs accessible so that handicapped people can share them with the general public, or take arts programs to the handicapped people who cannot travel. The city of Milwaukee is using both of these techniques in two separate arts programs. It provides special audience coordination at the Performing Arts Center, and operates an outreach program called Artreach Milwaukee.

Arranging for handicapped people to attend performances and developing accessible arts at the center is the job of Jane Lundy Becker who is believed to be the first full-time special audiences coordinator at a performing arts center in the country. She constantly seeks to improve accessibility at the center and develops workshops in the community. The three theaters in the 10-year-old



complex are accessible to wheelchairs.

Taking the arts to handicapped people is the job of Paul Sturm, director of Artreach Milwaukee. Through a distribution system of donated tickets and the services of local artists, this organization has reach 14,000 handicapped people in the two years of its existence. A local repertory group has brought the "Portable Play" production to 16 different locations to the delight of many disabled patrons. A seminar on "Art and Human Need" for professionals working with the elderly, the handicapped, and incarcerated populations has been organized in conjunction with the University of Wisconsin Extension.

For further information, write: Jane Lundy Becker, Special Audiences Coordinator, Performing Arts Center, 929 North Water Street, Milwaukee, Wis. 53202, and Paul Sturm, Director, Artreach Milwaukee, 929 North 6th Street, Milwaukee, Wis. 53202.

Alliance Theatre

A new, easy-to-follow method of interpreting dramatic presentations for the hearing impaired has been

created by the Atlanta School for the Deaf in conjunction with the Alliance Theatre at the Memorial Arts Center.

With this method, interpreters are choreographed into the performance alongside the actors instead of being on the sidelines. In essence, they shadow the action of the performance. This proximity to the actors does away with the "tennis tournament" effect on the audience when it has to look from actor to interpreter and back again.

Volunteer interpreters were solicited from the Georgia State registry of interpreters and, in some cases, matched to the physical height and appearance of the actor playing the role they were selected to interpret. Three performances have been given and one more is in the planning stage. Videotapes of the "Robin Hood" production are available upon request. The response from interpreters was so enthusiastic that for future plays auditions may have to be held to insure fair selections.

For further information, write: Richard D. Dirst, Superintendent, Atlanta School for the Deaf, 890 North Indian Creek Drive, Clarkston, Ga. 33021.



ACCESSIBLE COMMUNITY ARTS PROGRAMS

Creative Growth

Creative Growth is a four-year-old program in Oakland, California, for the developmentally disabled. It is dedicated "To the idea that all people, no matter how severely handicapped mentally or physically, can gain strength, enjoyment, and fulfillment through painting, sculpture, and clay modeling."

The program's staff serves 75 mentally retarded, cerebral palsied, and severely physically disabled people over 16 years old. Workshops at the storefront center are taught by professional artists. The support staff includes a social worker and an "independent living" instructor.

In 1976, Creative Growth circulated an exhibition of paintings by its members. The exhibition was shown in galleries, community centers, and hospitals throughout the country. In January 1977, the Creative Growth and the Oakland Museum co-sponsored the first national conference on creative art of the developmentally disabled. In connection with the conference, the museum opened a month-long showing of Creative Growth's traveling exhibition.

For further information: Florence Ludins-Katz, Director, Creative Growth, 2505 Broadway, Oakland, Calif. 94612; or Department of Special Exhibits and Education, The Oakland Museum, 1200 Oak Street, Oakland, Calif. 94607.

Alan Short Center

The Alan Short Center, in Stockton, California provides training in the visual and performing arts to potentially creative people who are 16 years and older "...to whom normal educational opportunities are not accessible because of the individual's mental or physical disabilities."

The Center, housed in a renovated Victorian mansion, currently serves more than 100 people with workshops in three major areas:

Visual arts The goal of the visual arts program is the optimal development of each individual. Emphasis is on process, not product, and workshops in drawing, composition, printmaking, painting, graphic arts, ceramics, and sculpture are taught in relaxed settings.

Performing arts Workshops stress the principles and practices of acting, make-up, voice projection, music, and dance.

Independent living skills Emphasizes home management, mastery of transportation, money concepts and budgeting, and personal hygiene.

In all curriculum areas students move at their own pace and the seven full-time instructors tailor their classes to the needs of individual participants.

The Center also has its own art gallery which is used to stimulate students by exposing them to a variety of art forms. Special programs include a guest artist series in the performing arts, conferences and workshops for professionals in the field, field trips designed to allow students to experience the natural environment, and an in-school program for handicapped people enrolled in other programs. All programs at the Center stress language and social growth, perceptual awareness, and sensory motor development, and they are aimed at improving the participant's vocational and living skills. No interested person is turned away and students can participate as long as they wish.

For further information: Alan Falstreau, Administrative Director, Alan Short Center, 521 East Acacia Street, Stockton, Calif. 95202.

North Shore Creative Rehabilitation Center

In 1973, a pilot art therapy program of the North shore Community Arts

Center in Great Neck, New York, demonstrated the need for art-oriented activities for physically and emotionally handicapped people in the community. The following year, the Special Arts and Recreational Activities Center (SARA) was opened in an eight room, 140-year-old colonial house in Great Neck.

The Center conducts small classes in painting, basketmaking, sewing, cooking, and special thematic projects. A shop has been opened at the Center to sell items produced in these classes. In 1976, the Center conducted a Special Expressive Arts Program taught by professional artists who conducted workshops in art and dance therapy, music, poetry, video, and puppetry.

For further information: Marion Berliner, Director, North Shore Creative Rehabilitation Center, 781 Middle Neck Road, Great Neck, N.Y. 11024.

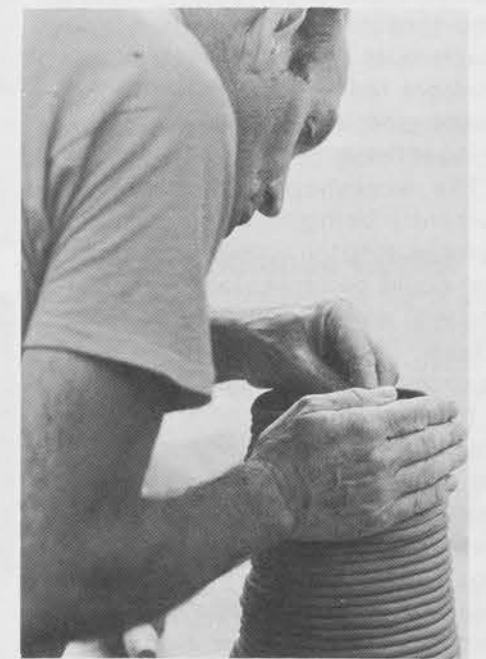
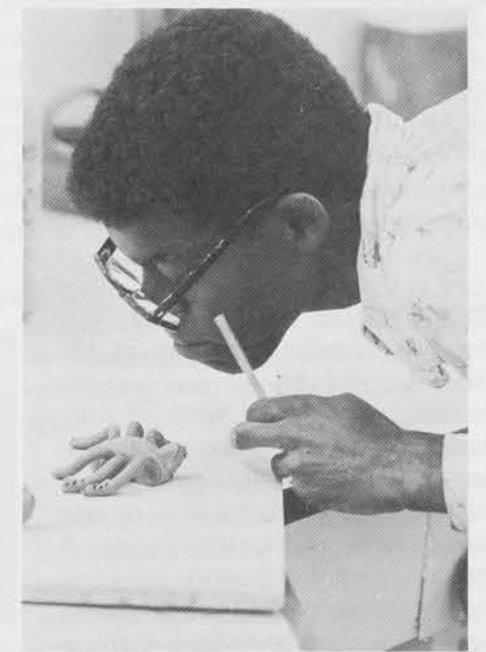
Byron Health Center

Hospital Audiences, Inc. of Fort Wayne, Indiana, through the efforts of its director Lillian Embick solved a critical problem of transporting large numbers of physically disabled to the circus held annually at the Coliseum. The four available mini-buses could each carry only four handicapped individuals at a time, therefore, only a small portion of the Byron Health Center's large population would be able to attend the circus. Ms. Embick asked the North American Moving Company to help, and the company donated the use of drivers and two temperature-controlled vans that could carry 35 to 40 people in wheelchairs at a time. Medical attendants were in the vans in case of an emergency. The operation was successful and has continued for 4 years. The responsibility for making arrangements has now been taken over by the health center's administration.

For further information: John Rawlette, Byron Health Center, 12101 Lima Road, Fort Wayne, Ind. 46808.

Manchester Craftsman's Guild

The Manchester Craftsman's Guild on Pittsburgh's North Side is a community based arts program that offers free training in ceramics, and photography. The Guild is located in a burned out four-story house that was purchased for \$100 and completely renovated. As the programs expanded and their needs for space became critical, the Guild bought the



house across the street for the photography department.

Funded through grants from foundations, federal, and state agencies, the program offers quality arts training to artistically inclined high school age students, deprived and emotionally disturbed youngsters, and the neighborhood's senior citizens and service agencies. It also offers alternative to what is commonly termed street life. Approximately 100 students receive 2 hours of instruction at no cost every week from professional artists. A number of its graduates have gone on to study the arts in professional arts schools.

For further information: Terry Rorison, Arts Instructor, Manchester Craftsman's Guild, 1719 Buena Vista Street, Pittsburgh, Pa. 15214.

Imagination Workshop

The Imagination Workshop at Mt. Sinai Hospital brings professional theatre artists into a working relationship with psychiatric patients in New York hospitals. It began in 1969, and is funded by grants from private foundations and corporations. A permanent staff of 9 conducts workshops with groups of 15 to 20 participants. Exercises and improvisations provide patients with an indirect and non-threatening opportunity to reach outside of themselves and confront reality through characterization and imaginative expression of inner thoughts.

The workshop methodology is currently being developed into a curriculum of training procedures that could be replicated in any setting with emotionally disturbed individuals. The workshops have been so successful that plans are currently being made to expand the program to several other hospitals.

For further information: Joan Abrahams, Administrative Director, Imagination Workshop, c/o The Mount Sinai Hospital, Department of Psychiatry, Room 620, 5th Avenue and 100th Street, New York, N.Y. 10029

Festival Music Company

"I don't have any musical talent..."

"I took piano once..."

"I loved music until I got to music class..."

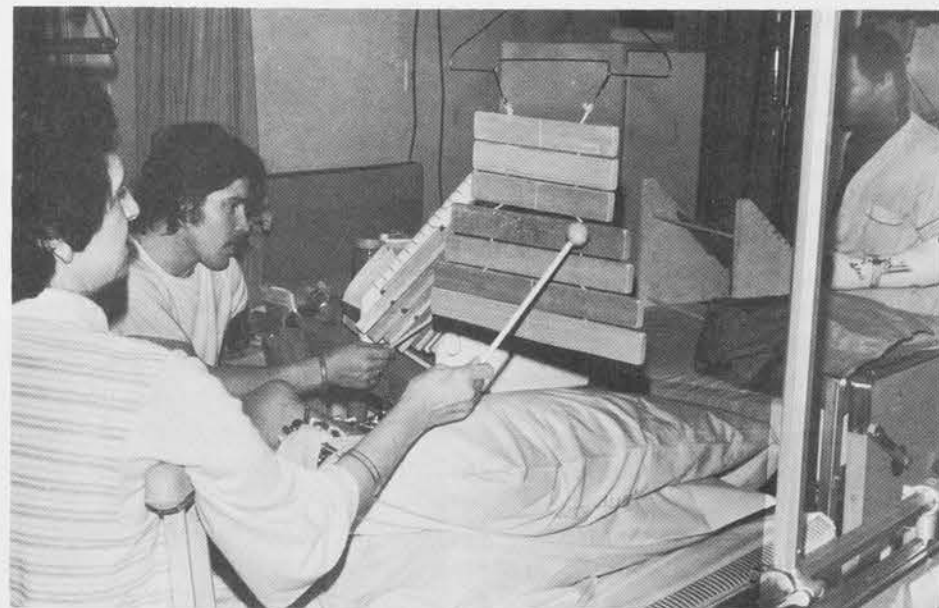
We've all heard statements like these many times but little has been done to alter that picture. However, the Festival Music Company, after years of developing ways to correct these self misconceptions is now carrying its program of musical/social energy exchanges into hospitals. The program is based on extremely simple principles and has been very successful with orthopedic-traction patients by activating dormant senses and by promoting social relationships among patients that are not based on the usual painful dialogues in hospitals.

Robert Wood, the director, has designed the instruments and tools and

equipment for patients to alter the pitch of the instruments. He has a residency program and a mobile unit enabling up to 500 people a day to play instruments (none of which can be played "wrong"). The Company also encourages people to make their own instruments and then share in festive communal music.

Wood erects a scaffolding, the Music Tree House, garlanded with instruments for people to express the exuberance they feel after having climbed to a comfortably 'dangerous' height. All of these activities are designed for the general public to intermix with handicapped people of all ages, sizes, and sexes with complete equality.

For further information write: Robert Wood, Director, Festival Music Company, 100 Third Avenue, New York, N.Y. 10003.



ARTS EDUCATION PROGRAMS

West End Symphony Orchestra

The West End Symphony Orchestra in New York City has carried its Musical Outreach Projects to about 60,000 young people since 1970. The orchestra differs from other groups in its commitment to provide music that can be understood and enjoyed by children who are culturally deprived or handicapped.

Musical programs are designed to involve the children on three levels of perception; the visual, aural, and kinesthetic. This multi-sensory approach assures participation and response from each child regardless of



The West End Symphony Orchestra

handicap. Therefore, children with every type of disability can participate in performances alongside nonhandicapped children.

To prepare the children for the concerts, the orchestra distributes teachers' guides and cassette tapes to the schools several weeks prior to a concert. Classroom teachers prepare the students for singing and accompanying the orchestra in musical numbers developed for their participation and enjoyment.

For further information: Eugene Gamiel, Music Director, The West End Symphony Orchestra, 686 West End Avenue, New York, N.Y. 10025.

GAME

Growth through Art and Museum Experience (GAME) is a community art resource center operating out of two renovated basement stores in New York City. The GAME staff of professional artists and craftspeople provides experiences in weaving, printmaking, bookbinding, photography, filmmaking, woodworking, pottery and horticulture for children, students, teachers and parents in the community. GAME stresses both the process of art—transforming raw materials into art forms—and the in-



GAME

tegration of art experiences into nature, history, and cultural studies.

GAME is linked with museums and cultural institutions in New York City which provide workshop, exhibit, and consultant services to the program.

In addition to its regular programming, GAME works closely with Community School District 3 which has a policy of mainstreaming learning disabled children. The GAME staff has developed filmmaking and animation activities geared specifically for classes with handicapped children. Sixteen teachers and 60 students are involved in this year-round program.

For further information: Bette Korman, GAME 260 West 86th Street, New York, N.Y. 10024

Fernbank Science Center

The Fernbank Science Center is an educational complex operated by the Board of Education in Atlanta. The Center's 65-acre campus includes Fernbak Forest, a planetarium, an observatory, an electron microscope laboratory, a meteorological observatory, a library, and an experimental garden.

During the school year, the Center serves all schools in DeKalb County

and dozens of schools and groups around the state. On weekends the facility is open to the public.

Fernbank's Horticulture Department operates an extensive program for the physically, emotionally, and mentally handicapped. Programs for the children include visits to Fernbank, traveling programs presented at schools, special education centers, hospitals and convalescent homes. The Center offers tutorial and vocational programs for high school and older students, as well as in-service training programs for teachers of the handicapped. Activities at the Center include slide presentations and visits and instruction in all of Fernbank's facilities. Classes are activity-oriented and limited to 15 participants.

For further information: Sally Hodges, Fernbank Science Center, 156 Heaton Park Drive, N.E., Atlanta, Ga. 30307.

Colophon Workshops

Colophon Workshops, Inc., is a non-profit organization devoted to furthering the crafts of printmaking, bookbinding, and papermaking. Independent workshops, classes, and demonstration lectures are open for anyone—including handicapped—to enroll. Some agencies and institutions serving the handicapped asked Colophon to develop programs that would serve their clients' needs. Colophon responded with a program in printmaking for the mentally retarded and a program in bookbinding for emotionally disturbed adolescents. These classes are part of the regular ongoing workshops. The craftsmanship provides students with a non-verbal graphic language that enables them to develop technical skills that could become the basis for a career in the graphic arts.

For further information: Ray J. Chin, Co-director, Colophon Workshops, 170 Westminster Street, Providence, R.I. 02903.

American University

The staff of a special program at the American University in Washington, D.C., is developing, implementing, testing, and evaluating laboratory science and art curricula for children, with special adaptations for children who are blind, deaf, or emotionally disturbed. The program emphasized intellectual, conceptual and language development and is being implemented in the mainstreaming program at Horace Mann Elementary School in the District of Columbia.

The curriculum is based entirely on learning through real experience. Students use their own lab equipment to discover facts about the environment. Art and music are woven into science lessons stimulating imaginative and creative ways to communicate new learning.

Adapting laboratory science for handicapped children involves a hands-on approach carefully geared to individual capacities and needs, and creating pride and self-confidence in students. Teaching science to blind children has resulted in the translation of visual experiences into activities that can be understood just as fully through touch and sound. One new device developed in the program is a light sensor—an electronic box that converts the intensity of light into sound. Deaf children in the program are encouraged to learn through experiences stressing sight and sound. Labelling and explaining things verbally is also especially important for deaf children who are often behind in verbal development.

Moving the project into a public school has resulted in the development of new relationships between the handicapped and non-handicapped children. Sharing the same assignments, the children have lost their uneasiness and found they can help and learn from each other.

For further information: Doris E. Hadary, Chemistry Dept., American University, Washington, D.C. 20016.

Frame It Yourself Workshop

The proliferation of artists in the New York area makes it difficult for aspiring professionals and semi-professionals to exhibit their work in the city's heavily scheduled and often inaccessible galleries. Characteristically, many artists have taken to the streets to achieve the public exposure they are otherwise denied. To show their work at its best advantage—and thereby increase sales—artists are framing and mounting their own work for display.

Because of this activity, the Frame It Yourself Workshop, an accessible commercial establishment in Greenwich Village, has become a community arts and training center for artists, nonartists, handicapped and abled-bodied people interested in mounting, framing, and display techniques. Located in a carpeted and ramped workshop just below street level, the spacious shop has four rug covered workbenches with all the necessary tools. Assistants show assembly techniques and advise on display criteria. The shop only charges for materials. The owner claims he did not design the shop specifically for the disabled but planned ample work space for people to use the workshop. He estimates that patrons can save 50% over conventional framing costs.

For further information: David Stuckey, The Frame It Yourself Workshop, 85 Fourth Avenue, New York, N.Y. 10011.


CURRENT MATERIALS AVAILABLE FROM THE NATIONAL ARTS & THE HANDICAPPED INFORMATION SERVICE:

- ☐ Funding sources
- ☐ Technical Assistance, Information Centers & Consultants
- ☐ Architectural Accessibility
- ☐ Schoolhouse: Art Education for Handicapped Students
- ☐ Arts for the Blind and Visually Impaired
- ☐ New Programs & Facilities
- ☐ Annotated Bibliography of Publications & Media

For free copies of these materials, Write:

ARTS

Box 2040
Grand Central Station
New York, N.Y. 10017



Architectural Accessibility

**MATERIALS FROM
THE NATIONAL ARTS &
THE HANDICAPPED
INFORMATION SERVICE**



The National Arts & the
Handicapped Information
Service

Larry Molloy, Director

A Joint Project of
the National Endowment
for the Arts and Educational
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Grand Central Station
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a grant from the
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a federal agency.
October 1977

FREEDOM OF MOVEMENT

Without barrier-free access to build-
ings and grounds that house arts
programs and services, handi-
capped people are effectively denied
their right to participate in our na-
tion's rich cultural resources. Simi-
larly, inaccessible public transporta-
tion also discriminates against
handicapped citizens. As retired
United States Supreme Court Jus-
tice William O. Douglas said recently,
"Our society has an obligation to
provide the handicapped with the
means to enjoy their basic civil
rights: the right to vote, the right to
gainful employment, the right to
equal educational opportunities, and
freedom of movement."

Reflecting the same concern for
equal opportunity, the National
Council on the Arts in 1973 unani-
mously endorsed the resolution:
"One of the main goals of the Na-



tional Endowment for the Arts is to
assist in making the arts available to
all Americans. The arts are a right,
not a privilege. They are central to
what our society is and what it can
be. The National Council on the Arts
believes very strongly that no citizen

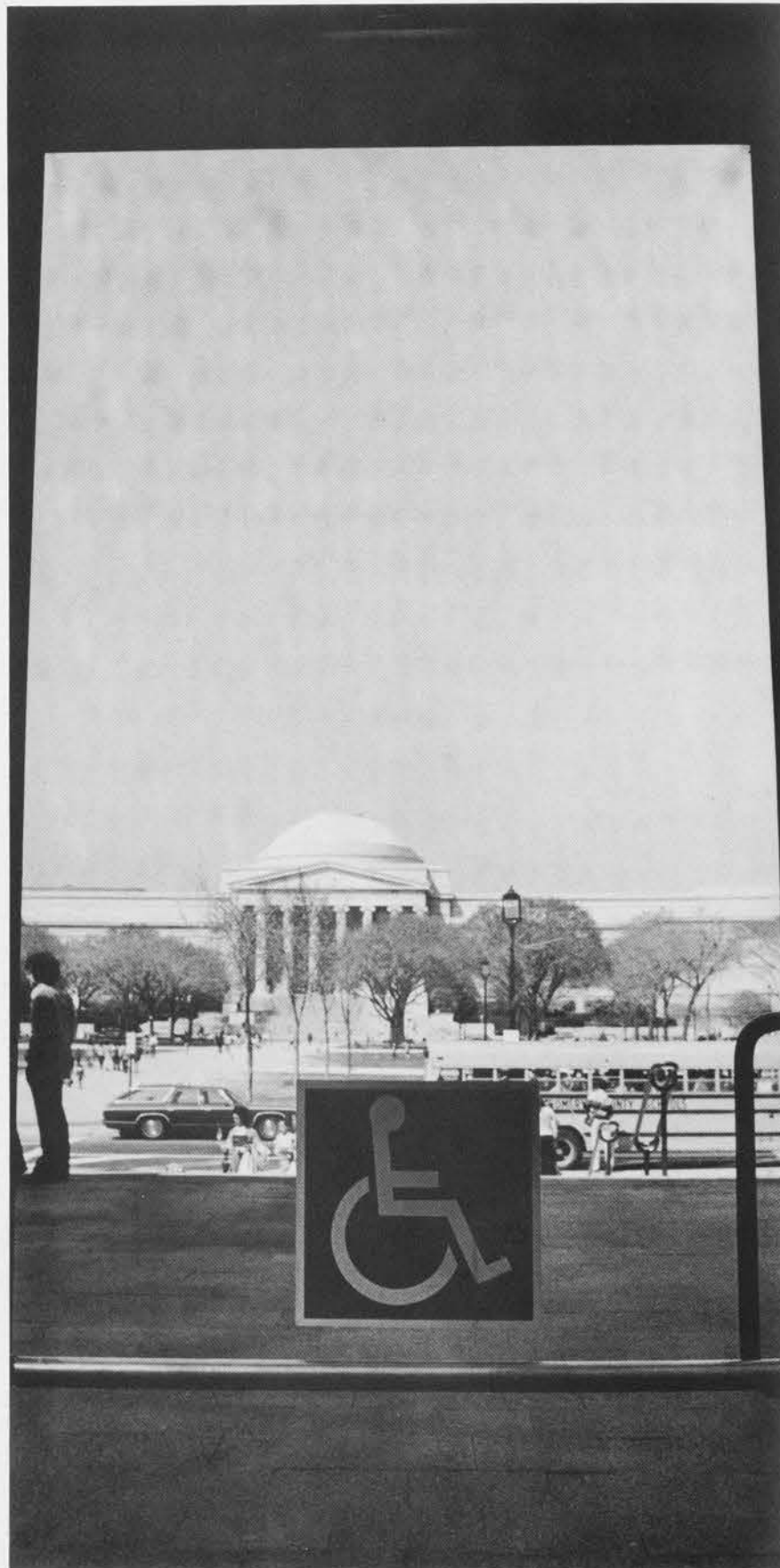
should be deprived of the beauty and
the insights into the human experi-
ence that only the arts can impart.

"The National Council on the Arts
believes that cultural institutions and
individual artists could make a sig-
nificant contribution to the lives of

citizens who are physically handicapped. It therefore urges the National Endowment for the Arts to take a leadership role in advocating special provisions for the handicapped in cultural facilities and programs."

Despite civil rights and strict laws about architectural accessibility, architectural barriers deny an estimated 50 million handicapped citizens their right to enjoy and participate in the arts, (HEW estimates that there are 35 million handicapped people in the U.S. today. These figures do not include an estimated 30% of the population suffering an activity impairment due to accidents). Such barriers include steps, curbs, narrow walkways, small or hard-to-open doors, inaccessible toilet facilities, drinking fountains, telephones, and light switches that are too high, and the lack of elevators and accommodations for blind, deaf, and people in wheelchairs. Since the publication of *Arts and the Handicapped: An Issue of Access*, (available \$4.00 prepaid from EFL, 850 Third Avenue, New York, N.Y. 10022), a number of cities, states and federal agencies have been working on programs to encourage the removal of existing architectural barriers, to insure that new architectural barriers are not constructed, and to develop new methods of making the built environment more accessible to all people.

This report is an update on the state of architectural accessibility in mid 1977. It includes materials on the law, architectural design, architectural education, guidebooks to accessibility, bibliographies and resource lists. Information that is included in *Arts and the Handicapped: An Issue of Access* is not duplicated here. Instead, this report should be considered a supplement to *Arts and the Handicapped* which includes a discussion of the laws regarding architectural accessibility, incentives for the removal of architectural barriers to the arts and a selected bibliography on barrier-free design.



THE LAWS AND ACCESSIBILITY

Two federal laws with their roots in the 14th amendment guarantee accessibility for the handicapped: the 1968 Architectural Barriers Act and the 1973 Rehabilitation Act. The 1968 act, Public Law 90-480, requires either in essence or essentially that any public facility built or substantially renovated after 1968 that receives federal support must be accessible to handicapped citizens and staff. Thus, any public facility constructed or renovated since 1968 may jeopardize all future federal support, grants, and contracts unless it is adequately accessible.

The Rehabilitation Act of 1973, Public Law 93-112, is the most important federal law that affects cultural programs. The law applies to any agency that receives more than \$2,500 in federal funds. Two sections of this law, 503 and 504, are particularly important. Section 503 obliges employers to implement an affirmative action program to employ the handicapped. Regulations on affirmative action are available from Ward McCreedy, Office of Federal Contract Compliance, U.S. Department of Labor, 200 Constitution Avenue, N.W. Washington, D.C. 20210. In addition, a Pocket Guide on Section 503, *The Affirmative Action Program for Handicapped Workers*, is available free from The President's Committee on Employment of the Handicapped, Washington, D.C. 20210.

Essentially a civil rights statement, Section 504 of the Rehabilitation Act is more pervasive. This section states, "No otherwise qualified handicapped person in the United States... shall, solely by reason of his handicap be excluded from participating in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving federal financial assistance." Broadly defined, the law



Program equality means that all activities should be equally accessible—including stage facilities in performing arts centers.

means that any federally supported activity must not exclude handicapped people because its facilities are inaccessible. It also means that if lectures, art education programs, studios, displays, or performances are open to the public, then these programs and facilities must also be made accessible to the blind and the deaf if there is a demand. It is also likely, therefore, that printed material must be available in braille and that a sign linguist, script, or a hearing

device must interpret lectures and films for the deaf.

Regulations for complying with Section 504 are available from HEW's Office of Civil Rights for the Handicapped, Public Affairs Office, Room 5411, North Building, Department of HEW, 330 Independence Avenue, S.W., Washington, D.C. 20201. Architects who want to discuss specific cases regarding Section 504 can call Peter Libassi or Dan Marcus at HEW. (Telephone 202/245-7741).



The regulations, however, do not necessarily apply to grants and contracts from all federal agencies. Each agency, including the National Endowment for the Arts, is expected to adopt appropriate guidelines for compliance with the Rehabilitation Act.

To strengthen the Architectural Barriers Act, the House Committee on Public Works and Transportation held public hearings in August, 1976, on a bill to amend the act. Recent investigations and surveys conducted by Congress have convinced many that the Architectural Barriers Act has not completely removed architectural barriers from publicly funded buildings - even in new construction. Based on these hearings, the president signed in 1976 a new law, P.L. 94-541, that strengthens existing federal laws mandating architectural accessibility. Among other accomplishments, the new law mandates federal agencies to insure that all public buildings are made accessible, and establishes a system of continuing surveys to insure compliance with prescribed standards.

At the state and local level, new laws for the removal of communication, program, and architectural barriers are becoming increasingly strict. All states and many municipalities have legislation requiring architectural accessibility in new construction. Most states also have laws that require barrier-free design in all renovation projects. Architects and administrators should consult their municipal building and zoning departments, the state architect's office, and the state department of planning and construction for information on local codes and standards for accessibility to the handicapped. A list of state codes and where to get them is available (September 1977) from the Architectural and Transportation Barriers Compliance Board, Washington, D.C. 20201.

Many of these codes and regulations do not correspond. Architects

and administrators should consult with local organizations representing handicapped people in order to reach a consensus about the nuts and bolts details. Many cultural institutions have convened advisory committees composed of local handicapped citizens to help plan for accessibility.

Publications describing a handicapped person's legal right to equal opportunity and architectural access

A Guide for Young People with a Handicap, Their Parents, Their Teachers & Professionals (\$8.95) The John Day Company, 666 Fifth Avenue, New York, N.Y. 10019.

A Handbook on the Legal Rights of Handicapped People (free) President's Committee on the Employment of the Handicapped, Washington, D.C. 20210.

A Resource Guide for the Physically Handicapped of Chicago, & A Guide to Community Action for the Handicapped (\$1.00 each) Access Chicago, Rehabilitation Institute of Chicago, 345 Superior Street, Chicago, Ill. 60611.

Access America: The Architectural Barriers Act and You (free) Architectural and Transportation Barriers Compliance Board, Washington, D.C. 20201.

Access to America (a compendium of federal and state legislation pertaining to the removal of environmental barriers) (\$15.00) Michigan Center for a Barrier-Free Environment, 6522 Brush Street, Detroit, Mich. 48202.

Accessibility: The Law and the Reality (single copy free) National Easter Seal Society for Crippled Children and Adults, 2023 West Ogden Avenue, Chicago, Ill. 60612.

Barrier Free Design: The Law (specifically for N.Y., N.J., Conn. and Pa.) (free) Eastern Paralyzed Veterans Association, 432 Park Avenue South, New York, N.Y. 10016.

Consumer Rights for Disabled Citizens (\$2.00) Consumer Education, D.C.A., 80 Lafayette Street, New York, N.Y. 10013.

Copy of *Law (PL. 94-142)*, Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Copy of *Proposed Rules on Enforcement and Protection of the Rights of the Handicapped*, Office of Public Affairs, Office for Civil Rights, HEW, 330 Independence Avenue, S.W., Washington, D.C. 20201.

Laws and Regulations for Barrier-Free Design (free) THERAPLAN, Inc., 1536 Pipher Lane, Manhattan, Kan. 66502.

Mental Retardation: Century of Decision (\$3.15) Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. (No. 040-000-0034306)

Practical Advice to Parents, Know Your Rights, A Report From Closer Look (free) Closer Look, Box 1492, Washington, D.C. 20013.

Primer on Due Process (95¢) The Council for Exceptional Children, 1920 Association Drive, Reston, Va. 22091.

Regulations Covering Section 502 of the Rehabilitation Act (free) Architectural and Transportation Barriers Compliance Board, Washington, D.C. 20201.

Rights of Physically Handicapped: A Layman's Guide to the Law (limited number, free on request) Midwest Information Center for Equality for the Physically Handicapped, Southwest State University, Marshall, Minn. 56258.

Section 504 Regulations (free) U.S. Department of Health, Education and Welfare, Office of Civil Rights, Room 5411, North Building, 330 Independence Avenue, S.W., Washington, D.C. 20201.

Your Rights Under the Education for All Handicapped Children Act Children's Defense Fund, 1520 New Hampshire Avenue, N.W., Washington, D.C. 20036.

HOW TO COMPLAIN ABOUT INACCESSIBLE BUILDINGS

Procedures for complaints about violations of state and municipal codes vary widely. Local organizations representing handicapped people and building and zoning departments are your best source for information.

If you have a complaint about a building constructed with or housing an agency supported by federal funds, write the Architectural & Transportation Barriers Compliance Board, Washington, D.C. 20201. No special form or format is required, but only written complaints are accepted. Just give your name, address, and as much of the following as you can:

1. Exact description of the barrier-related problem. It may be a doorway too narrow for a wheelchair or the lack of raised numerals on an elevator for blind persons.
2. Exact location of the barrier-related problem. Give the name and address of the inaccessible building or facility: the floor, room, or wherever.
3. Name and telephone number of the person responsible for the building or facility. The A&TBCB will make every effort to get all the information necessary to understand and resolve the problem.



The Cleveland Supplementary Education center provides access to all areas—including the small cul-de-sacs for quiet discussion.

4. Names of the building owner and tenant. A federal agency may be either the building owner or a tenant.

5. Name of the federal agency involved. The A&TBCB must determine if it has jurisdiction. Even if it does not have jurisdiction, the A&TBCB may be able to work with an agency to help solve the problem.

6. Your suggestions for solving the problem. Though expense is not an excuse for noncompliance with the law, the least expensive solution could be the quickest and best.

Section 504 of the Rehabilitation Act of 1973 also requires architectural accessibility to facilities receiving federal financial support. At this writing, the regulations apply only to organizations receiving funds from the U.S. Department of Health, Education and Welfare; mostly schools and educational institutions. Complaints about inaccessible facilities should be addressed to: John Woodatch, Acting Director, ONP, Office for Civil Rights, Department of HEW, 330 Independence Avenue, S.W., Washington, D.C. 20201.

All other federal agencies are expected to write regulations for Section 504 that will include provisions mandating architectural accessibility. HEW's Office for Civil Rights is coordinating the regulations for other federal agencies. For a list of offices to complain about inaccessible facilities supported with funds from other federal agencies, write: Office for Civil Rights, U.S. Department of HEW, 330 Independence Avenue, S.W., Washington, D.C. 20201.

NEW BUILDING STANDARDS FOR ARCHITECTURAL ACCESSIBILITY

There are fundamental differences between building standards, codes, and guidelines for compliance with federal laws. Guidelines are minimum regulations for compliance with federal mandates. Usually, guidelines do not specify precise design or construction practices, but refer instead to a building standard. A building standard, however, is not a legal requirement unless it is adopted in whole or in part by state, municipal or federal laws. It is important to remember that a building standard for accessibility to handicapped people is a collection of minimum design and construction practices that various organizations have agreed are appropriate. Most building standards, for example, specify ramps with a maximum slope of 8.3% which is 1 foot rise for every 12 feet of horizontal run. Preferably, however, a building's entrance should be



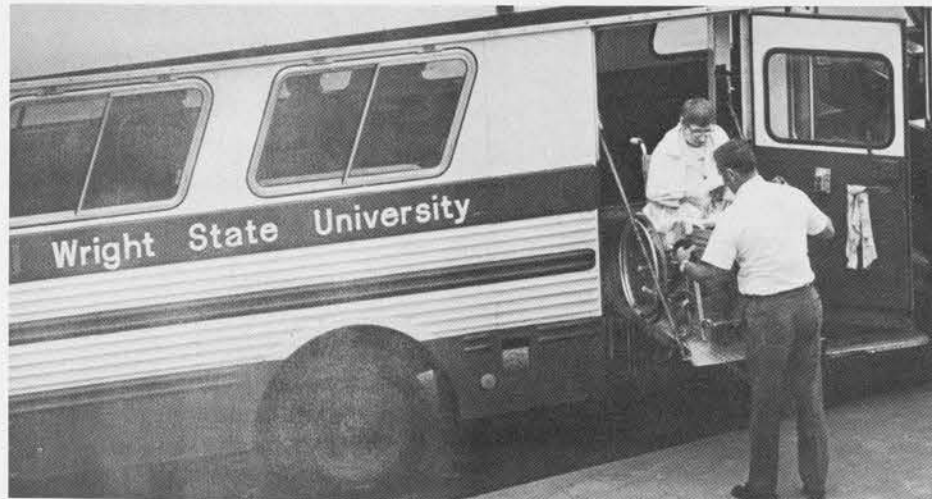
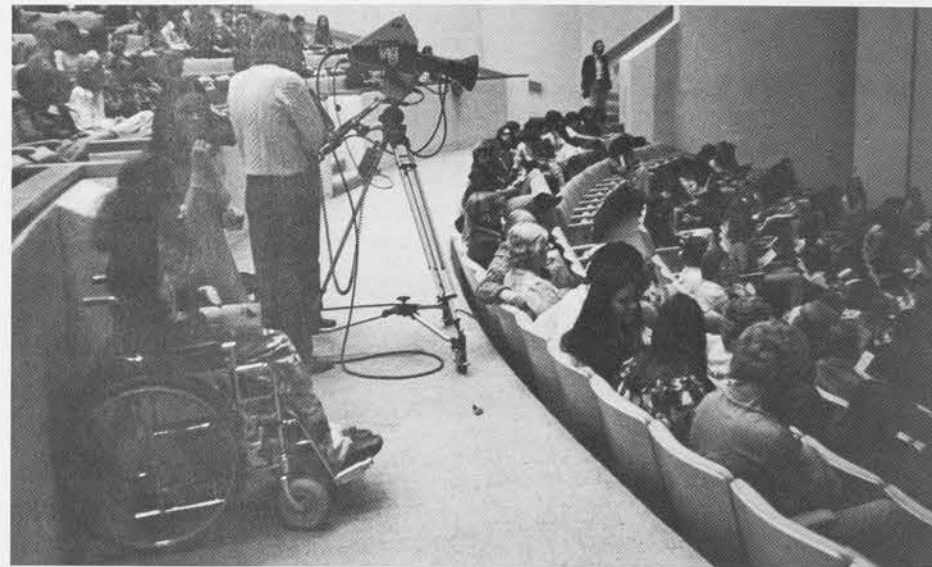
accessible at grade level. Where necessary, the preferred ramp for physically handicapped people should be 5%, or 1 foot rise for 20 feet of horizontal run.

Building codes describe the legal requirements for access, design, construction, etc. They are written by local, state, and federal governing bodies and must be adhered to by anyone building within that body's jurisdiction. Sometimes the building codes avoid mandating precise specifications for, say, accessibility, and refer to another, independent, standard and thereby give it full legal status. However, a building code may refer to a particular standard but substantially modify all or parts of it.

Most laws and building codes adopt the American National Standard Institute's accessibility standard ANSI A117.1. However, many architects are not aware that new ANSI standards for accessibility are now being written. Although these standards are not yet in effect, architects planning new facilities or remodeling projects should take into account the expected changes in the accessibility code in order to avoid future litigation.

The revisions to ANSI A117.1 are planned to include a more comprehensive treatment of general design principles, site development, and building design than the existing standard. It should also include sections on residential structures, building products and materials, and an extensive appendix containing design examples and accessibility assessments for different building types.

The project to develop revisions to the ANSI standard is directed by Professor Edward Steinfeld at Syracuse University. At this writing, however, the proposed revisions have not been adopted by the approval committee for ANSI revisions. After adoption, the revisions must be studied and approved by the American National Standards Institute. In order to become a legal mandate,



The new ANSI standard will include specifications for accommodating wheelchairs in assembly areas, transportation and public conveniences such as fountains and telephones.

the revised code must then be submitted and approved by state legislatures. In short, a new building standard for accessibility may not be legally mandated for some time. For information about the ANSI revision and its progress, write: Professor Edward Steinfeld, School of Architecture, Research Office, Syracuse University, 118 Clarendon Street, Syracuse, N.Y. 13210.

Various other public service organizations are also developing new codes and standards for building accessibility to the handicapped. Among these are Building Officials and Code Administrators International (BOCA), 1313 E. 60th Street, Chicago, Ill. 60637, the International Conferences of Building Officials (ICBO), 5360 South Workman Mill Road, Whittier, Calif. 90601, and the Southern Building Code Congress International, 3617 Eighth Avenue, South, Birmingham, Ala. 35222, in the 1977 *Revisions to the 1976 Edition of the Standard Building Code* (\$3.00). Also, the National Fire Protection Association, 470 Atlantic Avenue, Boston, Mass. 02210 is developing fire safety standards for handicapped people in high rise buildings, The Office of Archeology & Historic Preservation of the U.S. Department of the Interior, Washington, D.C. 20240 is developing guidelines for accessibility to national park properties and government-owned historic landmarks, and the American Association of Workers for the Blind is studying safety standards for guidelines for environments that serve blind and visually impaired people. Write: Kent Tyler Wardell, Chairman, Committee on Architectural and Environmental Concerns, c/o Orientation and Mobility Program, Department of Special Education, California State University, 5151 State University Drive, Los Angeles, Calif. 90032.

The National Center for Barrier-Free Environment, 8401 Connecticut Avenue, Washington, D.C. 20015 has called for a uniform building and



The Nevil Gallery in Philadelphia's University Museum features exhibitions designed for tactile display. A wooden rail containing labels in braille guide blind visitors from one display to the next.



Chicago's Field Museum of Natural History recently opened a new gallery containing touchable artifacts. Docents answer questions and give directions.

safety code that will simplify architectural design and environmental planning for handicapped people. The Center is trying to incorporate the various safety standards and building codes into a single document that will replace the ANSI A117.1 standard for accessibility, and publishes a monthly progress report.

According to the American National Standards Institute, the ANSI standard for accessibility is one of the more widely used documents and is incorporated in whole or in part in the codes of all 50 states and referenced by many federal agencies. Nevertheless, until the revised ANSI standard is adopted, architects and planners need guidance for facilities now being designed. Happily, there are many good references available. The Architectural and Transportation Barriers Compliance Board recommends the following references for designing facilities and grounds for accessibility to the handicapped.

Recommended reference materials for architectural design for accessibility

Accessibility Modifications and An Illustrated Handbook of the Handicapped Section of the North Carolina State Building Code Excellent pair of illustrated design manuals available at \$2.00 each from the North Carolina Department of Insurance, Special Office for the Handicapped, P.O. Box 26387, Raleigh, N.C. 27611.

ANSI A117.1 Standard (existing) (\$2.75) American National Standards Institute, 1430 Broadway, New York, N.Y. 10018. Single copies available free from Architectural and Transportation Compliance Board, Washington, D.C. 20201, or The National Easter Seal Society for Crippled Children & Adults, 2023 West Ogden Avenue, Chicago, Ill. 60612. (The standards for toilets will be changed in the new code.)

Proposed Revisions to ANSI A117.1 Available Fall, 1977 from Professor Edward Steinfeld, School of Architecture, Research Office, Syracuse University, 118 Clarendon Street, Syracuse, N.Y. 13210.

Blueprint for Curb Cuts (free) draft (R-7-76) from Architectural and Transportation Barriers Compliance Board, Washington, D.C. 20201.

Building Without Barriers for the Disabled (\$10.95) Handsome illustrated manual for architects. Whitney Library of Design, 1515 Broadway, New York, N.Y. 10036.

Design of Barrier-Free Facilities, HEW Handbook No. 4.12 (free) Revised 5-76. Office of Architectural & Engineering Services, OFEPM, Department of HEW, Room 4065, 330 Independence Avenue, S.W., Washington, D.C. 20201.

Design Criteria: New Public Buildings Accessibility & Applications Manual (\$2.60) Extensive and illustrated publication. Office of Construction Management, General Services Administration, 18 & F Streets, N.W., Washington, D.C. 20405.

Design for the Physically Handicapped (single copy free) Engineering Manual EM 1110-1-103. Good manual for design standards. OCE Publications Depot, Department of the Army, 890 South Pickett Street, Alexandria, Va. 22304.

Guide for Federal Agency Coordinators in Selective Placement of the Handicapped: Identifying and Eliminating Architectural Barriers (single copy free) Contains information not included in other guidelines such as accessible furniture. Supplements ANSI A117.1. Mrs. Hedwig Oswald, Office of Selective Placement Programs, Room 6514, U.S. Civil Service Commission, 1900 E. Street, N.W., Washington, D.C. 20415.

Michigan State Construction Code for Architectural Accessibility (free) Ask for the Current Regulations on Architectural Barriers including illustrated supplement from the Michigan State Department of Labor, Construction Code Commission,

State Secondary Complex, 7150 Harris Drive, Lansing, Mich. 48926. *New Architectural Accessibility for the Disabled of College Campuses* (free) Fully illustrated. State University Construction Fund, 194 Washington Avenue, Albany, N.Y. 12210. Standards and codes for architectural accessibility available from the state and city departments of architectural codes and standards. *Suggested Minimum Passenger Elevator Requirements for the Handicapped* (\$2.00) Recommendations are advisory. Has been suggested as an appendix to ANSI A117.1. National Elevator Industry, Inc., 600 Third Avenue, New York, N.Y. 10016.

U.S. Postal Service Standards for Facility Accessibility by the Physically Handicapped (single copies free) Interim Standard (June 27, 1977) now being reviewed for conformance with ANSI A117.1. Facilities Procurement Division, Real Estate & Buildings Department, U.S. Postal Service, Room 8965, 475 L'Enfant Plaza, West, Southwest, Washington, D.C. 20260.

Veterans Administration Construction Standard CD - 28 (single copy free) Accommodations for the Physically Handicapped. A part of construction manual H-08-3. A supplement to ANSI A117.1. Director, Management Staff, Office of Construction, 810 Vermont Avenue, N.W., Washington, D.C. 20420.

Incidentally, the Architectural and Transportation Barriers Compliance Board, Washington, D.C. 20201 is the principal source of information on regulations for architectural accessibility. The board was established by the 1973 Rehabilitation Act to assure compliance with the 1968 law and has the authority to withhold funds from any agency failing to comply with the law's intent. When questions of architectural accessibility arises, the board sometimes issues definitive materials. For example, blueprints for the design of curb cuts that serve both the blind and physically handicapped are

available on request. For current information on audio-visual warning systems for buildings that serve handicapped people, write to Pete Lassen, Compliance Director, Architectural and Transportation Barriers Compliance Board, Washington, D.C. 20201.

There are many new publications on architectural design for accessibility. The best source for continuing information on this subject is a bi-monthly newsletter, *Report* (\$10.00 annual subscription) from the National Center for a Barrier-Free Environment, 8401 Connecticut Avenue, Room 402, Washington, D.C. 20015.

The President's Committee on Employment of the Handicapped and the National Easter Seal Society are two prolific centers for information on architectural accessibility. The following is a partial list of recent publications from these two organizations. It's worth your time, however, to write for an updated list of publications.

The publications listed below are available free from The President's Committee on Employment of the Handicapped, Washington, D.C. 20210.

A list of Guidebooks for Handicapped Travelers

Analysis of Data on Legislation and Standards in 50 States

Guilty Buildings (Ideas for eliminating architectural barriers in your community.)

Highway Rest Areas for Handicapped Travelers

International Symbol of Access

People are Asking About... Displaying the Symbol of Access

The publications listed below are available from the National Easter Seal Society for Crippled Children & Adults, 2023 West Ogden Avenue, Chicago, Ill. 60612. Single copies of the following publications are free unless noted.

Current Materials on Barrier-Free Design

Barrier-Free Design for the Disabled
Barrier-Free Architecture: Yester-

day's Special Design Becomes Tomorrow's Standard

Breaking Those Barriers Down

Housing and Transportation: Twin Barriers to Independence (15¢)

A Living Environment for the Physically Disabled (10¢)

An Important Symbol and Important People

From Problem to Solution: The New Focus in Fighting Environmental Barriers for the Handicapped

"No One at Home"-A Brief Review of Housing for Handicapped Persons in Some European Countries

National Policy on Barrier Free Design

Mobile Homes, Alternative Housing for the Handicapped

Wheelabout Garden (10¢)

You Can't Get There From Here

Wheelchair Interiors (illustrated 46-page booklet: \$1.50)

Bibliography of Recent Publications Relating to Architectural Planning for the Physically Handicapped

Also, there are a number of new publications on architectural accessibility, codes, standards and legislation. The following is a partial list of publications on barrier-free design that have been published since *Arts and the Handicapped: An Issue of Access*.

Recent publications on architectural accessibility

Access to America a compendium of federal and state legislation pertaining to the removal of environmental barriers affecting persons with mobility limitations (\$15.00) Michigan Center for a Barrier-Free Environment, 6522 Brush Street, Detroit, Mich. 48202.

Access to America, Update 1977 (\$5.00) Michigan Center for a Barrier-Free Environment, 22646 Woodward Avenue, Ferndale, Mich. 48220.

Architectural Hazards Encountered by Visually Handicapped Travelers (free) Eric N. Boe, Mobility Instructor, State of New York, Department of Social Services, Commission for the

Visually Handicapped, Room 20, 2020 Mamaroneck Avenue, White Plains, N.Y. 10460.

Barriers and Bridges (\$3.00) California State Department of General Services, Office of Procurement, Publications Section, P.O. Box 1015, North Highlands, Calif. 95660.

Barrier Free Design (\$5.00) Report of a United Nations Expert Meeting on Architectural Barriers and Disabled People (1975) Rehabilitation International, 122 E. 23rd Street, New York, N.Y. 10010.

Barrier Free Design Graphics (\$2.00) by Michigan Labor Department, Construction Code Commission, from League-Goodwill Department 1000, 1401 Ash Street, Detroit, Mich. 48208.

Barrier-Free Design for the Elderly and Disabled: Concepts & Background (\$3.00) and *Programmed Workbook* (\$9.95). Syracuse University Printing Services, 125 College Place, Syracuse, N.Y. 13210.

Barrier-Free Environments (\$22.00) Dowden, Hutchinson & Ross, P.O. Box 699, Stroudsburg, Pa. 18360.

Barrier-Free Meetings: A Guide for Professional Organizations (\$4.00) American Association for the Advancement of Science, 1515 Massachusetts Avenue, N.W., Washington, D.C. 20005.

Barrier-Free School Facilities for Handicapped Students (\$7.00) Educational Research Service, Inc., 1800 North Kent Street, Arlington, Va. 22209.

Code and Regulations Center (free) American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C. 20006.

Design for the Disabled (free) College of Architecture and Urban Studies, Virginia Polytechnic Institute and State University, Blacksburg, Va. 24061.

Designing for the Disabled, third edition (\$39.50) International Scholarly Book Services, Inc., P.O. Box 555, Forest Grove, Ore. 97116.

Directional Graphics for VA Hospitals (free) Superintendent of Documents,

U.S. Government Printing Office, Washington, D.C. 20402.

Home in a Wheelchair (\$2.50) Paralyzed Veterans of America, 7315 Wisconsin Avenue, Washington, D.C. 20024.

Humanscale, Vols. 1, 2, & 3 (\$5.00 plus \$1.00 postage) M.I.T. Press, Book Order Department, 28 Carleton Street, Cambridge, Mass. 02142.

"Job Ready" (free) Edward Rossit, Project Director, Division of Vocational Rehabilitation, M.S. 311, Olympia, Wa. 98504.

Kitchen Sense for Disabled or Elderly People (\$2.25) Mrs. S. Cronin, William Heinemann Medical Books, Ltd., 23 Bedford Square, London WC 1B 3HT, England.

Mobile Homes: Alternative Housing for the Handicapped (\$1.80) Stock Number 023-000-00393-7, Superintendent of Documents, Government Printing Office, Washington, D.C. 20402.

1976 Edition of Uniform Building Code (\$19.70 looseleaf, \$18.70 soft cover) Includes changes in regulations and standards for making buildings accessible to the handicapped. International Conference of Building Officials, 5360 South Workman Mill Road, Whittier, Calif. 90601.

Notes on Design Criteria for People with Deafness Department of Education, A.I.A., 1735 New York Avenue, N.W., Washington, D.C. 20006.

The Physical Environment & the Visually Impaired Handikappinstitutet (the Swedish Institute for the Handicapped), ICTA Information Centre, Fack S-161 25 Bromma, Sweden.

Proceedings of the Wheelchair Workshop in Copenhagen, November 1975 (\$4.00) Information Centre of Rehabilitation International, Fack, S-161 25 Bromma, Sweden.

Rules and Regulations of the Architectural Barriers Board (\$1.20) Fully illustrated. State Book Store, Room 116, State House, Beacon Street, Boston, Mass. 02133.

Urban Wheelchair Use: A Human Factors Analysis (\$2.00) Rehabilitation Institute of Chicago, 345 E. Superior Street, Chicago, Ill. 60611.

Welcome In(n) (free) Hints for accessibility in hotels and restaurants. ICTA Information Centre, Rehabilitation International, Fack, S-161 25 Bromma, Sweden.

The Wheelchair in the Kitchen (\$2.50) "Kitchen," Paralyzed Veterans of America, Inc., 7315 Wisconsin Avenue, Washington, D.C. 20014.

None of the publications listed above is contained in the "Selected Bibliography on Barrier-Free Design," an appendix to *Arts & the Handicapped: An Issue of Access* (\$4.00) EFL, 850 Third Avenue, New York, N.Y. 10022. The publications listed in this issue of Materials from the National Arts & the Handicapped Information Service supplement the original 1975 selected bibliography.

However, both bibliographies only list materials published since 1970. There are a number of comprehensive bibliographies available that contain lists of reports on architectural accessibility published over the last 25 years. The following is a partial list of bibliographies on architectural accessibility. If there are others we have left out, please notify ARTS, Box 2040, Grand Central Station, New York, N.Y. 10017.

Bibliographies on architectural accessibility

A Bibliography of Information for Facility Planning for Special Education (Number N-401) (\$2.50) AIA Publication Sales, 1735 New York Avenue, Washington, D.C. 20006.

Architectural Barriers Bibliography 76-1 (free) Reference Section, Division for the Blind & Physically Handicapped, Library of Congress, Washington, D.C. 20542.

Barrier-Free Access to the Man-Made Environment - A Review of Current Literature (\$2.31) October, 1975, ED 123 855. ERIC Document Reproduction Service, P.O. Box 190, Arlington, Va. 22210.

Barrier-Free Design: A Selected Bibliography (\$5.00) A very comprehensive listing, including films and re-

sources. Paralyzed Veterans of America, Inc., 7315 Wisconsin Avenue, Suite 301-W, Washington, D.C. 20014.

Catalog of Available Publications and Visual Aids (1970-1976) (free) Rehabilitation Institute of Chicago, Research Dissemination, Education and Training Center, 345 E. Superior Street, Chicago, Ill. 60605.

Centre on Environment for the Handicapped Bibliography Series "Designing for the Physically Handicapped, Bibliography No. 5" (90¢) and "Designing Schools & Colleges for Handicapped Students, Bibliography No. 6" (90¢) Centre on Environment for the Handicapped, 126 Albert Street, London NW1 7NE, England.

Council for Exceptional Children Topical Bibliography Series "Physical Facilities No. 634" (CEC Members \$3.00, Non-members \$4.00, add 10% for postage and handling) CEC Information Services, 1920 Association Drive, Reston, Va. 22091.

Council of Planning Librarians Exchange Bibliography "Planning Considerations in Designing Facilities for the Physically Handicapped" (\$1.50) and "Indoor and Outdoor Space for Mentally and Physically Handicapped Children" (\$1.50). Council of Planning Librarians, P.O. Box 229, Monticello, Ill. 61856.

Current Materials on Barrier-Free Design (free) Information Center, National Easter Seal Society for Crippled Children & Adults, 2023 West Ogden Avenue, Chicago, Ill. 60612.

Facilities for Mainstreaming the Handicapped and Facilities for Special Education (\$1.50 each) Council of Educational Facility Planners, 29 W. Woodruff Avenue, Columbus, Ohio 43210.

Resource Guide to Literature on Barrier-Free Environments with Selected Annotations (free) Architectural & Transportation Barriers Compliance Board, Washington, D.C. 20201.

IN-SERVICE TRAINING ON ARCHITECTURAL ACCESSIBILITY

Obviously, architectural access in new buildings and renovation projects is a principal responsibility of architects. In a mid-1975 General Accounting Office Report to the Congress by the U.S. Comptroller General, an inspection of 314 federally financed buildings designed and built after August, 1968, revealed significant non-compliance with the ANSI standard. In fact, no building was completely free of barriers.

In most cases, architectural barriers in new construction or renovation are the result of misunderstanding or lack of information about standards for accessibility. A recent survey of schools of architecture conducted by the Midwestern Information Center on Equality for the Physically Handicapped, CA 106, Southwest State University, Marshall, Minn. 56258 revealed, from 60 responses out of the 93 schools surveyed, only one school of architecture requires a class in barrier-free design before graduation.

There are, however, a number of schools of architecture with elective courses in barrier-free design. Practicing architects interested in refreshing their professional expertise in this area are encouraged to enroll. In addition, at least three colleges, the Lansing (Michigan) Community College, the University of Kansas, and Miami (Ohio) University offer special courses in accessibility for persons involved in designing, constructing, or inspecting facilities for the handicapped. Write: Engineering Technology Department, Lansing Community College, 419 N. Capitol Avenue, Lansing, Mich. 48914; Independent Study, Division of Continuing Education, The University of Kansas, Lawrence, Kan. 66045; The Continuing Education Office, Room

11, Roudebush Hall, Miami University, Oxford, Ohio 45056.

For architects, administrators, and educators, the National Center for a Barrier-Free Environment and the Association of Physical Plant Administrators of Universities and Colleges are planning a seminar series on developing accessible campuses. The workshops will include practical techniques for removing barriers and solutions to typical accessibility problems. For more information, write: the National Center for a Barrier Free Environment, 8401 Connecticut Avenue, N.W., Washington, D.C. 20015.

There is no known list of colleges offering courses in architectural accessibility. We recommend, however, that you contact your local college since most of these schools will establish courses on subjects for which there is a sufficient demand. The following is a partial list of architectural schools with courses in architectural design for the handicapped. Frequently, the department of continuing education of schools and universities will arrange courses for professionals if enough apply. Since we intend to update this material, please send information about new or existing courses to ARTS, Box 2040, Grand Central Station, New York, N.Y. 10017.

Schools offering courses on barrier-free design and architectural accessibility

Schools of architecture reporting courses in barrier free design:

North Carolina State University, School of Design, Department of Architecture, Raleigh, N.C. 27607.

University of Tennessee, New School of Architecture, Knoxville, Tenn. 37916.

University of Washington, Department of Architecture, Seattle, Wash. 98105.

Schools of architecture reporting adherence to accessibility requirements during design courses:

M.I.T., School of Architecture/Planning, Cambridge, Mass. 02139.

University of New Mexico, Department of Architecture, Albuquerque, N.M. 87106.

Notre Dame University, Department of Architecture, South Bend, Ind. 46556.

Oklahoma State University, School of Architecture, Stillwater, Okla. 74074.

Texas A&M University, College of Architecture & Environmental Design, College Station, Tex. 77843.

University of California, Department of Architecture, College of Environmental Design, Berkeley, Calif. 94720.

University of Oregon, Department of Architecture, Eugene, Ore. 97403.

University of Oklahoma, School of Architecture, Norman, Okla. 73069.

University of Virginia, School of Architecture, Charlottesville, Va. 22904.

Schools of architecture reporting accessibility taught occasionally:

Kansas State University, College of Architecture and Design, Manhattan, Kan. 66506.

Stanford University, Stanford Program in Architecture, Palo Alto, Calif. 94305.

Syracuse University, School of Architecture, Syracuse, N.Y. 13210.

University of Michigan, College of Architecture and Urban Planning, Ann Arbor, Mich. 48109.

Failing access to a course in barrier-free design, there are some media presentations for sale and for rent that are useful resources for architectural firms, departments of code enforcement, and schools. An excellent introduction to architectural design and awareness for accessibility, the following materials have been designed to reach architects, planners, students and building inspectors who must become aware of the changing requirements for equal access.

Media presentations on architectural accessibility

"A Matter of Independence" film about design accommodations for the handicapped in mobile homes (available Fall 1977) National Audio-visual Center (NAC), General Services Administration, Attention Order Section, Washington, D.C. 20409.

"Access America" a film presentation on architectural awareness and sensitivity training produced by the Architectural and Transportation Barriers Compliance Board (free) Chief, Distribution Section, National Audio-Visual Center, Washington, D.C. 20409.

"Architectural Barrier Removal for All" seven slide presentations with cassettes and scripts (1975), \$500 set, \$87.50 each; information on rentals and loans available from ABRA! Project, East Central University, Ada, Okla. 74820.

"Architectural Barriers: Problems, Solutions & Code Regulations" a slide and cassette presentation aimed at familiarizing architects and building inspectors with new laws and standards for accessible design. Two projectors. Programmer desirable but can be run manually. (\$60 deposit.) North Carolina Department of Insurance, Special Office for the Handicapped, P.O. Box 26387, Raleigh, N.C. 27611.

"Barrier-Free Washroom Design" available (free) for presentation by sales representative or 16mm film for large groups. Write: Robert Falconer, Bradley Corporation, P.O. Box 309, Menomonee Falls, Wis. 53051.

"Beating the Averages" an awareness film about wheelchair-bound person's encounters with conventionally designed environments (on loan free) Chief, Distribution Section, National Audio-Visual Center, General Services Administration, Washington, D.C. 20409.

"Synthesis" an awareness film about the independence of physically handicapped people. (\$50 per week

rental) Barrier-Free Environments, Inc., P.O. Box 3446, Fayetteville, N.C. 28305.

"The Surest Test" a film on architectural barriers removal on loan (free) from Washington Easter Seal Society, 521 Second Avenue, West, Seattle, Wash. 98119.

"The Way It Is" a slide tape presentation on barrier-free design for the elderly and disabled (\$31.50) Syracuse University, Printing Services, 125 College Place, Syracuse, N.Y. 13210.

"We Know Who We Are" (free on loan) film about arts, recreation and environment for blind people. Iowa Commission for the Blind, 524 Fourth Street, Des Moines, Iowa 50309.

Each year, the American Institute of Architects sponsors national awards programs for the works of licensed architects. Juries select designs submitted by architectural firms for an award honoring architectural excellence - the AIA Honor Award. After juries have made their decisions, a special jury named by the President's Committee on Employment of the Handicapped selects those Honor Award winners eligible for the Bartlett Award - an honor distinguishing projects which provide ready accessibility for the handicapped and the elderly. For information about these awards and a list of the Bartlett Award winners, write: Maria Murray, Director, Awards Programs, The American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C. 20006.

A QUESTION OF REASONABLE COMPROMISE

Armed with unambiguous laws against inaccessibility, handicapped citizens are challenging cultural institutions that do not serve them. Most current disputes involve simple accessibility, e.g. architectural barriers or missing or inappropriate facilities for visually, or hearing impaired people. On the West Coast, there are court suits involving compensatory and punitive damages against a theater circuit and a metropolitan music center. In the latter case, a quadriplegic patron is suing the music center for maintaining a public nuisance because she was injured when her husband tripped while carrying her down the stairs - the only access to the main seating section. She is also seeking damages from the architect for "professional malpractice" by designing an inaccessible facility, and also from the contractor for creating a public nuisance.

Most frequently, however, the controversy never makes it to the courtroom. Cultural institutions are simply too vulnerable to public opinion. Carnegie Hall, for example, once kept a quadriplegic lawyer, Curtis Brewer, waiting for 45 minutes while unions and management wrangled over the responsibility for getting him into the hall. Similarly, the inaccessible Orchestra Hall in St. Paul, Minnesota, once provoked a day-long picket line of 50 wheelchair-bound protestors. In both cases, the television coverage prompted public reaction that led to hasty and expensive architectural modifications for accessibility.

Recently, however, federal authorities have taken an active role in enforcing architectural accessibility. In April 1977 the U.S. Department of Health, Education, and Welfare issued regulations for Section 504 of



The new National Air & Space Museum in Washington, D.C., installed a TTY video telephone system for deaf visitors.



A 1975 Bartlett Award winner, the Kimbell Art Museum in Ft. Worth, Texas, displays exhibits within the comfortable viewing zone for both standing and seated visitors.

the Rehabilitation Act. A federal court issued an injunction against a small private college in South Carolina in late July ordering compliance with the new regulations.

Similarly, the Architectural and Transportation Barriers Compliance Board is now actively enforcing accessibility. In March 1977, the Board issued its first citation against an inaccessible building, the Washington Union Station. Court hearings are expected to resolve the issue in favor of accessibility. Usually, the Board attempts to resolve complaints about architectural accessibility via informal negotiations. Recently, cultural institutions were among the agencies negotiating with the Architectural and Transportation Barriers Compliance Board.

Obviously, cultural institutions can no longer ignore the accessibility issue. Since passions, hence misunderstandings, are often aroused, many common solutions to the problem are the result of hasty over-reaction rather than reasoned thought and negotiation. Among the many horror stories are tales of \$35,000 door replacements and \$100,000 elevators that travel only eight feet to the second floor. Accessibility, however, does not necessarily require such drastic measures.

Many administrators believe that the law requires total accessibility, i.e., all working tools and every square inch must be usable by the handicapped. According to representatives of HEW's Office of Civil Rights, however, the federal laws were written to insure reasonable access to all programs and activities. If, for example, museum education programs are available on an existing building's first floor and in equal numbers and quality on an upper floor, the upper classrooms do not necessarily need architectural access. (There is no excuse, however, for inaccessibility in newly constructed multi-level buildings.) By the same token, a reasonably nearby and always unlocked toilet for the

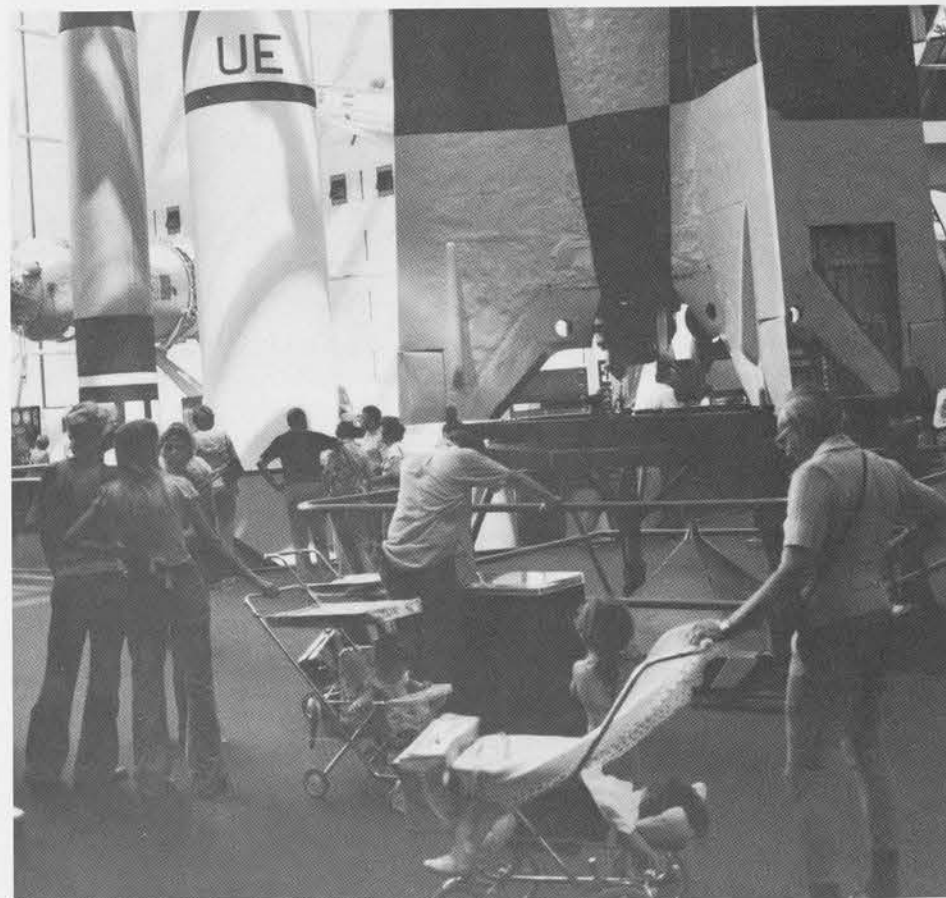


handicapped obviates the need for total accessibility to all toilets. (Nevertheless, the law calls for at least one accessible toilet for each sex on each floor in new construction.) Thus, handicapped people are seeking equal opportunity for programs and services - not unproductive and expensive access to empty spaces.

ARCHITECTURAL ACCESSIBILITY CONSULTANTS

Until a definitive standard for accessibility to the handicapped is issued, many architects and administrators will remain perplexed by the welter of conflicting codes and regulations. Overreaction is an inherent dilemma in design for the handicapped. Too often, professionals have reacted to accessibility by throwing money at the problem, e.g., an elevator at every entrance, the latest mechanical gadgets or costly facilities so special that only the handicapped benefit from the largesse. Unhappily, such overreaction has prevented a number of proposed arts projects from getting past the preliminary design stage - particularly those involving the preservation of buildings.

Happily, much of the facility overreaction can be prevented by thoughtful design and careful planning. Fortunately, there are a number of consultants who by their programs and designs have demonstrated familiarity with up-to-date thinking on architectural accessibility for handicapped people. The following is a partial list of consultants who can advise you about reasonable compromises when planning new facilities, renovations, or conversions. This is not a list of recommended consultants. Rather, everyone listed has agreed to serve as a consultant if the client provides expenses. Some require honorariums. If a consultant appears to meet your needs, we suggest you write to inquire about his or her time and expenses. Future editions of this report will carry additional references. We'll keep you posted when these are available.



The accessible National Air & Space Museum attracts visitors in wheelchairs as well as parents with strollers and baby carriages.

The following consultants are not listed in *Arts and the Handicapped: An Issue of Access*. A more complete list is available in the "Technical Assistance" report from the Information Service which lists consultants whose programs are described in *Arts and the Handicapped*. For a free copy of the "Technical Assistance" report, write: ARTS, Box 2040, Grand Central Station, New York, N.Y. 10017.

Architectural accessibility design consultants

Barbara Allen, Barrier-Free Design Consultant, Easter Seal Society, 521 Second Avenue, Seattle, Wash. 98119. Accessible design consultant with expertise in codes and standards.

Jack Catlin, Director, Access Chicago, Rehabilitation Institute of Chicago, 345 E. Superior Street, Chicago, Ill. 60611. Barrier-free design consultant, expertise in consumer advocacy and organizing consumer involvement.

William Cochran, William Cochran Associates, 1312 18th Street, N.W., Washington, D.C. 20036. Specializes in barrier-free design and accessibility surveys for business facilities.

Arnold Gangnes, 718 Seaboard Building, Seattle, Wash. 98101. Architect and member of President's Committee on Mental Retardation, Chairman of Architecture and Environmental Design for the International League of Societies for the Mentally Handicapped.

Lou Gelwicks, Gerontological Planning Associates, 2800 Neilson Way, Suite 1513, Santa Monica, Calif. 90405. Architect and planner specializes in space, service and program development for accessibility.

Mike A. Jones, State Office Building, Capital Development Board, Springfield, Ill. 62706. Research architect on architectural accessibility.

Pete Lassen, Architectural and Transportation Barriers Compliance

Board, 330 C Street, S.W., Room 1010, Washington D.C. 20201. Architect and Compliance Director at ATBCB.

Robert Lynch, Robert Lynch & Co., Inc., 440 Pleasant Street, Malden, Mass. 02148. Architect specializes in architectural accessibility.

Edward H. Noakes, Noakes Associates, Architects, 8401 Connecticut Avenue, Washington, D.C. 20015. Expertise in remodeling facilities for accessibility.

Leon Pastalan, Institute of Gerontology, University of Michigan, 520 East Liberty, Ann Arbor, Mich. 48109. Researcher at Institute of Gerontology and professor of architecture.

F. Cuthbert and Christine F. Salmon, 2115 West Fifth Avenue, Stillwater, Okla. 74074. Professors of architecture, specializing in architectural accessibility for the blind and physically disabled.

E.C. Schneider, Director, University of Vermont, Office of Architectural Barrier Control, Agricultural Engineering Building, Burlington, Vt. 05401. Professor of engineering and consultant on architectural accessibility and automobile design.

Bob Small, Professor at University of Washington, Department of Architecture, Seattle, Washington, D.C. 98195. Architect and landscape architect. Teaches course in barrier-free design.

Edward Steinfeld, Research Office, School of Architecture, Syracuse University, 118 Clarendon Street, Syracuse, N.Y. 13210. Research and educator in architectural accessibility. Mr. Steinfeld is director of project to produce comprehensive revisions to ANSI Standard.

John A. Templer, School of Architecture, Georgia Institute of Technology, Atlanta, Ga. 30332. Architect and planner.

Dick Wooten, 1067 Hymettus Avenue, Leucadia, Calif. 92024. Vocational rehabilitation counselor and former director of mobility barriers section for California Vocational Rehabilitation.

THE COST OF ACCESSIBILITY

Much nervousness about the so-called high cost of accessible design is based on examples of hasty renovations that are not typical of thoughtful overall accessibility design. The oft-told \$35,000 cost of replacing a 30-inch wide door with a 36-inch wide regulation portal actually represents much more than simple replacement, i.e., much related work such as grading sidewalks, lobby carpeting, plus minor renovations and interior decorating in the area around the new door.

Mainstream, Inc., 1200 15th Street, N.W., Washington, D.C. 20005 is a nonprofit organization created in mid-1976 to assist government grantees and contractors (any agency receiving more than \$2,500 in federal funds) to comply with federal laws and regulations for affirmative action and "reasonable accommodation" for handicapped constituents and staff. The organization insists that actual costs are sometimes much less than initial estimates. In one project, Kaiser Aluminum and Chemical Company estimated that it would cost \$160,000 to make its headquarters barrier-free. Mainstream, however, believes that the project can be accomplished for under \$8,000 because the amount of work needed is less than expected. Mainstream periodically distributes a free newsletter to business and consumer groups.

William Cochran Associates, 1312 18th Street, N.W., Washington, D.C. 20036 an architectural firm specializing in barrier-free design, provides accessibility surveys of business facilities for Mainstream, Inc. In a recent report on the cost of architectural accessibility in 34 corporate facilities, the firm concluded "The average cost of making all 34 facilities accessible was less than 1¢ per square foot. The average cost of making the 29 smaller facilities

(under 1 million square feet) was less than 5¢ per square foot. A comparative figure would be that it costs an average 13¢ per square foot per year to clean and polish the vinyl asbestos floors found in most offices."

Similarly, other major business corporations concur that the costs for accessibility are much lower than expected. The cost of "reasonable accommodation" to meet federal regulations is explained by Paul Scher, Rehabilitation Services Director, Sears, Roebuck & Company, Sears Tower, 707-1, BSC 9-30, Chicago, Ill. 60684.

"In the process of carrying out a survey of handicapped people at Sears, we asked our units to indicate when unusual accommodations had to be made. Here are examples of accommodations: Six cassette tape recorders for six blind maintenance agreement telephone salespeople, \$300. Lowering desk, widening door, installing grab bars in lavatories for two-dozen catalogue order-takers in wheelchairs, \$800. Lowering work tables and installing grab bars in lavatories for two-dozen service technicians in wheelchairs, \$300 to \$600 (estimates). Rental of IBM typewriter with shield for clerk with cerebral palsy, standard rental charge. Telephones and amplifiers for hard-of-hearing employees, \$18 per installation plus 65¢ a month for rental. Opticon for blind rehabilitation specialist, including training in its use, \$3,800.

"We are contemplating the possibility of installing \$12,000 worth of equipment in our computer department to allow six to eight blind programmers to function. It is our position that professional handicapped applicants, especially those trained by departments of vocational rehabilitation, should bring their own special equipment on the job.

"All new Sears units incorporate barrier-free features virtually zero cost for handicapped employees. In short, almost all accommodations for handicapped people require min-

imal expense, easily absorbed by a company of our size. It has been our experience that in most instances the employment of people with handicaps requires little accommodation and no unusual expense."

Most studies on the costs of architectural accessibility bear out these findings. A 1968 study of the Department of Urban Studies of the National League of Cities revealed that the extra cost for accessibility in new construction is approximately one-tenth to one-half of a percent of the cost of the building, and approximately one percent of the building if already constructed. Similarly, HEW's technical handbook, *Design of Barrier-Free Facilities*, available free from the Office of Architectural and Engineering Services, OFEPM/DHEW, Washington, D.C. 20201, states the following regarding costs.

"In most new construction, the additional costs of making a facility barrier-free is negligible and should not interfere with application of the standards. The remodeling of existing structures does involve additional costs which vary widely. However, the value to society of having the disabled population more fully independent and usefully employed outweighs the cost of making facilities accessible."

Recently, the U.S. General Accounting Office report to the Congress July 15, 1975 also agreed that the cost of accessibility is negligible when incorporated in the design phase and may even result in cost savings. The report concludes with the following paragraph:

"When compared to total project costs, the current cost of altering buildings to comply with the ANSI standard is relatively small. The percentages ranged from 2.4 percent to .06 percent of the project cost. However, the cost is even less when accessibility features are incorporated into the original construction program. In all instances, they amounted to less than 1 percent of total project cost."

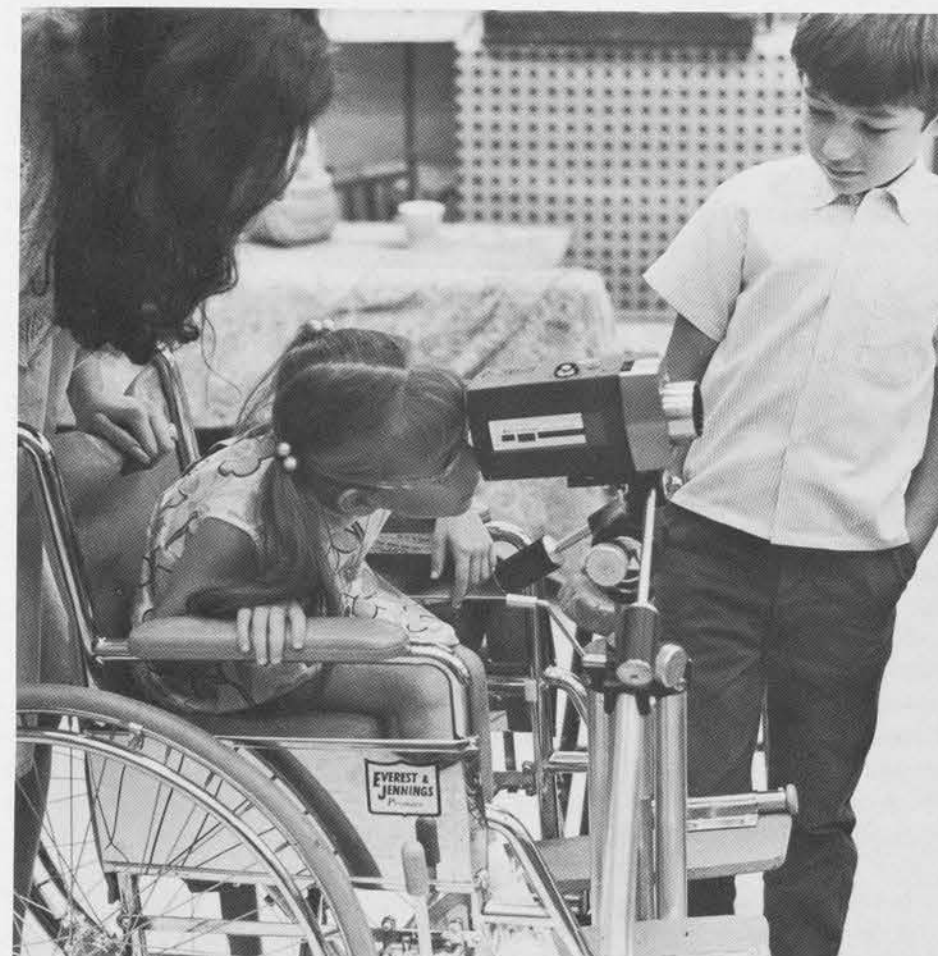
FINANCING ARCHITECTURAL ACCESSIBILITY

Apparently, the federal government concurs with the low cost estimates for the removal of architectural barriers. There are a number of federal financial assistance programs that will help fund architectural accessibility.

For the taxpayer: The Tax Reform Act of 1976 (P.L. 94-455) includes a provision that will allow business people to deduct from their taxable income any expenditures incurred for the purpose of making trade or business facilities accessible to and usable by handicapped and elderly individuals. The maximum deduction for any taxable year is \$25,000 per taxpayer. Write: Chuck Goldman, General Counselor, Architecture and Transportation Barriers Compliance Board, Washington, D.C. 20201.

For colleges and universities: Institutions of higher education and higher education building agencies are eligible for special grants or loans to make their academic facilities architecturally accessible under the Education Amendments of 1976 (P.L. 94-482). The Amendments authorized the use of existing funds, "... for the reconstruction or renovation of academic facilities if the primary purpose of such reconstruction or renovation is... to enable institutions to bring their academic facilities into conformity with the requirements of... the Architectural Barriers Act of 1968...."

The Amendments, however, did not specify an amount. The U.S. Office of Education is investigating the legal aspects of the authorization, and a new bill specifying an exact amount, or appropriating new funds, may be necessary before loans can be dispersed to colleges and universities. For further information about the progress of the grants and loans program, write: Thomas F. McAnal-



len, Chief, Facilities Branch, Division of Training and Facilities, U.S. Office of Education, 400 Maryland Avenue, S.W., Washington, D.C. 20202.

For public schools: Section 607 of the Education for All Handicapped Children Act (P.L. 94-142) authorizes the U.S. Office of Education to provide grants to pay all or part of the cost of altering existing school buildings and equipment for the removal of architectural barriers. The regulations for Section 607 will be issued in the Fall 1977. However, Congress has not yet appropriated funds for this program and it is not likely that funds will be available in fiscal 1978. For information about Section 607, write: Frank Withrow, Special Assistant to the Deputy Commissioner, Bureau of Education for the Handicapped, Donohoe Building, Room 4117, 400 Maryland Avenue, S.W., Washington, D.C. 20202.

rules, write: Louise North, HUD Program Information Office, Room 1104, Department of Housing & Urban Development, Washington, D.C. 20410.

For local governments, school districts and nonprofit organizations: The Public Works and Economic Development Act of 1965 authorizes funds administered by the U.S. Department of Commerce for activities such as resource surveys, feasibility studies, design plans, renovation and construction. The funds are designed to relieve unemployment in depressed areas by creating new jobs in construction and related fields. Local governments, school districts and nonprofit organizations are eligible applicants but organizations are advised to work through their local governments.

Representatives of the U.S. Department of Commerce report that projects aimed at the removal of architectural barriers are eligible for funding under the Public Works Act program. However, competition for these funds is keen. Write: U.S. Department of Commerce, 14th & Con-

For city and state governments:

Under the community development block grant program, local governments may use federal funds to remove architectural barriers in publicly owned buildings and facilities. Working with the Mayor's Office for the Handicapped, the city of Philadelphia, for example, obtained \$1 million through the Community Development Act during the last two years to cover the cost of removing architectural barriers in community facilities including many cultural centers.

New rules for the use of Community Development Act funds have been proposed. The proposed rules will allow local governments to use these funds to construct "centers for the handicapped" and to remove architectural barriers in privately owned buildings. For further information about the Community Development Act and the adoption of the new



Philadelphia's accessible Walnut Street Theatre.

stitution Avenue, N.W., Room LPW-Greathall, Washington, D.C. 20230.

There are a number of publications with information about financing architectural accessibility. The following is a partial list. We intend to update this list periodically. If you have suggestions for new additions, please notify ARTS, Box 2040, Grand Central Station, New York, N.Y. 10017.

Publications on financing architectural accessibility

Federal Assistance for Programs Serving the Handicapped (single copy free) Include a mailing label. Clearinghouse, Office for Handicapped Individuals, Department of HEW, Room 3529, Switzer Building, Washington, D.C. 20201.

Funding Guide for the Removal of Environmental Barriers (free) Architectural and Transportation Barriers Compliance Board, 330 C Street, S.W., Washington, D.C. 20201.

Funding Sources (free) a guide to raising funds for programs in the arts for handicapped people. ARTS, Box 2040, Grand Central Station, New York, N.Y. 10017.

Funding Sources for Cultural Facilities (free) Architecture Environmental Arts Program, National Endowment for the Arts, Washington, D.C. 20506.

ACCESS TO SCHOOLS OF ARCHITECTURE

A significant number of handicapped students are interested in careers in architecture and related fields. Many two-year colleges offer courses in engineering, architecture, and drafting, interior and industrial design. A few, such as Lansing Community Colleges, offer courses in the design of barrier-free environments.

A guidebook that includes both two-year and four-year colleges that are accessible to handicapped students, *Getting Through College with a Disability: A Summary of Services Available on 500 Campuses for Students with Handicapping Conditions*, is available (free) from the President's Committee on Employment of the Handicapped, Washington, D.C. 20210.

For access to four-year colleges and universities, a new publication *The College Guide for Students with Disabilities*, is available from Abt Publications, 55 Wheeler Street, Cambridge, Mass. 02138 at the following price schedules: purchase order from libraries, schools and institutions, \$18.50 plus \$1.50 shipping and handling, prepaid; handicapped students or their families \$12.00 prepaid; ten or more copies \$14.00 each plus shipping. In addition, the Fall 1975 "Accent on Living" magazine contains useful hints and caveats for students in a special issue called, "How to Choose the Right Colleges for You." Single copies 75¢, annual subscription \$3.00 from Accent on Living, Inc., P.O. Box 700, Bloomington, Ill. 61701. Also, a new booklet providing a tour of a dozen campuses through the eyes of handicapped students, *First Ponder, Then Dare* is available (free) from the President's Committee on Employment of the Handicapped, Washington, D.C. 20210.

For students interested in enroll-

ing in an accredited school of architecture, the following is a partial list of accessible architectural schools. (For architectural schools that offer courses in barrier-free design, see page 13). We intend to update this list periodically, so let us know of accessible architectural schools not included here. In addition, many colleges today distribute campus accessibility guides. If the architectural school nearest you is not listed here, we recommend that you write the college admissions office and request an access guide and/or inquire about accessibility.

Accessible schools of architecture

Auburn University, School of Architecture & Fine Arts, Auburn, Ala. 36830.

Harvard University, Graduate School of Design, Cambridge, Mass. 02138. University of Illinois, Department of Architecture, Urbana, Ill. 61801.

Massachusetts Institute of Technology, School of Architecture/Planning, Cambridge, Mass. 02139 (Accessible via specific routes).

Texas A & M University, College of Architecture & Environmental Design, College Station, Tex. 77843.

University of Michigan, College of Architecture and Urban Planning, Ann Arbor, Mich. 43104.

University of Minnesota, School of Architecture, Minneapolis, Minn. 55455.

Oklahoma State University, School of Architecture, Stillwater, Okla. 74074.

University of Oregon, Department of Architecture, Eugene, Ore. 97403.

University of Virginia, School of Architecture, Charlottesville, Va. 22904.

University of Washington, Department of Architecture, Seattle, Wash. 98105.

ACCESS TO CULTURAL FACILITIES

There is no doubt that a large number of cultural facilities are inaccessible or only marginally accessible to handicapped patrons. Unfortunately, there is no guide specifically listing accessible arts programs and facilities. There are, however, many access guides for particular cities or states that include special categories on the arts. For example, *Access Chicago* available \$1.00 from Access Chicago Rehabilitation Institute of Chicago, 345 E. Superior Street, Chicago, Ill. 60611 lists cinemas, museums, theaters and concert halls in Chicago.

At least three organizations publish lists of guidebooks. Chapters of the National Easter Seal Society assist in the development of access guides to many American cities. For a list of these guidebooks, write your local chapter of the Easter Seal Society. They can also supply guidebooks available through chapters in other states.

The President's Committee on Employment of the Handicapped (P.C.E.H.) periodically issues an updated list of guidebooks. The latest edition, September 1975, of *A List of Guidebooks for Handicapped Travelers* is available (free) from the President's Committee on Employment of the Handicapped, Washington, D.C. 20210. However, the Women's Committee of P.C.E.H. is preparing a new edition of *A List of Guidebooks for Handicapped Travelers* that will be available in early 1978. The Committee welcomes suggestions for new guidebooks to add to the list. For information about the new publication or to suggest new items, write: Mary Stewart, Women's Committee, President's Committee on Employment of the Handicapped, Room 636, Washington, D.C. 20210.

In addition, the Architectural and Transportation Barriers Compliance

Board is compiling a list of travel guides that is included in an appendix to *Resource Guide to Literature on Barrier-Free Environment with Selected Annotations*. The publication is available (free) from Architectural and Transportation Barriers Compliance Board, Switzer Building, Room 1004, Washington, D.C. 20201.

Since 1975, a large number of new accessibility guidebooks have been published for handicapped visitors. For the convenience of handicapped people seeking access to cultural facilities in cities, states and overseas, the following new guidebooks are not listed in P.C.E.H.'s 1975 edition of *List of Guidebooks for Handicapped Travelers* available (free) from the President's Committee on Employment of the Handicapped, Washington, D.C. 20210. We welcome suggestions for new additions to include in our periodic update of new materials from the National Arts and the Handicapped Information Service.

Recent accessibility guidebooks

Access to Boston '76 Boston 200, Mayor's Office of the Boston Bicentennial, Boston, Mass. 02108.

Access National Parks - A Guide for Handicapped Visitors (late Summer 1977) Office of Communications, National Park Service, Washington, D.C. 20240.

Access New York (free, 50¢ handling), Institute of Rehabilitation Medicine, 400 East 34th Street, New York, N.Y. 10016.

Access in Norway (free) Norwegian National Tourist Office 20 Pall Mall, London S.W.1, England.

Access Travel: A Guide to Accessibility of Airport Terminals (free) Architectural and Transportation Barriers Compliance Board (A&TBCB), Room 1004, Switzer Building, 330 C Streets, S.W., Washington, D.C. 20201.

Access Washington, A Guide to Metropolitan Washington for the Physi-

cally Disabled Information Center for Handicapped Individuals, Inc., 1619 M Street, N.W., Washington, D.C. 20036.

Accessible Hotels, Motels, Sight Seeing, and Restaurants in Toronto, Canada (free) Canadian Paraplegia Association, 520 Sutherland Drive, Toronto, Ontario, Canada M4G 3V9. *Air Travel for the Handicapped* Consumer Affairs, Department P, Trans World Airlines, 605 Third Avenue, New York, N.Y. 10016.

Airport Guide for the Handicapped and Elderly (For use at O'Hare International Airport, Chicago) (free) Department of Aviation, Room 1111, City Hall, Chicago, Ill. 60602.

Belgium, A National Guide to Public Buildings Accessible to Physically Handicapped People (\$1.50) Croix-Rouge de Belgique, Chausse de Vieugat, 98, 1050 Bruxelles, Belgium.

Bluebook Directory (Specify list of Catholic Churches in Brooklyn and Queens that are accessible to the physically handicapped and/or have confessionals for hearing impaired.) (free) Mrs. E. Whalen, The Tablet, 1 Hanson Place, Brooklyn, N.Y. 11243.

Blueprint for Action, Access '76 (free) Easter Seal Society for Crippled Children & Adults of Massachusetts, Inc., 14 Somerset Street, Boston, Mass. 02108.

Britain Information for the Disabled (free) British Tourist Authority, 680 Fifth Avenue, New York, N.Y. 10019.

The California State Park System Guide (free) Department of Parks and Recreation, P.O. Box 2390, Sacramento, Calif. 95811.

Care in the Air: Advice for Handicapped Passengers, (free) Airline Users Committee, Space House, 43-59 Kingsway, London WC2B 6TE, England.

The Deaf Person's Quick Guide to Washington (free) Community Librarian for the Deaf, Martin Luther King Memorial Library, 901 G Street, N.W., Washington, D.C. 20001.

Dialysis Worldwide for the Traveling Patient (free) Leo Smerling, Chair-

man, Travel National Association of Patients on Hemodialysis & Transportation, 505 Northern Blvd., Great Neck, N.Y. 11021.

Directory of Barrier-Free Buildings, Phoenix, Arizona (free) Easter Seal Society for Crippled Children and Adults of Arizona, Inc., 702-706 North First Street, Phoenix, Ariz. 85004.

Disabled Visitors Guide to Wales (free) Wales Tourist Board, P.O. Box 151, WDO, Cardiff CF5, 2Y2, United Kingdom.

Early America (free) Manager, Colonial Williamsburg Foundation, Drawer B, Williamsburg, Va. 23185.

Easy Wheelin' in Minnesota (free) Educational Services Department of the Minneapolis Star and Tribune, 425 Portland Avenue, So., Minneapolis, Minn. 55415 or from the author, R.R. Peters, One Timberglade Road, Bloomington, Minn. 55437.

Federal Republic of Germany. Vacation Guide for Handicapped People Federal Working Party on Aid to the Handicapped, Bundesarbeitsgemeinschaft "Hilfe für Behinderte," E.V., Kirchfeldstr. 149, 4000 Düsseldorf, Germany.

Getting Around in Palo Alto (free) (Includes Stanford University.) City of Palo Alto, Office of Community Relations, 250 Hamilton Avenue, Palo Alto, Calif. 94301.

Guide for Disabled to Amsterdam (free) AVO Nederland, Centrale Administratie, Box an Lommerplantsoen 2, Amsterdam, Netherlands.

Guide to Flint, Michigan, for the Handicapped (free) Easter Seal Society for Crippled Children & Adults of Genesee County, 1420 W. Third Avenue, Flint, Mich. 48504.

Guide de la France (available in English), Imprimerie du Midi, 18 BD Felix Mercader, 66004 Perpignan, France (32.00 francs plus postage).

Guide to France for the Physically Handicapped (\$8.75) Comité National Français de Liaison pour La Réadaptation des Handicapés (Dept. S), 38 Boulevard Raspail, 75007 Paris, France.

Guide to St. Gallen (4.50 Swiss francs) Schweizerische Arbeitsgemeinschaft für Invaliden Hilfe, Feldeggstrasse 7, 8032, Zurich, Switzerland.

Guide for Handicapped to the California State Park System (free) State of California, The Resource Agency, Department of Parks & Recreation, P.O. Box 2390, Sacramento, Calif. 96811.

Guide for the Handicapped Dallas/Fort Worth Airport (free) Jim Street, Public Information Officer, P.O. Drawer DFW, Dallas/Fort Worth Airport, Tex. 75261.

Guide to Open Doors in Loveland (free) Easter Seal Society for Crippled Children & Adults of Colorado, Inc., 609 W. Littleton Boulevard, Littleton, Colo. 80120.

Guide to Philadelphia for the Handicapped, Bicentennial Edition (free) Bonnie Gellman, Director of Services, Mayor's Office for the Handicapped, Room 427, City Hall Annex, Philadelphia, Pa. 19107.

Guide to Public Toilets in Scotland Accessible to People in Wheelchairs (free) Scottish Council of Disability, 18/19 Claremont Crescent, Edinburgh EG7 4QD, United Kingdom.

Guidebook "Access" to Eureka for the Handicapped (free) Easter Seal Society for Crippled Children & Adults of Humboldt County, 10 W. Seventh Street, Eureka, Calif. 95501.

Guidebook of Accessible Places in Dubuque (free) Project Access Dubuque, Box 122, Dubuque, Iowa 52001.

Guidebook for Halifax-Dartmouth and Metropolitan Area in the Province of Nova Scotia (free) Canadian Paraplegic Association, Atlantic Division 5599 Fenwick Street, Halifax, N.S., B3H 1R2 Canada.

Guidebook to Kansas City (free) ACCESS, 3011 Baltimore, Kansas City, Mo. 64108.

Highway Rest Areas for Handicapped Travelers (free) The President's Committee on Employment of the Handicapped, Washington, D.C. 20210.

Hotel Guide for Handicapped in Denmark (\$4.00 includes airmail postage), The Society and Home for the Disabled, 34 Esplanaden, DK-1263 Copenhagen K, Denmark.

Interpretation for Handicapped Persons: A Handbook for Outdoor Recreation Personnel (\$1.10, make checks payable to the University of Washington) Contains a list of accessible nature and park trails, including accommodations for blind, mentally retarded and deaf people. National Park Service, Pacific Northwest Region, Cooperative Park Studies Unit, College of Forest Resources, University of Washington, Seattle, Wash. 98195.

List of Guidebooks for Handicapped Travelers (free) The President's Committee on Employment of the Handicapped, Washington, D.C. 20210.

National Park Guide for Handicapped (85¢) Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

New York State Thruway Authority Facilities for the Handicapped (free) New York State Thruway Authority, 200 Southern Boulevard, Albany, N.Y. 12209.

Recreation is for Handicapped People (free) President's Committee on Employment of the Handicapped, Washington, D.C. 20210.

Statewide Directory of the State of Washington (free, Fall 1977) The EMBER Project is a federally funded project in the state of Washington. It is aimed at diminishing mobility barriers to handicapped people. EMBER Project, Division of Vocational Rehabilitation, D.S.H.S., M/S 311, Olympia, Wash. 98504.

Survey of Airport Accessibility (free) Architectural and Transportation Barriers Compliance Board, Washington, D.C. 20202 or the Airport Operators Council International, 1700 K Street, N.W., Washington, D.C. 20006.

Tidewater Access Guide (50¢ postage and handling) Includes Chesa-

peake, Norfolk, Portsmouth and Virginia Beach. Margaret M. Keister, Mobility on Wheels, 737 Monmouth Lane, Virginia Beach, Va. 23462.

Tips for the Physically Handicapped Accessibility Guide (to Lincoln Center for the Performing Arts) (free) Lincoln Center Public Information Department, 1865 Broadway, New York, N.Y. 10023.

Vacationlands New York State, Supplement for Handicapped and Senior Citizens In ten separate sections covering all of New York State. (free) The Easter Seal Society, 2 Park Avenue, Suite 1815, New York, N.Y. 10016.

Travel for Physically Disabled, Their Family & Friends (free) Rambling Tours, Inc., P.O. Box 1304, Hallandale, Fla. 33009.

Wheelchair Air Travel (\$2.50 post-paid) Clare Millar, Box 7, Blair, Cambridge, Ontario, Canada.

The Wheelchair Traveler (\$4.95. 65¢ 3rd Class or \$1.00 1st Class) Doublass R. Annand, Milford, Ball Hill Road, N.H. 03055.

Wheelchair Vacationing in South Dakota (free) South Dakota Division of Tourism, Joe Foss Building, Pierre, S.D. 57501 and the Handicapped Citizens of South Dakota, Box 8005, Rapid City, S.D. 57701; and the Governor's Advisory Committee on Employment of the Handicapped, State Office Building, Illinois Street, Pierre, S.D. 57501.

Who Looks After You at Gatwick (U.K.) Airport? (free) British Airports Authority, London, United Kingdom.

Access in Norway, Access in Paris, Access in Jersey, Access in the Loire are available for postage price (contributions appreciated) from Gordon R. Couch, 68B Castlebar Road, Ealing, London W5, England.

For copies of an international bibliography of guides for disabled persons, write to Rehabilitation International Information Service, co Stiftung Rehabilitation, 6900 Heidelberg 1, P.O. Box 101 409, Federal Republic of Germany.

CURRENT MATERIALS AVAILABLE FROM THE NATIONAL ARTS & THE HANDICAPPED INFORMATION SERVICE:

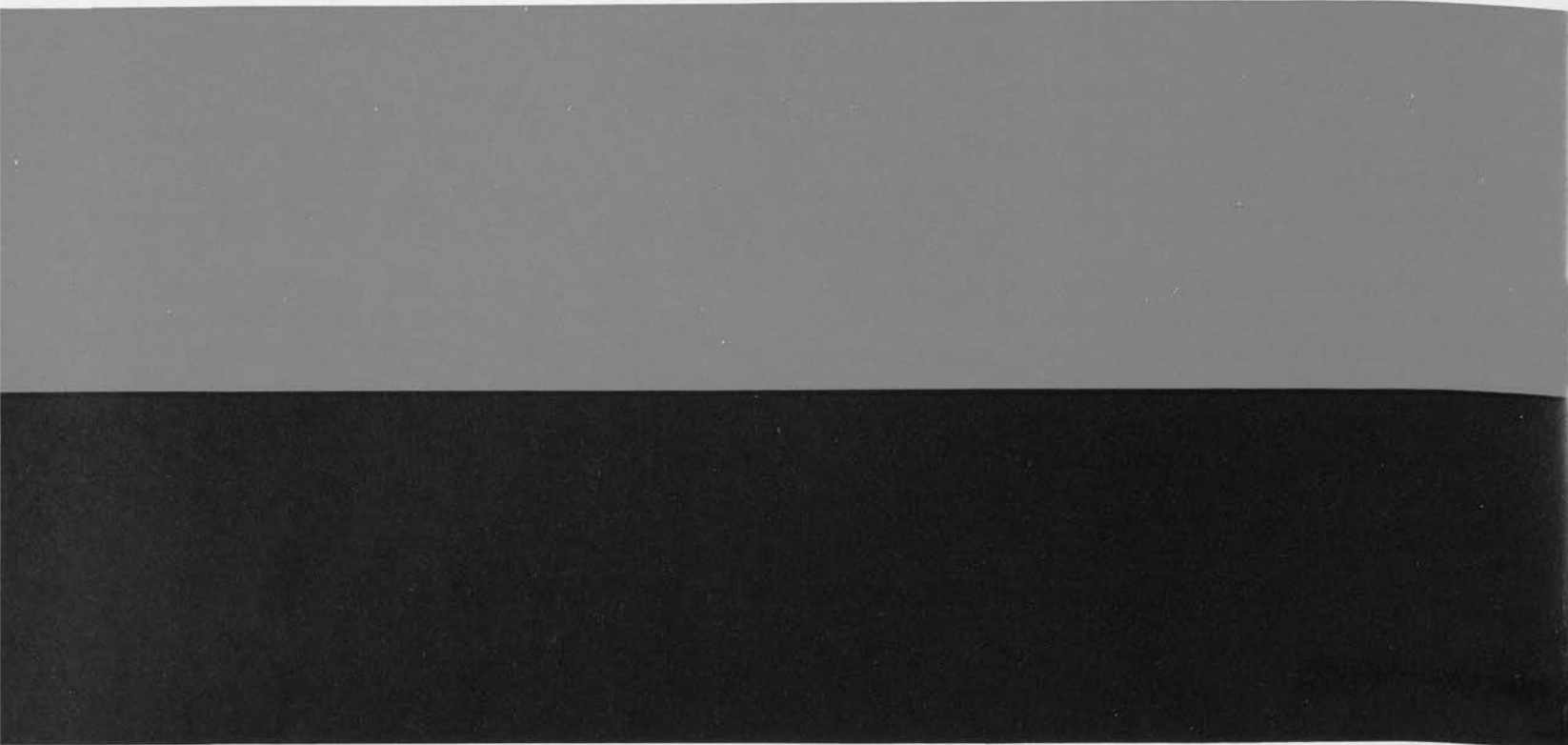
- ☐ Funding sources
- ☐ Technical Assistance, Information Centers & Consultants
- ☐ Conferences, Seminars, Workshops & Special Exhibitions
- ☐ Architectural Accessibility
- ☐ Schoolhouse: Art Education for Handicapped Students
- ☐ Arts for the Blind and Visually Impaired
- ☐ New Programs & Facilities
- ☐ Annotated Bibliography of Publications & Media (Fall, 1977)

For free copies of these materials, Write:

ARTS

Box 2040
Grand Central Station
New York, N.Y. 10017

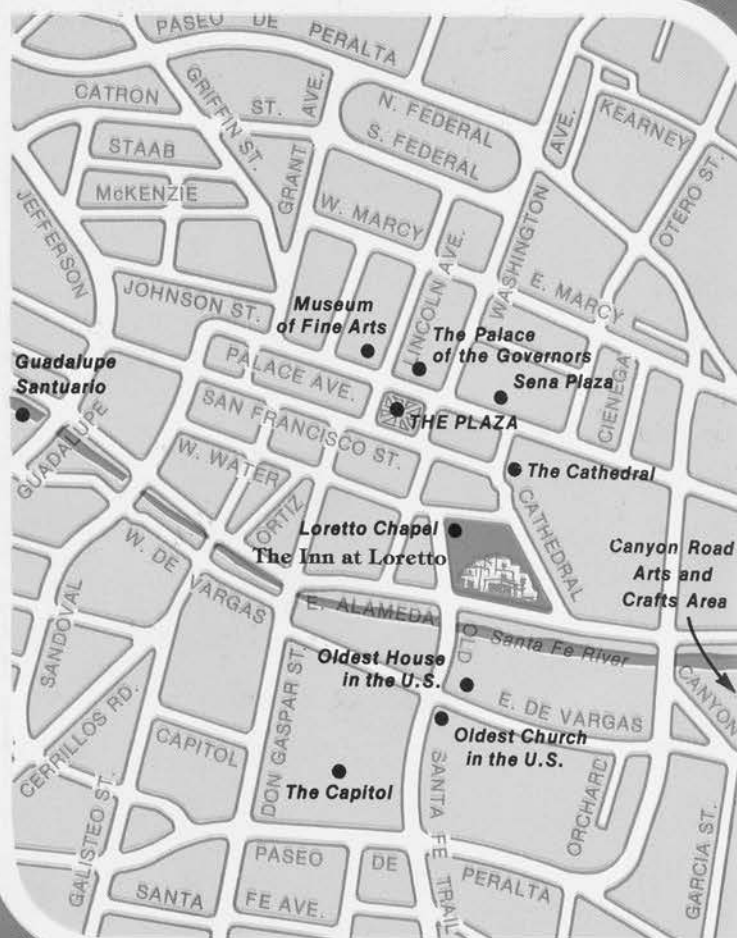
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The Inn at Loretto's Lounge is one of the most popular in Santa Fe and the ideal place for evening relaxation and fun. Featuring live music nightly, the Lounge is spacious, casual and maintains an atmosphere that is perfect for the end of any day of skiing, hiking, conventioneering or sightseeing.



Casual dining in an atmosphere of Santa Fe charm is a feature of the Inn at Loretto, along with a 24-hour coffee shop for the convenience of its guests.

A large outdoor swimming pool in a landscaped expanse provides plenty of room for sunning and relaxing during warmer months.

Special rooms are available for commercial displays and private meetings during conventions, and a large banquet room on the lower floor can be catered for any occasion.



A variety of unique shops provide the basic needs of guests and many others offer the works from top artists and craftsmen in the region.

The nearby Sangre de Cristo Mountains, among the most beautiful in the country, provide seasonal skiing, hiking and sightseeing.

Individual rooms in the Inn at Loretto feature southwestern decor, including fireplaces, and many provide balconies and the scenic view of the city and adjacent areas. Each room has color TV and 12 cablevision channels.





DR. WILLIAM L. JONES, MUSIC DIRECTOR

greater twin cities' youth symphonies

October 10, 1980

Dear Sen. Staples:

Attached is the Prospectus for the Minnesota School for the Arts.
If you would like any further information or have any questions
please don't hesitate to contact me (Ph. 870-7611).

-Dr. William L. Jones
Project Director, MSA

PROSPECTUS

MINNESOTA SCHOOL FOR THE ARTS

AUGUST 1980

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I. EDUCATIONAL PROGRAM

A. Rationale

After considerable study it has been determined that the needs of many artistically gifted young people are not being fully met in the existing educational system. At the present time no secondary school in Minnesota offers a complete arts program which allows for students to spend a significant part of their day in arts studies and integrates these studies with academic courses that reinforce the importance of the arts in world and American culture. Neither is there an existing program that is devoted to the stimulation of talented youngsters through exposure to a quality, multi-disciplinary arts environment which is essential to the nurturing and development of artistic talent. It has been shown that two of the most critical factors in successfully educating gifted students are opportunities for total immersion in areas of interest and reinforcement from peers who are equally interested and gifted in the arts. It is with these factors in mind that we propose the establishment of a high school for the arts in this state.

At present, a significant number of outstanding talented high school age students have found it necessary to leave the state to enroll in arts schools that will fully develop their talents. These students have either received scholarships or come from affluent families. Besides being discriminatory, this places a great practical and emotional burden on families who have a gifted child. The establishment of an arts school in Minnesota would help not only to develop talented youth in the state, but would keep the artistically gifted in Minnesota, and attract like students from throughout the region. Such a school would then directly and indirectly provide for increased economic growth in our state, as well as be most influential and serve as a resource for the development of more complete arts curricula in our local comprehensive secondary schools.

There are no multi-disciplinary arts schools for high school age students in the Upper Midwest, and school programs in any of the arts on a top-quality level are found in very few local high schools. It is also not uncommon in many areas for talented students to go so far as to cover up their talent to avoid being considered "different" by insensitive classmates.

As Minnesota begins to address the educational needs of gifted students, it behooves us to no longer neglect the very special education needed for our artistically talented youth. The state is spending millions of dollars on secondary vocational centers, but the arts have not been included. Now is the time to correct this oversight. Private agencies do offer some excellent educational experiences for talented young people, but these facilities are almost all localized in the Twin Cities, are often very expensive, and do not offer the complete arts/academic curriculum described above nor the intensive peer support climate an arts high school would provide.

The state of Minnesota has earned a national reputation for excellence in both education and for its support for the arts. Given this outstanding climate, it is appropriate that a school for the arts be established in this state. Such a school could avail itself of the world-quality arts agencies that are located here, and could make use of the fine professional arts resources that we support as an adjunct to the arts school faculty and program. We are now at the point where Minnesota could again point the way for the rest of the nation in the area of education for the gifted and in its encouragement of the arts. We must demonstrate that we can live up to this challenge.

B. Major Program Goals

- I. To provide a complete arts education program for talented youth which includes intensive studies in each art form so that students can develop career-related skills and knowledge.
- II. To provide a balanced academic program so that students graduating from this school can pursue higher education in a wide variety of fields.
- III. To provide for extensive experiences in the interrelationships of the arts and the relationship between the arts and other disciplines.
- IV. To provide individualized and supportive education in an artistic climate that will enhance the process of education for every student.
- V. To provide a model for regional arts schools and comprehensive secondary schools throughout the state.

C. ARTS CURRICULUMS

Major Program Goal I: To provide a complete arts education program for talented youth which includes intensive studies in each art form so that students can develop career-related skills and knowledge.

It is proposed that the following guidelines be used in the development of each of the arts: Dance, Music, Theatre/Drama, and Visual Art.

I. Dance

Students will develop:

- techniques in ballet, modern, jazz, musical comedy, tap, folk, square and social dance. The students will learn the terminology as well the physical skills.
- anatomical understanding of how the body works and learn good body usage.
- space, time and force concepts as well as vocal.
- ability to choreograph dances and help others to do so.
- creative response to sensory quality and image stimuli.
- historical knowledge of dance as an art form.
- knowledge of music, lighting and costuming.
- positive self concept, cooperation and respect for others.
- ability to teach and relate to people as well as perform.
- a critical awareness by attending professional dance performances.

Related course work will be offered in human development, psychology and physiology.

Electives will include independent study based on each student's choice and readiness to assume responsibility for extended or more concentrated learning. An internship program in the senior year will be offered with such organizations as Minnesota Dance Theatre, Nancy Hauser Dance Company, Minnesota Jazz Dance Company, etc.

II. Music, 9-12

- Aural and reading skills would be developed in a concentrated course offered at each grade level for one class period a day. A variety of methods and approaches would be utilized - Kodály, Apple II, other computer devices. Training would include aural and reading skills in non-Western music and electronic music. An electronic music lab would be essential to such a program.
- Training in their own instrument or voice skills would build on aural and reading skills. A combination of private and group lessons over a four-year period would contribute to aural and listening skills. A primary consideration to an in-depth study of an instrument would be practice time built into the school day.
- Keyboard skills would be required for the non-keyboard player either in a private lesson or a class piano setting. Additional crossovers, e.g. instrumentalist to the study of voice and visa versa would be considered beneficial.
- Ensembles would include small groups at the freshman and sophomore year and chamber ensembles at the junior and senior year. Each group would receive professional coaching throughout the year.
- Theory - Literature - History would run parallel to one another on a timeline that proceeds from pre-history to the future or visa versa. An historical approach would be used to teach and to integrate each area. Both ethnic and non-Western theory would be offered. The Theory-Literature - History combination would be offered for three years starting at the sophomore level.
- Electives would include independent study based on the student's choice and readiness to assume responsibility for extended or more concentrated learning. An internship at the senior year with such organizations as MacPhail, the Minnesota Orchestra, the Greater Twin Cities' Youth Symphonies, or the public schools would provide the student an opportunity to obtain a better perspective of the vastness of the music world, the rigorous requirements of a career in music, and the joy that accompanies years of preparation.
- Assessment and evaluation would include recitals, juries, conferences with core teachers, student and parents, plus guidance and counseling in further education or career choice upon graduation.

III. Theatre/Drama

AIMS:

- To provide an opportunity for the development of the actor and the technician in their respective crafts.
- To acquaint the student with a broad range of dramatic literature.
- To instill an appreciation of each artist's contribution to the total production.
- To understand and practice the self discipline necessary to achieve artistic integrity.
- To tune the body and the mind to be receptive instruments capable of responding to the author and the artistic director's interpretation.
- To understand the motivation that makes people respond the way they do.
- To gain some understanding into the psychology of human behavior.
- To show in theatrical terms the difference between analyzing a role and creating a character.
- To instill an appreciation of the body as an instrument which must be continually kept finely tuned.
- To train and nurture the designers and technicians necessary for theatrical production.

Theatre is one of the most ancient of all art forms. It is a moving force in our society, and thus requires a high degree of professional training on the part of those involved to raise the level of its practice as a creative and communicative art.

The students interested in theatre arts must have a liberal education to help develop them as total persons. It is, therefore, recommended that in addition to their training in theatre, students have at least some familiarity with the other creative arts as well as the basic humanities. Their training must combine an intellectual with an artistic approach. It should acquaint the students with the broad range of dramatic material from the classic to the contemporary.

Students should be involved in the total theatre experience. An appropriate balance must be maintained between theory and practice. Classroom theory will be tested through preparation of scenes from plays, children's plays, one acts, and full length plays in the theatre laboratory. Staff members will determine if the laboratory work is of such calibre that it would qualify for public performance.

IV. Visual Art (9 - 12)

- Design courses would provide a foundation in the elements and principles of design. Extensive experimentation and problem solving in both two-dimensional and three-dimensional assignments will be required. A wide variety of materials will be used.
- Studio courses in Drawing, Painting, Printmaking, Photography and Commercial Art would be offered. Emphasis will be place on developing skills proficiency as well as on individual expression in all areas. Opportunity for prolonged in-depth study in one or two art areas would be encouraged.
- Three-dimensional studio courses would include Ceramics, Fiber art, Metal smithing and Sculpture. Technical skills, historical knowledge and personal expression would all be stressed.
- Art History would be an integral part of all studio courses and would also be taught in separate courses. Survey of Art History would be required. Additional Art History courses would be offered in accordance with staff expertise, student interest, and current world affairs. African Art History and Art of China would be two possibilities. A course in Museology can be offered, using the resources of local museums.
- Critical evaluation will be an important component of every art course. Skills would be developed in making critical judgments about the student's own art expressions, about works of art, and about visual objects in the world around us.
- Independent study would be possible in many formats.
 - Advanced independent study in any of the studio arts areas would be possible either on or off campus.
 - Internships would be available at area art agencies and institutions, such as Minneapolis College of Art and Design, Walker Art Center, or an advertising agency. .
- Assessment and Evaluation would include student and faculty critiques, student participation in art exhibitions, Senior Portfolio, and conferences with teachers, student and parents.

Academic Curriculum

Major Program Goal II: To provide a balanced academic program so that students graduating from this school can pursue higher education in a wide variety of fields.

To provide a balanced academic program the following guidelines will be used:

- The academic program will meet all the State Department of Education requirements.
- The academic program will provide adequate preparation in language arts, mathematics, science, social sciences, and foreign languages, so that students graduating from this institution will be able to qualify for acceptance at any liberal arts college or university of their choice.
- Scheduling practices will be flexible so that all needs can be met. These needs include adequate academic preparation, interdisciplinary experiences, enrichment activities, intensive study in one art form and exploration in all art forms.
- The academic program will provide an adequate preparation for those students who wish to enter a career immediately following graduation.

E. Interdisciplinary Experiences

Major Program Goal III: To provide for extensive experiences in the interrelationships of the arts and the relationship between the arts and other disciplines.

To achieve an intensive experience in the interrelationships of the arts the following policies will be implemented:

- During the first year of each student's residency, preferably at the 9th grade level, practical experiences in each art form will be required.
- An interdisciplinary humanities program would be required for graduation. The aesthetic, historical and philosophical elements of the arts and other disciplines will be the focus of these courses.
- Preference will be given in hiring instructors for academic disciplines to those individuals who have demonstrated competence in the arts.
- The study of foreign language will be emphasized both to enhance the career opportunities for the graduates and to reinforce the understanding of the arts as international disciplines.

Enrichment Activities

Major Program Goal IV: To provide individualized and supportive education in an artistic climate that will enhance the process of education for every student.

To provide an individualized and supportive education in an artistic climate the following enrichment activities will be considered:

- Special programs at Twin Cities area art institutions will be coordinated so that each student will have the opportunity to explore a wide variety of artistic experiences. The school will have active field trip and visiting artists programs.
- Students will be encouraged to participate in the activities and programs sponsored by the arts organizations in the metropolitan area.
- Local, national and international artists will be employed to enrich the offerings and provide a stimulating atmosphere.
- Upper class students will be encouraged to serve as assistants and interns at the arts institutions, private and public schools.
- Preference will be given in hiring counselors and other supportive staff to those individuals who have demonstrated competence in the arts and/or gifted education.

G. Model Program

Major Goal V: To provide a model for regional arts schools and comprehensive secondary schools throughout the state.

It is proposed that this school can serve as a model by:

- establishing a quality educational program which combines high academic and artistic standards and utilizes the resources of the entire area;
- developing and teaching sequential, complete programs in each art form;
- providing workshops, demonstrations and opportunities for teacher exchanges for faculty and students from other schools.

MINNESOTA SCHOOL FOR THE ARTS
Start-Up and Initial Operations Budget, 1980-1983

	<u>1980-81</u>	<u>1981-82</u>	<u>1982-83</u>
EXPENSES			
<u>Start-Up and Planning</u>			
Development Consultant	\$25,000	25,000	
Clerk Typist (part-time)	5,000		
Office Space, Supplies	18,000	18,000	
Fundraising Materials and Public Relations	15,000	15,000	
<u>First Year Operation</u>			
Principal		\$ 40,000	
Secretary		10,000	
Admissions Director		32,500	
Clerk Typist (part-time)		7,500	
Department Coordinators (5)		125,000	
<u>Second Year Operation</u>			
Core Staff (hired in 1981-82)			\$ 215,000
Academic Teachers (12 @ \$22,500)			270,000
Arts Teachers (20 @ \$22,500)			450,000
Counselor			32,500
Librarian			22,500
Custodians, Aides			50,000
Educational Program Expenses			150,000
Transportation			150,000
Utilities, Building Maintenance			100,000
Building Rental			150,000
Total	<u>\$63,000</u>	<u>\$273,000</u>	<u>\$1,590,000</u>
INCOME			
Private Foundations	\$40,000	\$75,000	\$100,000
Corporations and Individual Contributions	23,000	54,000	150,000
Minnesota Legislature Appropriation		86,000	1,340,000
Total	<u>\$63,000</u>	<u>\$215,000</u>	<u>1,590,000</u>

III. SITE RECOMMENDATIONS

A. Primary Site

It is recommended that primary consideration be given to establishing the school in the Twin City metropolitan area. The following factors were considered in developing this recommendation:

- 50% of the state population is located in this area.
- The greatest concentration of practicing artists is found in the Twin Cities. These artists would provide the specialized faculty needed.
- The largest concentration of arts organizations is in the Minneapolis and St. Paul area. These resources are essential for providing the cultural climate.
- The best possibility for renting or purchasing an existing school building is in the Twin City area.
- The greatest concentration of essential public transportation is located in the Twin City area.
- The housing of students from other areas of the state or regions is a major concern. It is proposed that during the initial phase these students be housed in private homes rather than dormitories. The Twin City area would be the best situation for the combination of private housing and public transportation.

B. Secondary Sites

Additional centers could be developed in the ECSU regions after the school is established at the primary site.

These centers could provide a variety of services for the artistically talented students such as:

1. Concentrated summer programs.
2. Supplemental or enrichment arts courses during the school year.
3. Special workshops for teachers and students.

APPENDIX A

The following committees were formed to plan for the Minnesota School for the Arts:

Planning Committee

Mary Honetschlager - Art Education Specialist - Minnesota Department of Education
Lila Jacob - Former Education Director - Children's Theatre
William Jones - Director - Greater Twin Cities Youth Symphony
Linda Nyvall - Bush Foundation - Formerly the Education Director, Walker Art Center
David Price - Music Educator - Former Music Specialist - State Department of Education
Eugene Young - Principal - Chippewa Middle School - Mounds View

Program Committee

Eugene Young, co-chair
5000 Hodgson Road
Shoreview 55112

William Jones, co-chair
430 Oak Grove, Suite B-5
Minneapolis 55403
870-7611

Carol Ann Sirrine
4001 Queen Avenue, S
Minneapolis 55410
922-1943 (h)
933-9210 x350 (o)

Eileen Hock
2240 Northshore Drive
Orono 55323
473-7361

Roger McGaughey
292 Palomino Drive
Apple Valley 55124
452-1551 (h)
423-4441 ask for Apple
Valley High School (o)

Robert Berglund
1583 South Bavarian Pass
Minneapolis 55432
571-6344
638-6386 (o)

Lloyd Ultan
5249 Lochloy Drive
Edina 55436
926-3244 (h)
373-5400 (o)

Betty Jo Zander
205 S.E. Bedford
Minneapolis 55414
379-7396

Jerry Hausman
1772 Dupont Avenue, S
Minneapolis 55403
Mpls. College of Art
and Design
870-3300 (o)

Diane Levy
MIA: 2400 3rd Avenue, S
Minneapolis 55404
870-3205

Don Johansen
State Department Resource
Person
550 Cedar Street
St. Paul 55101

Laurie Stroope
Minn. Orch.: 1111 Nicollet
Mall
Minneapolis 55403
371-5640

Joanna Cortright
MacPhail Center
1128 LaSalle
Minneapolis 55403
373-1925

Henry Charles Smith
Minn. Orch.: 1111 Nicollet
Mall
Minneapolis 55403

Frank Bourman
Henn. Ctr., Minn. Dance
T. & S.
528 Hennepin Avenue
Minneapolis 55403

Susan Jones
MacPhail Center
1128 LaSalle
Minneapolis 55403
373-1925

Scott Helmes
862 Tuscarora
St. Paul 55102
690-2431

Marcia Chapman
Minnesota Dance Theatre
339-9150

Bev Semon
Minnesota Dance Theatre
339-9150

Neal Luebke
4724 Lakeland Avenue, N
Minneapolis 55429
533-4994

Frank Plut
1924 Cedar Lake Boulevard
Minneapolis 55416
922-5798

Funding Committee

Lee J. Gutteter
Central Minn. Arts Council
St. Cloud State University
St. Cloud 56301

John Humleker
MN State Arts Board
2500 Park Avenue
Minneapolis 55404
371-7149

Linda Nyvall, co-chair
Bush Foundation
East 900
1st Natl. Bank Building
St. Paul 55101

Cynthia Gehrig
Jerome Foundation
1052 First National Bank Bldg.
St. Paul 55101

Mary Honetschlager, co-chair
State Department of Education
639 Capitol Square Building
550 Cedar Street
St. Paul 55101

Gene Kairies
Council on Quality Education
State Department of Education
550 Cedar Street
St. Paul 55101

Don Johansen
State Department Resource Person
550 Cedar Street
St. Paul 55101

Site Committee

David Price, co-chair
1677 Glen View Ct.
St. Paul 55112
633-2067

Lila Jacob, co-chair
4439 Fremont Avenue, S
Minneapolis 55409
825-7941

Woody Hoiseth
8040 Yates Avenue, N
Brooklyn Park 55443
561-7855

Beverly Semon
6107 Camden Avenue
Minneapolis 55430
560-6763
or Hennepin Ctr. for the Arts
528 Hennepin
Minneapolis 55403
MDT&S/339-9150

Al Fischer
6816 Limerick Lane
Edina 55435
941-4424

Participants in 1979 Feasibility Conferences

Carol Bly, poet, Madison, MN
Willard Budnick, Wayzata Public Schools
Carol Calloway, Metropolitan State University
Joanna Cortright, MacPhail Center for the Arts
Evelyn Fairbanks, Metropolitan Cultural Arts Center
Eleanor Fenton, MacPhail Center for the Arts
Cynthia Gehrig, Jerome Foundation
Jan Gilbertson, Minnesota Music Educators Association
Janet Hall, Chimera-Edyth Bush Theatre
Mark Hansen, Arts Educators of Minnesota
Nancy Hauser, Guild of Performing Arts
Arnold Henjum, University of Minnesota - Morris
Lorraine Hertz, Gifted Education, State Department of Education
Mary Jane Higley, Minnesota Association of Elementary School Principals
Arthur Himmelman, St. Paul Foundation
Eileen Hock, Minnetonka Center for Arts and Education
Linda Hoeschler, Dayton-Hudson Foundation
Mary Honetschlager, Art Education, State Department of Education
Lila Jacob, Children's Theatre School
William Jones, Greater Twin Cities' Youth Symphonies
Joyce Juntune, National Association for Gifted Children
Eugene Kairies, Council on Quality Education, State Department of Education
Marshall Kaner, Minneapolis Public Schools
Jeanne Keller, Guthrie Theatre
Donna Kramer, MAHPER - Dance
Joyce Kraulik, St. Paul Public Schools
Joyce Lake, White Bear Lake
Roger LeClercq, St. Louis Park Public Schools
Jon Lillemoe, North Branch High School
Margaret Morris, Minneapolis Tribune
Roger McGaughey, Apple Valley High School
Christine Nelson, Greater Twin Cities' Youth Symphonies
Neal Nickerson, University of Minnesota
Linda Nyvall, Bush Foundation
Alvina O'Brien, Minnesota State Arts Board
Andrew Ostazeski, Minneapolis Public Schools
David Price, University of Minnesota, Duluth
David Samuelson, Children's Theatre School
Beverly Semon, Minnesota Dance Theatre and School
Gloria Sewell, Minnesota Public Radio
David Shough, Guthrie Theatre
Henry Charles Smith, Minnesota Orchestra
Laurie Stroepe, Minnesota Orchestral Association
Mark Swanson, MacPhail Center for the Arts
Susan Vaughan, Music Education, State Department of Education
Eugene Young, Mounds View Public Schools
Betty Jo Zander, St. Thomas College
Jerome Hausman, Minneapolis College of Art and Design
Mary O'Neill, Chimera-Edyth Bush Theatre
William Phillips, Curriculum Coordinator, Minneapolis Schools

APPENDIX B: SUPPORTIVE DATA

Student Enrollment at Other Arts Schools

Interlochen Academy for the Arts in Michigan - Private School

Total enrollment since established in 1962 - 3,367

Enrollment from states in the Upper Midwest - 210

Minnesota	-	67
Wisconsin	-	73
Iowa	-	48
Nebraska	-	13
South Dakota	-	5
North Dakota	-	4

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North Carolina School for the Arts - Public School, Winston-Salem, North Carolina

Total enrollment for 1979-80 - 230 (51% must be residents of N. Carolina)

Enrollment from states in the Upper Midwest - 33

Minnesota	-	10	(9% of out of state student enrollment)
Wisconsin	-	10	
Nebraska	-	4	
Iowa	-	6	
North and South Dakota	-	3	

Minneapolis Tribune



Established 1837

Charles W. Bailey Editor
Wallace Allen Associate Editor
Frank Wright Managing Editor
Leonard Inskip Editorial Editor

Donald R. Dwight Publisher

14A.

Sunday, June 8, 1980

Those double dividends from the arts

North Carolina is discovering something the Twin Cities have known for some time: that encouraging the arts pays — doubly. But North Carolina's experience, described by columnist Neil Peirce on the opposite page, also illustrates a point worth recalling in this arts-rich community: Arts institutions are important, but people make art — and developing individual artists is a direct and productive way to develop an area's artistic resources.

North Carolina's commitment to the arts pays double dividends, Peirce writes. Along with "capturing the arts' enlivening spirit," he says, the state has gained in "hard economic development." The state's flourishing arts have provided job opportunities for its talented young people and attracted investment and high-level executives. The presence of the state performing-arts school and its attendant institutions in Winston-Salem is helping to restore life to the city's long-dormant downtown.

Such economic payoffs are familiar to Twin Cities residents. They know that the arts help make this

an attractive area in which to live, work and invest. They know, from a recent study, that 10 selected arts institutions contribute, over-all, at least \$85 million to the local economy. And they can see how a new theater or concert hall spurs development around itself. That economic impact, as well as the arts' rich aesthetic and cultural benefits, motivates the generous support by individuals and businesses for the arts here.

Most of that support goes to this area's great institutions — the Minnesota Orchestra, the Minneapolis Institute of Arts, the Walker Art Center, the Guthrie Theater and the rest. Properly so: The presence of such institutions not only enriches the community, but also helps attract artists and contributes to their development. But even an area rich in arts institutions should not forget that those institutions need artists. North Carolina, a state less rich, is showing the value of direct attention to the production of the artists who, in the final analysis, are any area's basic artistic resource.

Art strategy pays double dividends

By Neal R. Peirce

Winston-Salem, N.C.

How do you provide your state's young people with glittering job opportunities around the world? Open doors to your state economic development agents in Europe? Bring culture to rural high schools and communities? And revitalize a small city's bedraggled downtown?

One answer: the North Carolina School of the Arts, an oasis of high-quality performing arts in an unpretentious state once known as "a vale of humility between two mountains of conceit" — its haughty neighbors, Virginia and South Carolina.

Each of the 600 students here at the North Carolina School has qualified by professional audition for training that runs from seventh grade through college. To stay in the school, he or she must show continued development toward a professional career as an actor or ballet dancer, opera singer, theater technician, symphony- or jazz-orchestra musician. No other state has an institution quite like it.

North Carolina's School of the Arts is a legacy of the administration of one of America's most progressive governors — Terry Sanford. Rural legislators called it a "toe-dancing school," but Sanford in 1963 was able to ram it through by horse-trading road projects and juicy appointments. It has been 15 years since Sanford (now president of Duke University) left the governorship. But the Legislature, increasingly convinced of the art school's worth, now pays \$4 million of its annual \$5-million budget.

The payoffs for North Carolina begin with the jobs that the talented young graduates — about half are residents of the state — are able to land with performing-arts institutions. They dance with the American Ballet Theater and other leading companies in America and Europe. They sing for practically every famous opera company from the Metropolitan on down. They play in all the major orchestras in the country. They act on Broadway, in films and in major repertory theaters. The school's technical graduates — stage managers, costume designers, set and lighting experts — are so in demand that the school claims that none is unemployed. Over-all, in one of the world's most uncertain employment areas, three-quarters of the school's graduates are working in their fields.

One reason the Legislature continues to cough up money for the school is its "Cladarella" stories. Mei Tomlinson, a Raleigh high-school drum major described as having "a plastic body and hyperextended muscular character," was spotted by a faculty member in a parade. Graduated from the school, he is now a soloist with the Dance Theater of Harlem, the nation's premier classical black dance company. Brian Pitts, son of a High Point, N.C., plumber, became a soloist with the New York City Ballet.

The school's popularity with North Carolinians is undergirded by extensive state tours bringing dance, drama and music to rural areas and high schools. Training for high-school teachers is often included. "We're infiltrating the whole structure of the state, education and public television," says Sam Stone, the school's director of development.

North Carolina is also finding the state's cultural reputation — from annual European tours of the school's orchestra, for instance — helps draw foreign investment and attract high-level executives to the state.

In Winston-Salem itself, the school of the arts is playing a 'crucial role in the development of a "culture block" that local leaders believe will bring people and private investment to the long-blighted downtown. The school is renovating the Carolina Theater, an abandoned 1920s movie palace, into a performing-arts center for productions by students of the school and visiting companies. A few hundred feet away, a former Cadillac showroom will become an arts and crafts school with classrooms visible from street level. An adjacent lot will be landscaped into a park and concert plaza.

The idea: to generate a critical mass of downtown activity by attracting suburbanites, tourists, conventioners and the city's own people to a place of vital activity. Local civic and arts leader R. Philip Hanes Jr. recalls the failure of 25 years' prior redevelopment efforts. The city hired development consultants, demolished old buildings, buried utility lines, refaced stores, encouraged a bank to build a 32-story office tower and constructed a pedestrian mall. But nothing worked. Today the pedestrian mall is so inactive that even a pawnshop on its key corner has closed down.

"So," says Hanes, "we set out to show that the arts, instead of being peripheral to life, are the only possible way you can save the city's center." Hanes claims that that strategy, centered on the culture block and the School of the Arts sponsorship of the theater project, has already stimulated immense activity. Arista Mills' old textile mill is being turned into a restaurant and boutique complex modeled on San Francisco's Ghirardelli Square. Private investment in downtown will total \$100 million to \$200 million by 1985, Hanes predicts.

George Karras of the U.S. Commerce Department, which has granted \$3.1 million for the Carolina Theater remodeling, supports the arts strategy. "You cannot have the infrastructure investments in downtowns — in fire and police departments or water and sewers — if the city opens up at 8 a.m. and closes at 5," Karras says.

Can the arts be as central to city revival in other cities as they now appear in Winston-Salem? Possibly not. Few other cities have as long an arts tradition as Winston-Salem, which boasts the country's first city arts council (1949) and the highest per-capita donation to the arts in the nation. But arts investments — in new center-city museums, restored theaters and cultural centers — are helping downtown revivals across the country.

North Carolina's commitment to the arts suggests that the dividends apparently aren't just in capturing the arts' enlivening spirit; they extend to hard economic development as well.

Neal R. Peirce is a columnist who writes on state and local government.

National Conference of State Legislatures
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PARTICIPANTS LIST

ALABAMA

Ms. Mary Brabston
Office of Lt. Gov.
1550 First National Southern
Natural Building
Birmingham, Alabama 35203

Lt. Gov. George McMillan
1550 First National Southern
Natural Building
Birmingham, Alabama 35203

Senator T.D. Little
410 S. Dean Road/P. O. Box 342
Auburn, Alabama 36830

ALASKA

Representative Sally Smith
320 Church Street
Fairbanks, Alaska 99701

ARKANSAS

Representative J.K. Mahony
406 Armstrong Building
El Dorado, Arkansas 71730

CALIFORNIA

Mr. Larry Briskin
Office of Senator Alan Sieroty
State Capitol
Sacramento, California 95814

Senator Alan Sieroty
CHAIRMAN, Arts Task Force
11340 W. Olympic Boulevard
Los Angeles, California 90064

COLORADO

Representative Ronald H. Strahle
4815 Hogan Drive
Fort Collins, Colorado 80525

DELAWARE

Representative Robert T. Connor
18 Crippen Drive
New Castle, Delaware 19720

DISTRICT OF COLUMBIA

Mr. James Backas
3268 P Street, N.W.
Washington, D.C. 20005

Mr. Roy Helms
Executive Director
National Assembly of State Arts Agencies
1010 Vermont Avenue, N.W.
Suite 516
Washington, D.C. 20005

Mr. Henry E. Putsch
Director, Office for Partnership
National Endowment for the Arts
2401 E Street, N.W.
Washington, D.C. 20506

Mr. Robert Wade
General Counsel
National Endowment for the Arts
2401 E Street, N.W.
Washington, D.C. 20506

FLORIDA

Representative Joseph Gersten
6767 SW 67th Street
South Miami, Florida 33131

GEORGIA

Senator C. Todd Evans
983 Highland View Avenue
Atlanta, Georgia 30306

ILLINOIS

Senator Richard Newhouse
1900 East 71st Street
Chicago, Illinois 60649

INDIANA

Senator Michael F. Gery
530 Robinson
E. Lafayette, Indiana 47906

IOWA

Representative Robert F. Bina
1641 W. George Washington Blvd., #8
Davenport, Iowa 52804

KANSAS

Senator Ronald Hein
2824 Seabrook
Topeka, Kansas 66614

KENTUCKY

Senator Walter A. Baker
917 South Green Street
Glasgow, Kentucky 74141

MAINE

Representative Merle Nelson
71 Carroll Street
Portland, Maine 04102

MARYLAND

Delegate Pauline H. Menes
3517 Marlborough Way
College Park, Maryland 20740

Senator Julian Lapidus
809 Cathedral Street
Baltimore, Maryland 21201

MASSACHUSETTS

Mr. Steve Gerritson
Massachusetts Council on the Arts
and Humanities
1 Ashburton Place
Boston, Massachusetts 02108

Mr. Robert Leaver
Senior Program Associate
A.L. Nellum and Associates
186 Forbes Road
Braintree, Massachusetts 02184

MICHIGAN

Senator Jack Faxon
15343 Warwick
Detroit, Michigan 48221

MINNESOTA

Senator Emily Anne Staples
235 State Capitol
St. Paul, Minnesota 55155

MISSOURI

Representative John Buechner
14 Ponca Tr.
Kirkwood, Missouri 63122

NEVADA

Assy. Donald R. Mello
2590 Oppio Street
Sparks, Nevada 89431

NEW HAMPSHIRE

Representative Elaine S. Krasker
Little Harbor Road
Portsmouth, New Hampshire 03801

NEW JERSEY

Senator Joseph P. Merlino
15 Market Street
Trenton, New Jersey 08611

PAGE THREE

NEW YORK

Mr. Robert Herz
Office of Senator Lombardi
612 Legislative Office Building
Albany, New York 12247

Mr. Rubin Gorewitz
250 W. 57th, Suite 2430A
New York, New York 10019

Senator Tarky Lombardi
612 Legislative Office Building
Albany, New York 12247

Assy. William F. Passannante
Room 1516, 270 Broadway
New York, New York 10007

Mr. Bob Spearman
Executive Director
New York State Senate Special
Committee on the Culture Industry
Legislative Office Building
Albany, New York 12247

Mr. Henry Tepper
New York Assembly
Ways and Means Committee
270 Broadway
New York, New York 10007

NORTH CAROLINA

Ms. Sara Hodgkins
Secretary, Department of Cultural
Resources
109 E. Jones Street
Raleigh, North Carolina 27611

Representative Mary Seymour
State Legislative Building
Raleigh, North Carolina 27611

OHIO

Mr. William Eells
Ford Motor Company
37 W. Braod Street, Suite 627
Columbus, Ohio 43215

Senator Stanley J. Aronoff
220 Wyoming Avenue
Cincinnati, Ohio 45215

Senator Oliver Ocasek
State Capitol
Columbus, Ohio 43215

Representative Patrick Sweeney
State House
Columbus, Ohio 43215

OKLAHOMA

Representative Hannah D. Atkins
Route 4, Box 799
Oklahoma City, Oklahoma 73111

OREGON

Senator Richard Bullock
1157 S.E. Flavel
Portland, Oregon 97266

Representative Bill Rutherford
P. O. Box 356
McMinnville, Oregon 97128

PENNSYLVANIA

Ms. Jean Schmedlin
Commonwealth of Pennsylvania Council
on the Arts
3 Shore Drive Office Center
2001 N. Front Street
Harrisburg, Pennsylvania 17102

SOUTH CAROLINA

Representative Harriett H. Keyserling
Box 1108
Beaufort, South Carolina 29902

TENNESSEE

Senator Carl R. Moore
6 Deer Lick
Bristol, Tennessee 37620

TEXAS

Representative Charles Finnell
P. O. Box 468
Holliday, Texas 73666

VIRGINIA

Delegate Edythe Harrison
7305 Barberry Lane
Norfolk, Virginia 23505

PAGE FOUR

WASHINGTON

Senator Alan Bluechel
9901 NE 124th Street, #505
Kirkland, Washington 98033

WISCONSIN

Representative Carl Otte
1440 S. 22nd Street
Sheboygan, Wisconsin 53081

Representative John Plewa
4843 South 13th Street
Milwaukee, Wisconsin 53221

National Conference of State Legislatures

ARTS TASK FORCE MEETING

July 7-9, 1980

The Waldorf-Astoria Hotel
301 Park Avenue
New York, New York
212/355-3000

AGENDA

MONDAY, JULY 7

9:30 - 11:30 a.m.

PUBLICATIONS SUBCOMMITTEE MEETING
(Conrad Dining Room, 4th Floor,
Waldorf-Astoria Hotel)

1:00 - 5:00 p.m.

FULL TASK FORCE MEETING
(Conrad Dining Room, 4th Floor,
Waldorf-Astoria Hotel)

(1:00 - 1:15 p.m.)

HANDOUT OF MEETING PACKETS AND THEATRE
TICKETS

(1:15 - 4:00 p.m.)

"CAPITOL CONSTRUCTION FUNDING FOR CULTURAL
FACILITIES"

Moderator: Representative Patrick
Sweeney, Ohio

Robert A. Mayer, Acting Executive
Director, New York State Council on
the Arts

Donald H. Elliott, Attorney, Webster
and Sheffield, New York City; Former
Director, New York City Planning

Commissioner Carleton - wife Brad from Austin
Steve Gerritson, Director of Government
Relations, Massachusetts Council on the
Arts and Humanities

(4:00 - 5:00 p.m.)

TASK FORCE BUSINESS MEETING

1. Additional Recommendations for
State Legislation
2. Publications Subcommittee Meeting
Report
3. Fall Meeting of Task Force

TUESDAY, JULY 8

8:30 a.m.

DEPART WALDORF-ASTORIA HOTEL BY BUS FOR
LINCOLN CENTER

(Bus leaves from 49th Street door of
Waldorf)

ARTS TASK FORCE AGENDA
NEW YORK CITY
PAGE TWO

9:00 a.m. - 5:00 p.m.

FULL TASK FORCE MEETING

(Philharmonic Board Room, Penthouse Level, Avery Fisher Hall, Lincoln Center -- enter through stage door at 132 W. 65th Street)

WELCOMING REMARKS BY HOSTS FROM LINCOLN CENTER

John Mazzola, President, Lincoln Center

Mark Shubart, Director, Lincoln Center Institute

(9:00 a.m. - 12:00 noon)

"STATE ARTS AGENCIES"

(Resource people will participate in discussion of all issues but names in parentheses will make introductory remarks)

1. Building trust and communication between legislatures and state arts agencies. (Lancaster)
2. State government purposes that are served by state arts agencies. (Backas and Lancaster)
3. The broad scope of responsibilities of state arts agencies. (Backas and Lancaster)
4. Comparison to foreign systems of arts support. (Keller)
5. Issues of political interference, censorship and line items. (Helms and Keller)
6. Appointment and membership of state arts agency boards. (Backas and Helms)

Moderator: Delegate Pauline Menes,
Maryland

Representative Martin Lancaster,
North Carolina House of Representatives,
Chairman, North Carolina Arts Council
James Backas, Consultant, National
Endowment for the Arts; First Executive
Director, Americans Arts Alliance;
Former Executive Director, Maryland
Arts Council

Roy Helms, Executive Director, National
Assembly of State Arts Agencies,
Washington, D.C.

Anthony S. Keller, Executive Director,
Connecticut Commission on the Arts

ARTS TASK FORCE AGENDA
NEW YORK CITY
PAGE THREE

(12:00 noon - 1:30 p.m.)

LUNCH ON YOUR OWN

(There are several restaurants in and around Lincoln Center)

(1:30 - 5:00 p.m. SHARP!)

"PERFORMING ARTS"

(Includes discussion of recommendations for state legislation)

Moderator: Representative Sally Smith,
Alaska

John Bos, Deputy Director for Performing Arts, New York State Council for the Arts.

Norma Munn, Board Member, American Arts Alliance; President, Association of American Dance Companies, New York City

Hamish Sandison, Attorney, Arnold and Porter, Washington, D.C.; Co-Founder and First Executive Director, Bay Area Lawyers for the Arts, San Francisco, California; Former Executive Director, Artlaw Service Services, Great Britain

(Invited)

Herbert Chesbrough, Director, Saratoga Performing Arts Center, Saratoga Springs, New York

(Invited)

Hugh Southern, Executive Director, Theatre Development Fund, Inc., New York City

5:00 p.m.

DEPART LINCOLN CENTER BY BUS FOR WALDORF-ASTORIA HOTEL

WEDNESDAY, JULY 9

3:00 p.m.

DEPART WALDORF-ASTORIA HOTEL BY BUS FOR METROPOLITAN MUSEUM OF ART

(Bus will depart from 49th Street door of Waldorf)

3:30 - 5:00 p.m.

PRIVATE V.I.P. TOUR OF THE NEW "AMERICAN WING," METROPOLITAN MUSEUM OF ART

(Group is to enter by main door on 82nd Street, meet Mary Steel to get entrance badges and materials)

Hosts at the Metropolitan:

Mary Steel, Executive Assistant to Vice President for Public Affairs

Morrison Hecksher, Curator of American Decorative Arts, The American Wing.

ARTS TASK FORCE AGENDA
NEW YORK CITY
PAGE FOUR

5:00 p.m.

RETURN TO HOTEL

8:00 p.m.

"CHILDREN OF A LESSER GOD"

(Performance for Task Force Members
who purchased tickets. Longacre
Theatre, 220 W. 48th Street)

Beth Rowe
Bill Eels - Ohio
Hank Putsch - N.C. Endowment

Bob Fountain - ABC

Arts Task Force - NCSL

July 8, Lincoln Center

1. "Building Trust"

N.C. Sends legislators a list of grants made in each of their districts. Tried to get away from line items for arts agencies. Have made strides in legislative oversight.

Critical to have a responsible and respected ex. director.

Conflict of interest?

} legislator on arts council? "State wide arts resources program" to replace the line items.

Maryland had 5 line items - took away accountability - morale of arts board. NC - grants roots funding for each county.

line items for historic sites must be approved by historical commission - analogy - capital appropriations for arts.

Wisc. - consignment bill - 2/10 of a % for arts - increased funding
Alaska bill on % for arts. - art bank.

Cultural pluralism is going to be a critical issue. We don't understand how to help cultures not based on cash economy eg. no funding for experimental video except government.

How have govt., artist, arts institution - and audience. All of these have different purposes. - arts agency is in the middle.

Should govt money be there to subsidize or to stimulate?
To individual artist grants - "encouragement" grant may not understand their art.

John Maggala -

Mark Schubart - Education (Lincoln Center Institute)
\$11 mil. of \$98 mil budget for light, heat, air cond
etc. (with ticket sales \$125.)

operated as a separate
institution - separate
board of directors.

John Bos -

\$13 mil annual budget for performing arts.

12,000 organizations funded in 1979.

62 counties in NY. - Per capita per county
funding - will shift when new census
figures are in. Are we subverting by our
funding? Again question of standards!
NRA will be looking at this with a grant.
Allow State Arts Board to be discretionary.

\$190,000 for funding.

Norma Mun

doan funds - Cash flow problem

June 30, 1980

NATIONAL CONFERENCE OF STATE LEGISLATURES

The States and the Arts

ARTS TASK FORCE

<u>STATE</u>	<u>MEMBER</u>
Alabama	Lt. Gov. George McMillan (President of the Senate)
	Sen. T. D. Little
Alaska	Rep. Sally J. Smith
	Rep. Jim Duncan
Arizona	Rep. John R. Wettaw
Arkansas	Rep. J. K. Mahony
California	Sen. Alan Sieroty, CHAIRMAN
Colorado	Rep. Ronald H. Strahle, VICE CHAIRMAN
Connecticut	(Waiting for new appointment)
Delaware	Rep. Robert T. Connor
Florida	Rep. Joe Gersten
Georgia	Sen. C. Todd Evans
Guam	Sen. Carmen Kasperbauer
Hawaii	(Waiting for appointment)
Idaho	(Waiting for appointment)
Illinois	Sen. Richard Newhouse
Indiana	Sen. Michael F. Gery
Iowa	Rep. Robert Bina
Kansas	Sen. Ron Hein
Kentucky	Sen. Walter A. Baker
Louisiana	(Waiting for new appointment)
Maine	Rep. Merle Nelson
Maryland	Del. Pauline H. Menes
	Sen. Julian Lapidus
Massachusetts	Rep. Dennis J. Duffin
Michigan	Sen. Jack Faxon
Minnesota	Sen. Emily Anne Staples
Mississippi	Rep. James Summer
Missouri	Rep. Wayne Goode
	Rep. James L. Smith
	Rep. John Buechner
Montana	(Waiting for appointment)

<u>STATE</u>	<u>MEMBER</u>
Nebraska	Sen. Steve Fowler
Nevada	Assy. Donald R. Mello
New Hampshire	Rep. Elaine S. Krasker
New Jersey	Sen. Joseph P. Merlino
New Mexico	Sen. John B. Irick
New York	Assy. William F. Passannante
	Sen. Tarky Lombardi, Jr.
North Carolina	Rep. Mary Seymour
North Dakota	Rep. Robert Martinson
Ohio	Rep. Patrick A. Sweeney
	Sen. Oliver Ocasek
	Sen. Stanley J. Aronoff
Oklahoma	Rep. Hannah D. Atkins
Oregon	Sen. Richard Bullock
	Rep. Bill Rutherford
Pennsylvania	Rep. K. Leroy Irvis
Puerto Rico	Sen. Luis A. Ferre
Rhode Island	Sen. Steven J. Fortunato, Jr.
South Carolina	Rep. Harriett H. Keyserling
South Dakota	Sen. Peg S. Lamont
Tennessee	Sen. Carl R. Moore
Texas	Rep. Charles Finnell
Utah	Sen. Moroni L. Jensen
Vermont	Rep. Sally Soule
Virginia	Del. Edythe C. Harrison
Washington	Rep. John L. O'Brien
	Sen. Alan Bluechel
West Virginia	Del. Charles M. Polan, Jr.
Wisconsin	Rep. Carl Otte
	Rep. Dismas Becker
	Rep. John Plewa
Wyoming	(Waiting for appointment)

Keyserling Named Panel Co-chairwoman

From Staff, Wire Reports

COLUMBIA, S.C. — Gov. Dick Riley, calling the advancement of the arts in South Carolina "a test of the quality of our civilization," Wednesday announced establishment of the Governor's Task Force on the Arts.

Rep. Harriet Keyserling, D-Beaufort, and Dr. Carlanna Hendricks of Florence were named co-chairwomen of the 21-member panel.

The task force, made up of representatives from state agencies, commissions and education, will attempt to identify resources within the state to get a good overview of where the state stands as far as the arts are concerned, Mrs. Keyserling said.

Studies on the arts will be made in the areas of education, government and business, she added.

"Some of this work has already been done by the South Carolina Art Commission, but we hope to expand it," Mrs. Keyserling said.

"The arts are good for us spiritually and economically. We do not want people to view the arts as something for the elite society. They are not. Our only contacts with primitive societies has been what remains of the arts. They are important to all of us." Mrs.

Keyserling said.

"The task force will, I hope, measure the impact of government policies and programs on the arts, including such fields as tax laws, art in public places and public buildings, access to the arts for the handicapped and minorities and the coordination of arts programs throughout the state," Riley said.

The panel was instructed to submit recommendations to the Governor no later than July 1, 1982.

STATE OF SOUTH CAROLINA
EXECUTIVE ORDER
COLUMBIA

EXECUTIVE ORDER NO. 79-32

DEC 5 1979

7 8 9 10 11 12 13 14 15 16

Whereas, the performing, visual and literary arts are an essential element of the quality of life in every state, a means of creative expression for artists, and a source of enjoyment for all; and

Whereas, citizen demand for arts experiences has generated greater public and private support for the arts, creating a beneficial cultural impact on the community; and

Whereas, state government has a continuing interest in the availability of the arts and should encourage coordinated efforts among all levels of government fostering the arts and can act to ensure an environment conducive to the freedom of artistic expression, enabling the arts to contribute greatly to our cultural, educational and economic well-being; and

Whereas, I, as Governor of the State of South Carolina, desire to encourage and promote the ideas contained in this preamble and utilize the talents of agencies of state government and qualified citizens in the furtherance of these ideas.

NOW, THEREFORE, I do, by this order, create the Governor's Task Force on the Arts constituted and with responsibilities as hereinafter set forth:

A. The Task Force shall be composed of twenty-one members appointed by the Governor as follows:

- (1) One member shall be a representative of the State Arts Commission;
- (2) One member shall be a representative of the State Museum Commission;
- (3) One member shall be a representative of the State Library Commission;
- (4) One member shall be a representative of the State Board of Education;
- (5) One member shall be a representative of the State Park Recreation and Tourism Commission;
- (6) One member shall be a representative of the State Educational Television Commission;
- (7) One member shall be a member of the Board of the Department of Archives and History.

- (8) One member shall be a representative of the State Development Board;
- (9) One member shall be a representative of the Governor's staff;
- (10) One member shall be a representative of the Lieutenant Governor's staff;
- (11) Two members shall be members of the Senate;
- (12) Two members shall be members of the House of Representatives;
- (13) One member shall be a member of the faculty of an institution of higher learning in the State;
- (14) Seven members shall be public members not employed by any state agency or institutions.

The Governor shall designate two members as co-chairman or chairwomen as the case may be.

Terms of members shall be coterminous with the existence of the Task Force as hereafter provided for. Vacancies will be filled in the manner of original appointment.

B. The purpose of the Task Force shall be to study the matters set forth below and such other matters as it may deem appropriate to improve the environment of the State for the encouragement and expansion of the arts and to make recommendations to the Governor and the General Assembly for programs, legislation and utilization of the assets and agencies of state government in the promotion and enjoyment of the arts in South Carolina.

C. The Task Force is requested to address itself to and make recommendations for the establishment of a state policy concerning the following specific matters:

- (1) The appropriate level of state support for the arts;
- (2) The level of demand for the arts;
- (3) Methods to promote demand for the arts to increase employment for artists and income for arts organizations;
- (4) Methods to increase the degree of cooperation among agencies involved in the arts;

- (5) Methods to avoid duplication of art and art related programs;
- (6) A proper appreciation of the arts and the quality of life;
- (7) The place of arts in education;
- (8) Minorities and the arts;
- (9) Better access to the arts for the handicapped;
- (10) The role of government in supporting the arts versus the role of the private sector;
- (11) The need for interim, standing or joint committees on the arts in the General Assembly;
- (12) Alternative approaches to supporting the arts;
- (13) The creation of and funding of state arts councils;
- (14) The role of individual artists in the State including art-dealer relations, artist-client relations, tax programs for artists, donation of art work and increased exhibition space for artists;
- (15) Art in public places;
- (16) The use of public building in non-peak hours for arts activities;
- (17) The preservation and rehabilitation of neighborhoods;
- (18) Historic preservation.

D. The Task Force is requested to complete its studies and make its final recommendation to the Governor and the General Assembly not later than July 1, 1982; provided, however, that interim reports and recommendations will be received with pleasure at any time prior to that date. The responsibilities of the Task Force shall terminate with the expiration of the term of the Governor issuing this order but he shall recommend a continuation of the Task Force to his successor if such continuance is deemed appropriate upon the expiration of his term.

E. Expenses of members of the Task Force incurred in the performance of their duties shall, in the case of members

representing state agencies and institutions, be paid by such agencies and institutions, and in the case of public members, from the Civil Contingent Fund in the manner prescribed by law for state boards, committees and commissions.

Given under my hand and the
Great Seal of the State of
South Carolina at Columbia,
South Carolina this 5th
DAY OF January, 1979.

Richard W. Riley
Richard W. Riley,
Governor

Attest:

John T. Campbell
John T. Campbell,
Secretary of State



A SINGULAR WOMAN

The political establishment didn't think it needed to do much to defeat Harriet Keyserling. But the old boys were caught off their footing . . .

In 1974, Harriet Keyserling was 52 years old—and stale. Her life seemed to have come to rest on dead center. For 30 years she had been living in a small southern town, married to a busy general practitioner. Her four children had finished school and had gone out into the world to pursue their careers.

She had done her share of community work—mental health care, day care centers, PTA, the hospital auxiliary, the Beth Israel auxiliary. Among her activities, she had helped organize a local League of Women Voters, and in 1974 had been assigned to observe the work of the local county council in Beaufort County, South Carolina, where she lived.

One summer night that year, she was telling a friend about the council's failure to improve education when her friend said, "Why don't you run for County Council?"

That question led to Harriet Keyserling becoming one of the most respected new political figures in South Carolina, a state which has more often resisted than it has welcomed anything new.

Harriet Keyserling started by doing exactly what her friend had suggested. No woman had ever run for a seat on the Beaufort County Council—itsself a strategic legislative body in South Carolina where the cities are small and county government is much more influential.

She was in luck. She had chosen the historic moment for

a woman to break through the masculine political wall. There had grown up in Beaufort County in the decade since 1964 a self-conscious and well-organized group of restless blacks, looking for change, organized and ready to support change at the ballot.

What had for years been a hard and lonely facet of her life, the fact that her husband was busy at the hospital almost every night, now turned to her advantage. He had delivered, or so it seemed, half the babies in Beaufort County, black and white. He had friends up every sand and shell road in the low country, and Harriet, as his wife, was well known.

But the dynamic force in her political organization turned out to be *women*, women very much like Harriet Keyserling who were themselves restless, women who were, if not self-conscious feminists, at least caught up in the fight for women's rights. There was no doubt about it: the struggle for women's rights had reached the sticks.

It was the women who did the yeoman's work of Harriet's first political campaign, not just holding teas, but opening and operating her campaign office, taking her out into their neighborhoods, going from door to door with her, introducing her to their friends.

The usual political establishment did nothing for her, and didn't think it needed to do much to defeat her. But the old boys were caught off their footing by the genuine excitement and heady partisanship for Harriet.

She won, getting more than 90 percent of the black vote, and presumably a great deal of the women's vote, while—and it did not seem to matter—she lost all of the white precincts.

She had not only won, she had done something that was a landmark in southern politics: she had created an entirely new, and by South Carolina standards, a revolutionary constituency—of blacks and women together.

One of her major achievements while on the council was establishing a consortium of the three libraries in town, encompassing the state library board, the county library and the one at the university. One of the benefits to citizens was that they then had access to any of the three through the use of a single card.

She had served a year and a half—less than a term on the county council when a seat in the South Carolina House of Representatives opened up. There was no doubt about the importance of that seat, and the man who had resigned from it urged her to run and offered to become her campaign manager. She wanted to fill it, as she found through experience that many of the county's problems could be solved only at the state level.

But what was she going to do about her husband and their home life? In the legislature she would have to spend a minimum of two nights and three days a week away from her husband in Beaufort at the state capitol in Columbia. / *continued on page V-4*

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SINGULAR WOMAN

continued

"It's your turn," her husband Dr. Herbert Keyserling told her. "I was out every night for years delivering babies."

She decided to run, and won, if only narrowly. Her opponent, and the people who supported him—the conventional establishment in her district—were again surprised. A seat in the state legislature is the traditional first step in entering South Carolina politics, and a young man who ran against her seemed to be tailor-made for the job. But the enthusiasm of Harriet's campaign workers, the blacks and women who had supported her before, helped her carry the day. She took her seat in the legislature in January 1977, becoming the first woman ever to represent Beaufort County in the State House.

This success at the polls had been won by a woman who was essentially shy, far from outgoing, and one who was anything but a backslapper. "When I got to the legislature I was very ill-at-ease," Harriet recalled recently. South Carolina is a very small state, and the legislature is just as much a club as the U.S. Senate. Harriet hadn't done any of the things that normally entail being eligible for this club.

She wasn't a southerner by birth. She hadn't grown up in South Carolina. She didn't go to the state university. She didn't go to the football games, and she had no business connection in the state. (Harriet, in fact, was raised in New York City.)

Once in the legislature, she discovered that there were serious built-in disadvantages to being a woman. The Good-Ole-Boy lobbies and their parties were not for women. South Carolina men do not like to let women pay their own way in restaurants, and she often found herself excluded from luncheon gatherings of her fellow solons.

But Harriet found that she could work well with small groups, within committees and sub-committees, and she quickly earned a front seat in the important legislative committee on education and public works. "She did her homework, followed bills closely, studied the issues, and won our respect," said a powerful committee chairman. "What's more, she quickly sensed how things got done in these halls, and she worked with us."

She did not often speak before the assembled House, but she presented the issues back home in an unusually well-written, objective and sober column for the local newspaper. She

was convincing and obviously well-informed about both sides of the issue she discussed.

In 1978, Harriet had to decide whether to run again for another two-year term. She found that she wanted to, and badly. She had found a new life for herself. She was using skills and personal resources she had never before tapped. She could achieve things, and she had done so. She even found a more comfortable atmosphere for those days away from the family home in Beaufort. Instead of the hotel where she had first lived in Columbia, she found a home with two women law students.

The only question that remained was who would oppose her. But as the weeks passed, no one announced. She was unopposed, a tremendous tribute to the fact that she had included many other people in her constituency, not just blacks and women.

She has had her successes and can, with some confidence, hope that she will have more. She has become a major figure in the fight to keep South Carolina from any longer being a nuclear waste dumping ground. (Trucks were literally turned back at the border.) In recognition of this work she has been appointed to the national Advisory Panel on Nuclear Waste Disposal. She is also on the Joint Legislative Energy Committee, and has quietly earned the respect of the other members. In addition, she was appointed by her fellow legislators to represent them on the executive committee of the National Conference of State Legislatures. She is also South Carolina's delegate on a national legislative task force on the arts.

"It's frustrating in a way to see some of the bills I care most about fail to pass, like the gun control bill," Harriet said recently. "But I have found other fields just as important where I can get something tangible done."

Her future? "I won't run for a higher job, for the State Senate or Congress," Harriet said. "I'm doing things now on a high level, and I don't want a larger constituency with all its complex demands. I'm looking forward to my husband's retirement, and I want to share those years with him."

Harriet has recently been appointed to the very exclusive and crucially important Judiciary Committee. She is the first non-lawyer ever to sit on it. This is her summa cum laude degree as a legislator.

Ironically, it was her service in the legislature that raised Harriet's consciousness on women's issues. "Before, while I had feelings as a woman, I did not know the facts. But in politics I've been forced to learn them. Now I am a convert. I now believe it is women who are going to help women."



arts and humanities

ONE ASHBURTON PLACE BOSTON 02108 617 727-3668

TASK FORCE ON PUBLIC FINANCING OF THE ARTS AND HUMANITIES

MEMBERSHIP LIST

FACT SHEET

SUMMARY OF RECOMMENDATIONS

JANUARY 1980

In November of 1978, the Massachusetts Council on the Arts and Humanities established a Task Force on Public Financing. The charge of the Task Force was to formulate recommendations that would strengthen the base of public support for the state's cultural resources. After a year-long effort, the volunteer Task Force is proposing eight recommendations to fulfill its charge. These recommendations, which are summarized below, require either legislative or administrative action. With the help of the cultural constituency, the Task Force intends to work for the implementation of all of these recommendations in the coming year.

Phillip M. Sullivan, Task Force Chairman
The First National Bank of Boston

T. J. Anderson
Department of Music
Tufts University

Joseph Kershaw
Clark Art Institute

Susan Bender
Office of the Governor

Representative George Keverian
Majority Leader,
Massachusetts House

Senator William M. Bulger
President, Massachusetts Senate

Carlo Marchetti
Springfield Central, Inc.

John Carter
Charles River Partnerships

Donald E. Melville
Norton Company

Neal J. Curtin
Bingham, Dana & Gould

Joseph Slavet
Boston Urban Observatory

Carol Goldberg
The Stop & Shop Companies

Bradford Washburn
Museum of Science

Jordan Golding
Peat, Marwick, Mitchell

Lyman Ziegler
Massachusetts Taxpayers Foundation

Susan L. Houston, Task Force Staff Director
Massachusetts Council on the Arts and Humanities

FACT SHEET

- The 15-member Task Force on Public Financing has proposed eight measures designed to strengthen support for the state's cultural resources. The package consists of six legislative recommendations and two administrative recommendations.
- Legislation has been filed for the 1980 legislative session.
- The administrative recommendations are in the process of being implemented.

Highlights of the recommendations are as follows:

● Tourism through the Arts

- The Task Force proposes an intensive media campaign, modelled after "I Love New York," that seeks to increase tourism through promotion of the arts.
- The New York campaign generated an additional \$287 million in tourist spending, \$40 million in new taxes, and boosted theatre attendance by more than 50%.
- Massachusetts ranks third nationally in the number of cultural organizations and artists--rich fodder with which to draw visitors to the state.
- Currently tourists in Massachusetts spend over \$1 billion, almost 40% of which they spend on cultural activities.

● Per Cent for the Arts

- Per Cent for the Arts would earmark one per cent of the cost of construction or rehabilitation of state or county buildings for publicly commissioned art work.
- Over a dozen states, including Maine and New Hampshire, have enacted Per Cent for the Arts legislation, and two Massachusetts municipalities--Cambridge and Springfield--have enacted "Per Cent" ordinances.
- There are over 3,500 visual artists in Massachusetts who would be eligible to benefit from Per Cent for the Arts.
- In Fiscal 1980, the state authorized about \$47 million for construction and renovation projects that would be suitable for Per Cent for the Arts.

● Community Resources Act

- The Community Resources Act, which was close to passage in the 1979 legislative session, enables the Department of Education to raise public and private money for projects linking cultural institutions with public schools. The funds would reimburse schools for no more than 75% of the projects' cost.
- Over 200 Massachusetts cultural institutions have the capacity to provide projects suitable for this program.
- Past supporters of the bill have included groups such as the Massachusetts Teachers Association and the Massachusetts Parent Teacher School Associations.

● Facilities Support through Tax-Exempt Bonds

- Hospitals and universities can borrow low-interest funds from the private market through the Massachusetts Health and Educational Facilities Authority (HEFA), an autonomous state agency. The funds are used to provide facilities financing.
- The Task Force proposes that cultural institutions also be entitled to borrow through HEFA.
- A subsidy from the federal government makes these loans possible.
- Capital construction needs are significant. In the Boston area alone, over \$94 million was sought last year for capital facilities for cultural institutions.
- On a \$5 million project, an institution could save \$175,000 annually in interest costs.
- No state funds are required nor is the state's credit pledged. The debt would be repaid solely by the borrowing institutions.
- Only the most fiscally sound institutions could qualify.

● Community Cultural Facilities Fund

- This program would provide state matching grants to localities, counties, or groups of localities for the acquisition, expansion, or renovation of facilities for cultural purposes.
- In the performing arts alone, there are over 150 organizations providing theatre, music, and dance performances across the state, and roughly one-fifth of these are now seeking or are in various stages of planning for improved facilities.
- No state programs now exist to meet this need.

● Constitutional Amendment

- The Task Force proposes that the state Constitution be amended to allow the state to make grants-in-aid to nonprofit cultural organizations.
- In 1974, the Constitution was amended to allow private colleges and universities to receive grants-in-aid.

● Administrative Recommendations

- To change the Council's method of disbursing funds from a reimbursement system to a "cost incurred" system. This proposal will get cash to organizations more quickly, and is currently being implemented by the Council.
- To establish within the Council a "financing clinic," to assist organizations with various funding and fiscal problems. Plans are currently being drawn up for this proposal.

SUMMARY OF RECOMMENDATIONS

I. Legislative Recommendations

- Constitutional Amendment. The Massachusetts Constitution prohibits the state from pledging its credit or making direct loans or grants to private entities. As a result, the state cannot provide direct operating support to cultural institutions, but can only provide support in the guise of "contracts for services." As a means of allowing the state to make operating grants to cultural institutions, the Task Force recommends that the Constitution be amended. Specifically, the amendment would provide that cultural institutions be exempt from the restriction prohibiting state grants from being made to private organizations. In 1974, the Constitution was amended to exempt private colleges and universities from this restriction. Amending the Constitution will not automatically open the funding spigot; but it is a prerequisite for developing more flexible forms of financing. Furthermore, amending the Constitution will provide an opportunity for conducting a highly visible campaign on behalf of public support for the state's cultural institutions.
- Facilities Support through Tax-exempt Revenue Bonds. Industrial, educational, and hospital facilities in Massachusetts are statutorily empowered to have public authorities issue tax-exempt revenue bonds on their behalf. The bonds enable these institutions to borrow low interest funds from the private market for major capital construction. The Task Force proposes that cultural institutions also be entitled to benefit from tax-exempt revenue bonds. As such, it recommends amending the Massachusetts Health and Educational Facilities Act to include cultural institutions. No state funds are required to implement this proposal; the debt on the bonds is to be repaid solely by the borrowing institutions.
- Community Cultural Facilities Fund. As a means of assisting smaller organizations in meeting their facilities needs, the Task Force proposes that the state establish a fund for the award of grants to localities, or groups of localities, for the rehabilitation, acquisition, or expansion of facilities to be used by cultural organizations. State funds would pay for only a portion of the cost, thus requiring a local share. Funds would be distributed on a competitive basis, and could be used in concert with other funding programs for publicly owned property. This proposal is a means of stimulating municipal initiative with respect to cultural activities.

- Community Resources Act. The Task Force endorses the Community Resources Act, a bill filed in past legislative sessions. The purpose of the bill is to encourage the state's public schools to purchase educational services from cultural organizations by enabling the Department of Education to reimburse public schools for no more than three-quarters of the costs incurred. A noteworthy feature of the bill is that it explicitly enables the Department of Education to "seek, accept, and administer" federal grants and private contributions in order to implement the program. This bill establishes the machinery for attracting more federal money to Massachusetts; it formalizes the links between the state's public schools and cultural institutions; and it is a signal to the cultural community that it should engage in educational programming.
- Per Cent for the Arts. As a means of encouraging the integration of artwork in public buildings, the Task Force recommends that a "per cent for the arts" statute be enacted. Under this statute, at least one per cent of the cost of constructing or rehabilitating state and county buildings would be earmarked to underwrite the cost of competitively selected artwork. If passed, this legislation would complement two similar municipal ordinances in the state.
- Arts and Tourism Fund. As a means of encouraging greater public demand for the cultural resources in Massachusetts, the Task Force proposes that a special fund be established to implement an intensive, professional media campaign to promote increased tourism through promotion of the arts. This proposal should not only benefit cultural organizations, but should result in increased visitors, residents, and commerce to the state. One way to finance such a fund is by establishing a surcharge on the hotel tax.

II. Administrative Recommendations

- Modification of Council Reimbursement System. As a means of assisting cultural organizations to ease their cash flow problems, the Task Force recommends that the Council modify its method of disbursing financial assistance funds. Specifically, the Task Force recommends that funds be disbursed on a "cost incurred" basis, rather than on a reimbursement basis, as is currently the case. The Council's requirement of a two-dollar expenditure for each dollar of financial assistance released creates severe cash flow problems, particularly for smaller organizations. Implementation of this proposal should ease those problems somewhat.
- Establishment of 'Financing Clinic.' The Task Force recommends that the Council systematically develop the staff capacity for assisting organizations in resolving various project-related financing problems. This form of technical assistance would include helping organizations creatively use federal, state, and local funding tools; advising organizations in developing grant proposals; and serving as an advocate or broker between the funding agency and cultural organization. The Task Force views this proposal as an indirect way of providing financial support to cultural organizations.

State Funds Are Zooming

23 States Top \$1 Million for the Arts

by Roy Helms

Governors and legislators have been generally favorable to the arts for the upcoming year. Fifty-one of the 56 State and Special Jurisdictional Arts Agencies have received an increase in some measure in order to better support the artist and arts organizations within their boundaries. Over-all, the increase is 22.63% or \$17,962,420 over funding provided in FY 79.

Support from state governments for the arts has been steadily increasing over the past fifteen years. The first national tally in 1966 registered only \$2,664,640 coming from 23 of the states. By 1970, all states but six were committed to some level of support with the total at \$7,670,248. Ten years later (FY 80) they are challenging the \$100 million annual level with an aggregate \$97,310,097 of state dollars appropriated to state arts agencies.

It is interesting to note the rate of this growth and project where it might be taking arts funding in the next ten years. The increase has averaged an annual 11.8% over the last five years. Projecting such a rate forward to FY 90 would place the State Arts Agencies at \$297 million. A more pleasant prospect is to use the 20.6% average growth rate of the

past three years. This would have the arts support level approaching \$633 million in the same time period. A more staggering projection emerges when the 36% annual growth rate of the last 15 years puts the SAA support level at \$2.106 billion a mere decade hence.

A new source of state arts support has materialized in recent years that is growing at an even faster pace. Ten states now have active Percent For Arts programs (legislation requiring that a percentage of capital construction cost be allocated for arts commissions or purchases). In FY 79, seven of those states report signed contracts totalling \$3.38 million. FY 80 estimates from nine states project a 60% increase or up to \$5.42 million. As more states pass this legislation there is every prospect that this rate of growth will be maintained for several years to come.

While the growth in SAA appropriations was spread among 51 agencies, California takes a third of the credit with a remarkable 421% increase. Despite the addition of \$5.8 million, however, California is still ranked 19th in per capita funding, up from the FY79 level of 53rd. At least California moved up the chart... Texas added \$951,000 and remained in 55th place.

The leading states, per capita, are still Alaska (with 252.3 cents) and New York (up

to 187.5 cents per). The national average appropriation from state funds is 44 cents for each citizen.

It is significant to note that 23 agencies are receiving funds in excess of \$1 million annually... eight states joining the fraternity this fiscal year. Only three states exceed \$5 million and only one exceeds \$10 million. It was only ten years ago that only two SAA's exceeded the \$1 million mark.

One final statistic. In this fifteenth year of record-keeping, it is important to note that arts organizations and artists have received \$563.4 million from state tax sources through the 56 SAA's. The impact on the growth of the arts on this country has been enormous... and it has been no accident that such growth has taken place. The needs have been articulated and advocated by countless supporters insisting on state governments that recognize the responsibility of public support for creativity. A good idea has grown into a solid foundation for the 1980's. □

Roy Helms is Executive Director of the National Assembly of State Arts Agencies. Prior to coming to NASAA in 1978 he served for five years as the Executive Director of the Alaska State Council on the Arts.

Methodology

1. FY80 per capita was calculated using the Provisional 1978 Estimates of the Populations of States, published by U.S. Census Bureau in April 1979.
2. FY79 per capita was calculated using the Provisional 1975 population figures.
3. FY79 appropriations are "actual", and differ slightly from previously reported levels.

Line Items	
Alabama	
\$ 25,000	Alabama Shakespeare
200,000	Birmingham Symphony
\$ 225,000	
Alaska	
\$ 75,000	Alaska Repertory Theater Bush Tour
200,000	Alaska Repertory Theater
103,000	Visual Arts Center
55,000	Alaska Indian Arts
20,000	Arctic Chamber Orchestra — Touring
20,000	Anchorage Symphony Orchestra — Touring
5,000	Sitka Summer Music Festival
1,000	Juneau Symphony Honorarium
4,000	Anchorage Civic Ballet
4,000	Ballet North
2,000	Ketchikan Theatre Ballet
\$ 489,000	

Arizona	
\$ 60,000	Community Service
Colorado	
\$ 255,927	Denver Symphony Orchestra
80,750	Artrek
\$ 336,677	
Hawaii	
\$ 20,000	Multicultural Center
50,000	Honolulu Theatre for Youth
5,000	Ensemble Players Guild
50,000	Hawaii Theatre Festival
15,000	Halihi-Palama CAS
45,000	Waianae Coast CAS
10,000	Cultural Heritage Program
30,000	Friends of Waipahu Garden Park
40,000	Pacific Asian Affairs Council
50,000	Filipino 75th Anniversary Commission
25,000	United Okinawa Assoc.
100,000	Honolulu Symphony
20,000	Polynesian Voyaging Society
\$ 460,000	
Illinois	
\$200,000	Ethnic Program Grants
Maryland	
\$ 28,750	U.S. Frigate Constellation
12,500	Flag House
50,000	Maryland Historical Society
\$ 91,250	

Montana	
\$ 5,000	Capitol Wall Niches Project
New Hampshire	
\$ 24,570	Percent for Arts
North Carolina	
610,000	Grassroots Arts Program
430,000	Statewide Arts Resources
115,000	Arts Development Grants
20,000	Parkway Playhouse
5,000	Old Courthouse Theatre
\$1,180,000	
South Carolina	
\$ 63,126	Stage South Theatre
Tennessee	
\$ 25,000	State Museum
Utah	
\$ 67,200	Utah Arts Festival
West Virginia	
\$ 230,000	Theatre Arts of West Virginia
5,000	Mountain Heritage Arts and Crafts
100,000	Independence Hall Museum
90,000	Pricketts Fort Symphony
12,000	Wheeling Symphony
30,000	Edell Norona Museum
\$ 467,000	
Wyoming	
\$ 5,000	Poetry in the Schools

ACA-NASAA Annual Survey

State Arts Agencies Legislative Appropriations Fiscal Years 1979 and 1980

State	P.C. Rank	Per Capita (£)		Appropriations (\$)		% Change	FY80 Breakdown		
		'80	'79	'80	'79		Admin. (inc. line items)	Program	Line Items
Alabama	45	14.0	11.0	525,000	397,500	32.1	185,000	340,000	225,000
Alaska	1	252.3	237.1*	1,016,700	834,700*	21.8	288,600	728,100	489,000
American Samoa ¹	3	155.2	205.0	47,500	60,846	-21.9	not available	—	—
Arizona	53	9.9	9.9	233,200	219,600	6.2	173,200	60,000	60,000
Arkansas	15	38.7	21.1	846,113	446,930	89.3	84,850	761,263	—
California	19	32.6	6.6*	7,259,132	1,390,778*	421.9	1,239,436	6,019,696	—
Colorado	30	22.5	23.0*	600,731	583,988*	2.9	101,491	499,240	336,677
Connecticut	14	43.1	42.6	1,335,100	1,317,100	1.4	265,712	1,069,388	—
Delaware	29	22.6	21.5*	131,600	124,600*	5.6	94,100	37,500	—
DC ²	27	24.0	22.7	161,500	163,100	-1.0	61,500	100,000	—
Florida	36	19.0	19.5*	1,630,038	1,626,763*	.2	144,828	1,485,210	—
Georgia	38	17.7	17.0	901,160	838,393*	7.5	145,455	755,705	—
Guam	18	34.7	91.7*	43,400	89,662*	-51.6	43,400	-0-	—
Hawaii	5	117.3	83.2*	1,052,681	719,768*	46.2	164,302	888,379	460,000
Idaho	54	9.8	8.6	85,700	70,800	21.0	undifferentiated	—	—
Illinois	35	20.0	19.8	2,246,300	2,202,300	2.0	445,300	1,801,000	200,000
Indiana	28	23.6	17.2*	1,269,712	915,182*	38.7	148,342	1,121,370	—
Iowa	52	10.3	8.5*	297,845	242,984*	22.6	113,852	183,993	—
Kansas	51	11.1	10.8	261,426	244,900	6.7	140,780	120,646	—
Kentucky	26	24.1	22.4	842,600	759,400	10.9	238,000	604,600	—
Louisiana	33	20.8	15.5	826,511	587,558	40.7	145,011	681,500	—
Maine	37	17.8	15.4	194,113	163,550	18.7	104,213	89,900	—
Maryland	20	32.5	20.9	1,345,000	858,380	56.7	165,000	1,180,000	91,250
Massachusetts	12	47.6	46.3	2,750,000	2,700,000	1.8	300,000	2,450,000	—
Michigan	10	65.7	54.9	6,040,400	5,024,100	20.2	662,400	5,378,000	—
Minnesota	9	61.5	62.2	2,464,600	2,443,200	.9	375,600	2,089,000	—
Mississippi	48	12.8	10.9*	306,885	255,660*	20.0	142,698	164,187	—
Missouri	11	52.2	62.2	2,538,311	2,530,768	.3	233,106	2,305,205	—
Montana	50	12.2	8.7	95,888	65,335	46.8	54,190	41,698	5,000
Nebraska	22	25.5	20.2*	399,493	312,462*	27.8	165,893	233,600	—
Nevada	47	13.1	15.4	86,730	91,428	-5.1	76,730	10,000	—
New Hampshire	39	17.6	11.8	152,932	96,393	58.6	108,362	44,570	24,570
New Jersey	17	35.3	20.4	2,586,440	1,494,253	73.1	84,940	2,501,500	—
New Mexico ¹	40	16.8	11.8	203,200	135,600	50.5	203,200	—	—
New York	2	187.5	177.6	33,285,400	32,181,000	3.4	2,285,400	31,000,000	—
North Carolina ²	24	24.9	16.1*	1,387,621	876,187*	58.4	207,621	1,180,000	1,180,000
North Dakota	49	12.7	8.9	83,094	56,350	47.5	83,094	—	—
Northern Marianas	56	—	—	—	—	—	—	—	—
Ohio	13	43.8	23.5	4,708,783	2,531,200	86.0	588,731	4,120,052	—
Oklahoma	42	15.7	8.5	452,158	230,971	95.8	202,158	250,000	—
Oregon	46	13.9	11.0*	339,755	251,660*	35.0	173,755	166,000	—
Pennsylvania	32	22.1	21.9*	2,594,000	2,585,000*	.3	574,000	2,020,000	—
Puerto Rico	4	142.1	119.5*	4,405,000	3,712,336*	11.9	1,310,732	3,094,268	—
Rhode Island	16	38.3	36.2*	358,559	335,505*	6.9	153,609	204,950	—
South Carolina	21	31.7	30.5	925,012	858,283	7.8	388,565	536,447	63,126
South Dakota	31	22.4	21.8	154,853	148,578	4.2	111,348	43,505	—
Tennessee	23	25.3	23.2*	1,103,700	971,900*	13.6	788,752	314,948	25,000
Texas	55	9.3	2.9	1,215,198	363,766	234.1	195,900	1,019,298	—
Utah	8	83.3	78.4	1,088,448	945,800	15.1	263,518	824,930	67,200
Vermont	34	20.6	21.7	100,600	100,600	.1	undifferentiated	—	—
Virgin Island	6	98.0	107.3*	102,000	98,000*	4.1	102,000	—	—
Virginia	25	24.4	21.2*	1,255,095	1,051,960*	19.3	124,045	1,131,050	—
Washington	41	16.7	10.6	632,091	377,000	67.7	248,847	383,244	—
West Virginia	7	84.0	73.2	1,562,746	1,320,300	18.4	516,655	1,046,091	467,000
Wisconsin	43	15.3	6.1*	714,900	281,200*	154.2	201,200	513,713	—
Wyoming	44	14.9	16.6	63,143	62,000	1.8	58,143	5,000	5,000
				\$97,310,097	\$79,347,677				

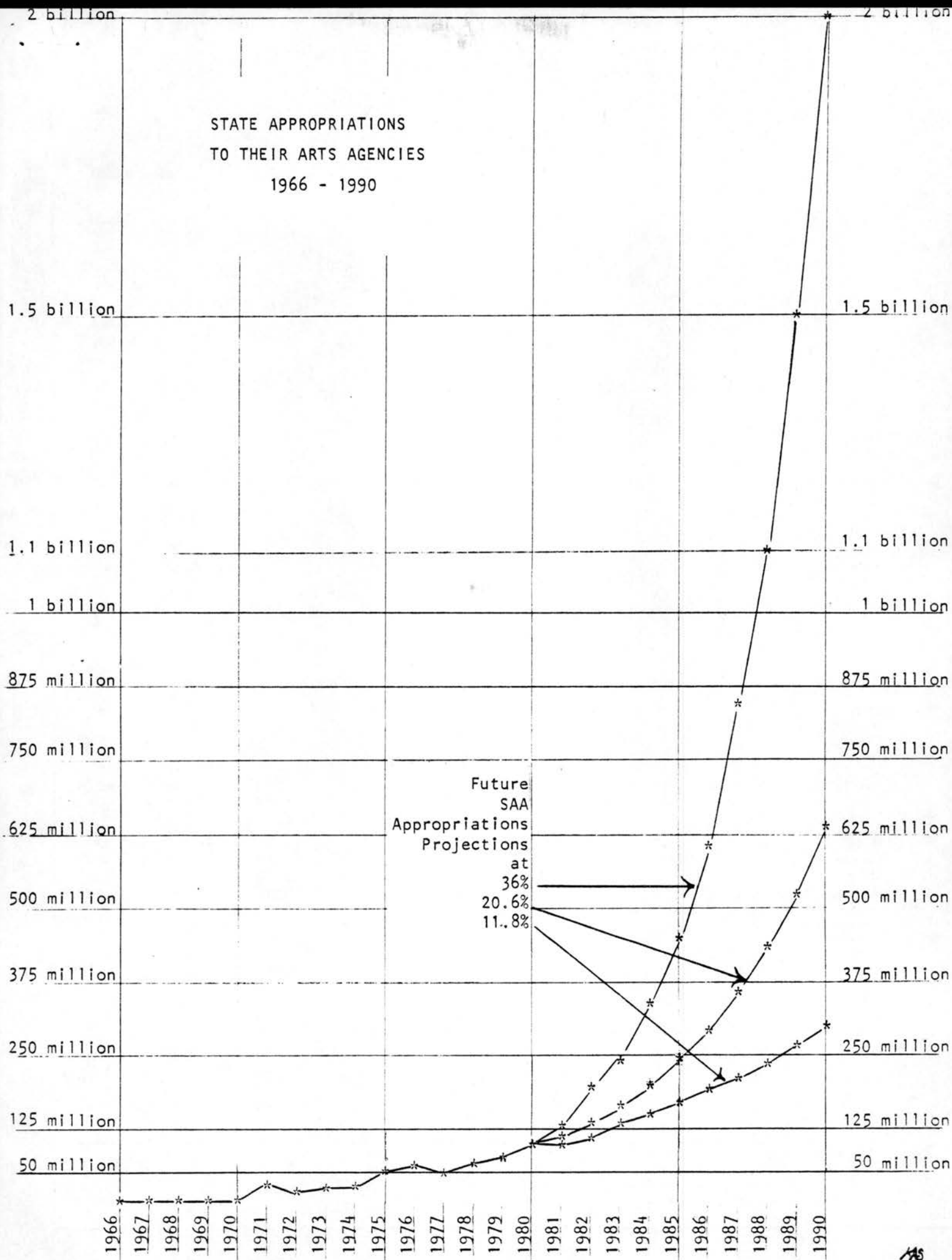
¹FY figures were obtained from Arts Endowment estimates.

²North Carolina has distinguished between the total state appropriation to the arts (the Division of the Arts budget) and the Arts Council appropriation, giving them a substantially different figure than last year. The reported FY

79 figure is revised.

*FY 79 appropriations figures and per capita that have changed since the last ACA-NASAA survey.

STATE APPROPRIATIONS TO THEIR ARTS AGENCIES 1966 - 1990



Pennsylvania Council on the Arts Newsletter

Given for Excellence in the Arts

First Governor's Awards Announced

Governor Dick Thornburgh has announced the first Governor's Awards for Excellence in the Arts in Pennsylvania. The awards will be presented by the Governor next May at a statewide conference on the Arts to be held in Harrisburg.

Nominations for the arts awards may be made by anyone in Pennsylvania. The Governor has asked the Pennsylvania Council on the Arts to provide nomination forms and receive citizens nominations.

The awards are to recognize excellence in the arts or outstanding service to the arts in the Commonwealth. Those individuals who are professionals, who have made significant contributions to the arts, and are living and working in the state, are eligible.

Nomination forms must be postmarked no later than Dec. 1, 1979, and are available by contacting the Council offices. More than 7,000 of the forms have been distributed by the Council to date.

Ten awards will be made in the following

categories: crafts, dance, literature, media arts, music, theatre, sculpture, photography, painting or other graphic arts, and service to the arts.

A special committee will be chosen to oversee the selection process, and nine of the Council's Advisory Panels will assist in the jurying of the nominees.

Members of the Pennsylvania Council on the Arts, the selection committees, Council staff and members of their immediate families are not eligible to receive the awards.

The presentation of the awards will highlight a statewide conference and celebration of the arts entitled "The Arts in Pennsylvania: Issues for the 80's" to be held May 1-3, 1980.

Please note that one additional category—outstanding "service to the arts"—has been added to the awards. The decision to include this category is based on the results of the nominations already received proposing that certain individuals are eligible and deserving of such an award.

Dates To Remember

Dec. 1, Application deadline to Council for festivals and special summer projects; nomination deadline for Governor's Awards.

Jan. 6, Dance Company Managers Meeting.

Jan. 10, PCA meeting.

Feb. 1, Artists-In-Schools application deadline.

Feb. 28, PCA meeting.

May 1-3, State conference, Harrisburg.

May 1, Application deadline to Council for most grants categories.

State Conference Slated

"The Arts in Pennsylvania: Issues for the 80's" is the title of a statewide conference on the arts sponsored by the Pennsylvania Council on the Arts to be held May 1-3, 1980, in Harrisburg.

Issues defined at the recent public hearings on the "state of the arts" in Pennsylvania will be discussed, and the first Governor's Awards for Excellence in the Arts will be awarded in a special ceremony during the conference.

The William Penn Memorial Museum, located in downtown Harrisburg, will host conference sessions as well as an exhibition of the works of the visual arts and crafts winners of the Governor's Awards.

Performances by the winners in the per-

forming arts categories for conference delegates and the general public, will highlight the meetings of artists, representatives of arts organizations, and others.

Other agenda items include: dinner with Governor and Mrs. Dick Thornburgh at their home, and a special reception for award winners, legislators and conference participants to be hosted by the Citizens for the Arts in Pennsylvania.

A special committee has been appointed to make the arrangements for the conference which is made possible through the cooperation and services provided by Women in the Arts, Inc.

Susan Silver Kogan is the project administrator.

Arts Task Force



SENATE OF MARYLAND

ANNAPOLIS, MARYLAND 21401

JULIAN L. LAPIDES
STATE SENATOR
THIRTY-NINTH LEGISLATIVE DISTRICT
BUDGET AND TAXATION

29 April 1980

OFFICE:
809 CATHEDRAL STREET
BALTIMORE, MARYLAND 21201
752-4519

DISTRICT OFFICE:
848 WEST THIRTY-SIXTH STREET
BALTIMORE, MARYLAND 21211
889-2234

The Honorable Alan Sieroty, Chairman
N. C. S. L. Task Force on the Arts
State Capitol
Sacramento, California 95814

Dear Alan:

Re: Mary Ann E. Mears

The XI Annual International Sculpture Conference is being held in Washington on June 4-7. Prior to that meeting, a pre-conference workshop entitled, "Baltimore: the Public Art Process at the Municipal Level" is being held.

In case any members of the Task Force should have specific interest in participating in this conference, I am enclosing information on the particulars. Anyone wishing to register can do so by sending the \$25.00 fee with their name and address to:

Jim Paulsen
Towson State University
Baltimore, MD 21204

Again, we're sorry we won't be seeing you in Charleston.

Sincerely,

Jan
Julian L. Lapides

JLL:kmr
Enclosure

cc: Ms. Deborah Bennington, Coordinator w/enc.
Mr. Jim Paulsen
Ms. Mary Ann E. Mears

December 18, 1979

Baltimore Preconference Program
XI Annual International Sculpture Conference

Summary

In June 1980 Maryland will host a series of activities in conjunction with the XI Annual International Sculpture Conference which will be held in Washington June 4-7. The focus of the Maryland activities will be during the three days prior to the conference. The exhibit, however, will go on beyond that period.

The preconference program includes:

1. Seven major workshops being organized by local independent sculptors and the sculpture departments of Towson State, the Maryland Institute and the University of Maryland, College Park. These workshops will be technical in nature and involve nationally recognized experts.
2. A reception by the Mayor and tours of public art in and around Baltimore.
3. A publication of recent public art in Baltimore.
4. A major sculpture exhibit of sculptors from Maryland and across the country.

The budget for the whole project, excluding institutional in-kind support, is about \$50,000. To date we have identified \$37,500 to cover those costs.

The program has been developed by a working committee made up of Fred Stern, Mary Ann Mears, Jim Paulsen, Jim Ried, Tylden Streett, Jody Albright and Fred Lazarus. The program is designed to complement the activities in Washington as well as provide a forum that will show the commitment of Baltimore to public art and sculpture.

Attached is a brief write-up on each component of the program and a budget for the project as a whole.

Baltimore Preconference (June 2, 3, 4)

Preconference workshops will take place at four Maryland Universities and in Baltimore City. The workshops are hands-on experiences within specific materials, processes, and sculpture directions. The cost will be covered from registration and guaranteed by the sponsoring group.

Duration: Workshop #1 - Monday, June 2 through Tuesday ~~June 2~~ ^{June 3}
Workshop #2, 3, 4, 5, 6, and 7 - Sunday, June 1 through Tuesday noon

Cost: Workshop #1 - \$25
All other Workshops - \$45

Accommodations: Local hotels and university dormitories are available for all workshops.

Transportation: Charter buses to Washington for S/11 conference - \$4 a person.

Local bus and train schedules will be available.

Check in: ~~May 30, 1980 - Saturday evening~~
~~June 1, 1980 - Sunday morning or evening~~
June 2 Monday AM

WORKSHOP #1*

"Baltimore; the Public Art Process at the Municipal Level"

Location: Downtown Baltimore

Workshop Coordinator - Mary Ann E. Mears

This workshop for sculptors and other interested art professionals will provide aesthetic, technical, and political analysis of public art programs at the Municipal level with specific reference to the Baltimore experience. Speakers and panels will include sculptors, architects, fabricators, contractors and public officials.

George Sugarman, Kenneth Snelson (Sculptors)

Walter Sondheim, Diana Tacquet, Jay Brodie, Jody Albright
Paula Rome (City officials)

*A detailed draft outline of this workshop is attached.

DRAFT OUTLINE -- PRE-CONFERENCE WORKSHOP:

BALTIMORE: THE PUBLIC ART PROCESS AT THE MUNICIPAL LEVEL

Purpose: Aesthetic, technical and political analysis of public art programs at the municipal level with specific reference to the Baltimore experience.

I. Introduction

II. Planning and implementation of programs: discussion of programs in Baltimore and evaluation of their effectiveness from public's point of view as well as artists'. Slide presentations will be used.

- A. % for Art -- legislative mandate
- B. Inner Harbor Sculpture Program -- administrative initiative
- C. Sculpture symposium
- D. Baltimore's use of money from Federal Agencies for art (DOT, HUD, NEA)
- E. CETA
- F. Publicly supported exhibition spaces -- School 33, the Arts Tower, City Hall Gallery, Gallery at the Mechanic
- G. Municipal support for other projects including the Pre-conference itself
- H. Role of the City in encouraging private sector involvement

III. Looking at public art in Baltimore -- Tour with some of the artists on hand.

IV. Mechanics of public commissions:

- A. Selection Processes
 - 1. Effectiveness of various methods
 - 2. Ways for artists to gain consideration
- B. Working with the Bureaucracy
- C. Working with Architects
- D. Contracts
- E. Estimates for Services
- F. Role of the Fabricator
- G. Technical considerations in large scale sculpture
- H. Maintenance

V. Political strategy for the establishment of public art programs

VI. Sculptors discussing their work with specific reference to their public sculpture in Baltimore. Slide presentations will be used.

Timetable:

Mon. A.M. -- I., II.
Mon. P.M. -- III.

Tues. A.M. -- IV. V.
Tues. P.M. -- VI.

*Written materials will be supplied to registrants prior to the Workshop.

STATE CAPITOL
SACRAMENTO, CALIFORNIA 95814
(916) 445-7928

DISTRICT OFFICE
11340 W. OLYMPIC BLVD., SUITE 359
LOS ANGELES, CALIFORNIA 90064
(213) 479-4244

LARRY BRISKIN
ADMINISTRATIVE ASSISTANT

MICHAEL SIEGEL
LEGISLATIVE ASSISTANT

Senate California Legislature

ALAN SIEROTY
TWENTY-SECOND SENATORIAL DISTRICT

May 5, 1980

COMMITTEES

INDUSTRIAL RELATIONS
JUDICIARY
PUBLIC EMPLOYMENT AND RETIREMENT
REVENUE AND TAXATION

SELECT COMMITTEES

CHAIRMAN, SELECT COMMITTEE ON
GENETIC DISEASES
HOUSING AND URBAN AFFAIRS
LAND USE MANAGEMENT ORGANIZATIONS
PUBLIC TRANSPORTATION PROBLEMS IN
LOS ANGELES

CHAIRMAN

ARTS TASK FORCE, NATIONAL
CONFERENCE OF STATE LEGISLATURES

MEMBER

CALIFORNIA COMMISSION ON THE
STATUS OF WOMEN
CONSUMER ADVISORY COUNCIL

Senator Tarky Lombardi
New York State Senate
Legislative Office Building
Albany, New York 12247

Dear Tarky:

Thank you for sending me a copy of your letter to
NCSL President-elect Richard Hodes regarding NCSL's continuing
responsibility in the area of the arts.

I understand that Richard Hodes has accepted your
suggestion and will recommend to the NCSL Executive Committee
that a Committee on the Arts be created as part of the
Assembly on the Legislature.

I know all the members of the Task Force appreciate
your efforts in this regard.

I look forward to seeing you in Charleston later this
week.

With best regards.

Yours sincerely,


ALAN SIEROTY

AS/LB/po

SEN. TARKY LOMBARDI, JR.
CHAIRMAN
SEN. ALROY M. GORDON
VICE CHAIRMAN

SENATE SPECIAL COMMITTEE
ON THE CULTURE INDUSTRY
STATE OF NEW YORK
ALBANY
12247

LEGISLATIVE OFFICE BUILDING
(518) 455-2911

April 8, 1980

Honorable Richard S. Hodes
NCSL President-elect
House Speaker Pro Tempore
Tallahassee, Florida

Dear Dick:

I was pleased to receive your letter of March 25 asking for recommendations on the existing committee structure of the National Conference of State Legislatures.

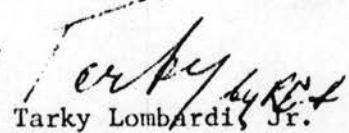
First, let me say, I wholeheartedly support the continuation of the Human Resources Committee which I feel is making strides in the areas of health care, welfare, aging, and human resources. Each of our states benefit from legislative approaches to solving these human resource problems which others have pioneered.

I would also strongly urge that consideration be given to the establishment of a new committee on the arts. As you know, the Task Force for the Arts under the NCSL is now in existence, created by a National Endowment grant. In operation for nearly two years to focus on arts activities within the states, the Task Force has been ably chaired by Senator Alan Seriety of California and its impact and effectiveness has been clearly demonstrated. The establishment of the Task Force as a new committee could bring greater public awareness to the activities of the NCSL. The arts are big business and we should be responding to their needs. The forthcoming report of the Arts Task Force will present the first real analysis of the dramatic involvement of state governments in advancing the arts in all our states. This report has received significant support in the form of grants from major corporations eager to take part in such a publication.

I believe the Task Force has earned the endorsement of the NCSL for its efforts. That endorsement could take no better form than the action involved in giving the Task Force the status of a Committee.

Personal best wishes, and I look forward to seeing you in Washington.

Sincerely,


Tarky Lombardi, Jr.
Senator

Tl/res

STATE CAPITOL
SACRAMENTO, CALIFORNIA 95814
(916) 445-7928

DISTRICT OFFICE
11340 W. OLYMPIC BLVD., SUITE 359
LOS ANGELES, CALIFORNIA 90064
(213) 479-4244

LARRY BRISKIN
ADMINISTRATIVE ASSISTANT

MICHAEL SIEGEL
LEGISLATIVE ASSISTANT

Senate California Legislature

ALAN SIEROTY
TWENTY-SECOND SENATORIAL DISTRICT

May 1, 1980

COMMITTEES

INDUSTRIAL RELATIONS
JUDICIARY
PUBLIC EMPLOYMENT AND RETIREMENT
REVENUE AND TAXATION

SELECT COMMITTEES

CHAIRMAN, SELECT COMMITTEE ON
GENETIC DISEASES
HOUSING AND URBAN AFFAIRS
LAND USE MANAGEMENT ORGANIZATIONS
PUBLIC TRANSPORTATION PROBLEMS IN
LOS ANGELES

CHAIRMAN

ARTS TASK FORCE, NATIONAL
CONFERENCE OF STATE LEGISLATURES

MEMBER

CALIFORNIA COMMISSION ON THE
STATUS OF WOMEN
CONSUMER ADVISORY COUNCIL

Mr. Fred J. Martin, Jr.
Vice President
Bank of America
Box 37000
San Francisco, CA 94137

Dear Fred:

On behalf of the members of the National Conference of State Legislatures' Arts Task Force, I want to thank you and the other officers and directors of Bank of America for your generous contribution to support the work of the Arts Task Force.

I appreciate your kind words about our efforts and the importance of our publication, which your contribution will help to bring about.

With best regards.

Yours sincerely,



ALAN SIEROTY

AS/LB/po



House of Representatives

State of South Carolina

Harriet H. Keyserling

District No. 124-Beaufort County
Box 1108
Beaufort, S. C. 29902

April 23, 1980

330-B Blatt Building
Columbia, S.C. 29211

Tel. (803) 758-2268

Committees:

Judiciary
Joint Legislative Energy
Subcommittee on Conservation, Chairman

The Honorable Alan Sieroty
State Capitol
Sacramento, California 95814

Dear Alan:

While trying to write a Bill to allow artists tax deductions for contributing their works to museums, etc., I contacted the South Carolina Tax Commission for some additional information. I discovered the SC Tax Code and Regulations already cover the tax status of donations (contributions) by an artist of artistic property of his own creation.

In view of this, I thought other members of the NCSL Arts Task Force might check with their tax commissions to see if their states have similar regulations. If not, possibly going the route of regulation is an option easier than writing legislation.

I look forward to seeing you in Charleston.

Best wishes,

A handwritten signature in cursive script, appearing to read "Harriet".

Harriet H. Keyserling

/mhg

enclosure

3-1

More Taxpayers Put Excessive Valuation On Gifts of Art, With Little Risk Involved

By JERRY LANDAUER

Staff Reporter of THE WALL STREET JOURNAL

WASHINGTON—A growing number of Americans are taking excessive tax deductions for art objects they donate to charities, and they stand little chance of getting caught unless they are outrageously greedy.

That conclusion emerges from the appraisals, disclosed for the first time, of the Internal Revenue Service's Art Advisory Panel.

The IRS established the panel 11 years ago to check some of the valuations claimed by taxpayers for art objects. The 12 outside experts review about 300 items a year of the many thousands appearing on tax returns; their recommendations are used by the IRS in auditing the returns.

Released by Request

In the past, the IRS released summary annual reports of panel meetings, which weren't particularly revealing. But the service recently disclosed the panel's item-by-item appraisals in response to requests under the Freedom of Information Act—first to Prof. William M. Speiller of Rutgers University Law School in Camden, N.J., and then to this newspaper. Mr. Speiller is using the data for an article in the next Columbia Law Review.

The disclosures are likely to reignite debate within the government about the favorable tax treatment accorded to art donors. Congress last dealt with the issue in 1969.

The deductions claimed for donated art are eye-popping. In one recent year, the IRS panel considered gifts supposedly valued at \$16.6 million. It accepted the values assigned to 104 works and rejected 53 others. Of those rejected, the average overvaluation was 529%, and more than half were overvalued by 260%.

To Prof. Speiller, himself an art collector, these figures suggest that the IRS isn't likely to disturb a taxpayer's valuation unless it is greatly inflated. Of the 53 items that were rejected by the panel, only 15 were overvalued by less than 100%, he found.

Verging on Fraud

In fact, numerous deductions appear to verge on fraud. One unidentified taxpayer

(names were deleted by the IRS) wrote off \$50,000 for a donated work that the panel considered to be worth \$3,000. Another deducted \$32,000 for a work that the panel said wouldn't sell for more than \$2,000.

Yet the government hasn't prosecuted even one art donor for tax fraud. Instead, the IRS generally settles disagreements about values through negotiation. The results aren't made public, and the IRS says it doesn't know how the panel's recommendations hold up in the negotiating process.

Actually, the IRS consults the panel only if a taxpayer's return is pulled for audit and only if the claimed value of any donated work exceeds \$20,000. Gifts valued at \$20,000 or less are reviewed, if at all, by revenue agents in the field, who rarely have any training in art valuation.

Tax-Exempt Institutions

Tax experts say this lack of expertise permits taxpayers to shovel loads of inferior, overvalued works into hungry, secondary museums and, increasingly, into such other tax-exempt institutions as universities, hospitals and nursing homes. One home for the aging has collected 1,100 works, and others are establishing galleries to accommodate donors seeking tax breaks.

Complicating the valuation problem for the IRS, in Prof. Speiller's view, is the composition of the Art Advisory Panel. Since it was established, only three art dealers who served on it weren't members of the Art Dealers Association of America Inc., a New York group that itself appraises many art works.

"For these people to sit on the advisory panel is a serious conflict of interest," Mr. Speiller asserts. "If you're getting your appraisals through the dealers' association, they're apt to hold up."

It is true that the IRS hasn't successfully challenged any appraisal submitted by the dealers' association, says Gilbert Edelson, secretary-treasurer of the group. But he attributes this to careful work by the association's appraisers.

Despite the evidence of overvaluations, Mr. Edelson asserts that major donors "as a group are remarkably honest." He says the same is true for major appraisers of art.

SENATE
CALIFORNIA LEGISLATURE

ALAN SIEROTY

STATE CAPITOL
SACRAMENTO, CALIFORNIA 95814



The Hon. Emily Anne Staples
State Senator
235 State Capitol
St. Paul, MN 55155 41-B

Arts Task Force

STATE CAPITOL
SACRAMENTO, CALIFORNIA 95814
(916) 445-7928

DISTRICT OFFICE
11340 W. OLYMPIC BLVD., SUITE 359
LOS ANGELES, CALIFORNIA 90064
(213) 479-4244

LARRY BRISKIN
ADMINISTRATIVE ASSISTANT

MICHAEL SIEGEL
LEGISLATIVE ASSISTANT

Senate
California Legislature

ALAN SIEROTY
TWENTY-SECOND SENATORIAL DISTRICT

May 7, 1980

COMMITTEES

INDUSTRIAL RELATIONS
JUDICIARY
PUBLIC EMPLOYMENT AND RETIREMENT
REVENUE AND TAXATION

SELECT COMMITTEES

CHAIRMAN, SELECT COMMITTEE ON
GENETIC DISEASES
HOUSING AND URBAN AFFAIRS
LAND USE MANAGEMENT ORGANIZATIONS
PUBLIC TRANSPORTATION PROBLEMS IN
LOS ANGELES

CHAIRMAN

ARTS TASK FORCE, NATIONAL
CONFERENCE OF STATE LEGISLATURES

MEMBER

CALIFORNIA COMMISSION ON THE
STATUS OF WOMEN
CONSUMER ADVISORY COUNCIL

Hon. Joseph Gersten
6767 Southwest 67th St.
So. Miami, FL 33131

Dear Joe:


It is very encouraging that Richard Hodes will recommend to the Executive Committee that NCSL create a standing Committee on the Arts.

I know that you talked extensively with him about the Arts Task Force and am sure that your efforts were instrumental in his making this recommendation. On behalf of the members of the Task Force, I want to thank you for your most effective lobbying.

I look forward to seeing you in Charleston.

With best regards.

Yours sincerely,



ALAN SIEROTY

AS/LB/po

cc: Arts Task Force Members



National Conference of State Legislatures

Headquarters
Office
(303) 623-6600

1405
Curtis
Street
23rd Floor
Denver,
Colorado
80202

President
George B. Roberts, Jr.
Speaker, New Hampshire
House of Representatives
Executive Director
Earl S. Mackey

April, 1980

THE STATES AND THE ARTS PROJECT FUND RAISING FOR LEGISLATOR'S GUIDE

Contributions Received

<u>Name</u>	<u>Amount</u>	<u>Date</u>	<u>Responsible Party For Contribution</u>
General Mills	\$1,000	1/79	Deborah Bennington (NCSL)
Ford Motor Company	\$1,000	8/79	William Eells (Ohio)
Proctor and Gamble Fund	\$1,000	9/79	Deborah Bennington (NCSL)
Sun Company	\$1,000	8/79	Deborah Bennington (NCSL)
John Deere	\$1,500	10/79	Rep. Bob Bina (Iowa)
Wells Fargo Bank	\$1,000	5/79	Sen. Alan Sieroty (Calif.)
Ciba Geigy	\$300	1/80	NCSL
Spring Mills	\$500	1/80	Rep. Harriett Keyserling (South Carolina)
Philip Morris	\$2,500	3/80	Rep. John Plewa (Wisc.) Rep. Carl Otte (Wisc.) Sen. Tarky Lombardi (NY) Sen. Alan Sieroty (Calif.) Rep. Mary Seymour (NC) Sen. Tarky Lombardi (NY)
Norwich-Eaton Pharmaceuticals	\$500	4/80	
Lilly Endowment	\$8,000	1/80	Sen. Michael Gery (IN)
Bank of America	\$1,000	4/80	Sen. Alan Sieroty (Calif.)
TOTAL	\$19,300		

Pledges but Funds not in Hand

<u>Name</u>	<u>Amount</u>	<u>Date</u>	<u>Responsible Party For Contribution</u>
Ohio Arts Council	\$3,000	confirmed 1/80	Rep. Patrick Sweeney (OH)
State Government Affairs Council	\$4,500	confirmed 3/80	Deborah Bennington (NCSL)

Approached but Declined

<u>Name</u>	<u>Date</u>	<u>Responsible Party</u>
ARCO		Sen. Alan Sieroty (Calif.)
United Technologies		Sen. Tarky Lombardi (NY)
Dayton Hudson Foundation	10/78	Deborah Bennington (NCSL)
Nabisco	12/78	Sen. Emily Anne Staples (MN)
Honeywell, Incorporated	2/79	Deborah Bennington (NCSL) Sen. Emily Anne Staples (MN)

Approached but Declined (cont.)

<u>Name</u>	<u>Date</u>	<u>Responsible Party</u>
Kodak	4/79	Deborah Bennington (NCSL)
Adolph Coors Foundation	4/79	Deborah Bennington (NCSL)
Anheuser-Busch, Incorporated (Budweiser)	5/79	Rep. James Smith (MO)
The Piton Foundation (Colorado)	6/79	Deborah Bennington (NCSL)

Approached but no Answer

<u>Name</u>	<u>Date</u>	<u>Responsible Party</u>
Rockefeller Brothers Fund		
Wheelabrator-Frye, Incorporated	4/79	Rep. Elaine Krasker (NH)

Approach in Process

<u>Name</u>	<u>Responsible Party</u>
ALCOA	Rep. Bob Bina/Deborah Bennington
Burger King	Rep. Joe Gersten/Deborah Bennington
Pet Milk, etc.	Rep. James Smith/Deborah Bennington

EMILY ANNE STAPLES

Senator, 43rd District
235 Minnesota Capitol
St. Paul, Minnesota 55155
(612) 296-4137
1640 Xanthus Lane
Plymouth, Minnesota 55391
(612) 473-9120

Senate
State of Minnesota

May 15, 1980

To: Participants in the NCSL Arts Task Force Meeting in Charleston
From: Senator Emily Anne Staples

During our meeting in Charleston I mentioned that there is a meeting coming up for Attorneys General interested in historic preservation law. The meeting has been set up in connection with a Conference on Historic Preservation Law and Financing to be held in Kansas City, Missouri on May 23 and 24, 1980. As part of the conference, a special meeting of the National Association of Attorneys General (NAAG) Committee on Historic Preservation is planned for May 23.

Rufus Edmisten, Attorney General of North Carolina, is Chairman of this group and has sent a letter to the Attorney General of each state requesting participation. You may want to reiterate his invitation.

I'm also enclosing an article about art for young people which was in our Sunday paper.

It was delightful seeing you all.

EAS:jb

Enclosure

Junior League project chairman pushes for art in school curricula

There is a clean-edged directness about Helen Bradford that comes through when she talks about arts in education.

There is also a surprising authority about her. It is reflected in her work as arts-projects chairman of the Junior League of Minneapolis. The position put her into the driver's seat for the second annual Arts Festival for Young People Saturday at the Minneapolis Institute of Arts and Children's Theater, where 8,000 people bounced over the green grass last year. Debbie York and Linda Anderes of the Junior League are co-chairmen of the event.

The program will start at 11 a.m. and run to 5 p.m.

"The project is part of a large area of arts for young people," said Bradford, who would like to see more comprehensive art instruction incorporated into the local schools' curricula. "It is a tangible way of saying



Margaret Morris

we advocate providing more arts in education programs. We are collaborating with the Minneapolis Alliance for the Arts in an advocacy role."

The festival is focusing on children performing for children. In this respect the performers will be mostly young people—Suzuki violin students

from the MacPhail Center for the Performing Arts, the Greater Twin Cities Youth Symphonies, the Beanstalk Puppets, jugglers and two folk-dance groups: the Los Alegres Balladors and the Danish Delights.

A young people's film festival, featuring films made by children, will run continuously in the Pillsbury Auditorium. Dancing and singing will be held indoors and outdoors.

The museum will be open free all day, and docents will conduct tours of art collections geared to children. Art work by students in museum classes will be on display. So will a collection of wire sculpture made by children in the African republic of Zaire.

"Safari in Art," a treasure hunt designed to help children discover the world of art, will begin in the General Mills Gallery. Sideshow Productions will be held in Toro Mall, where children also may punch out buttons on a button machine, make masks and draw pictures. Numbers will be handed out so no one will have to stand in long lines.

All activities will be free except for the Children's Theater performances of "The 500 Hats of Bartholomew Cubbins" at 11 a.m. and 2 p.m. Ice cream, popcorn and balloons will be sold on the grounds. Scores of Junior Leaguers will staff the events with help from museum staff members.



Helen Bradford

Bradford, who worked on the festival last year, pointed out that it is the fifth performing-arts event sponsored by the Junior League. She said the arts project has turned out to be a lively, stimulating undertaking, yet she bemoans what she sees as complacency towards the arts in the schools.

Bradford got Alice Fraser, editor of the Leaguer, and Meredith Howell, assistant editor, to devote a section of the February issue of the monthly publication to the value of the arts to education.

"It will be carried on in coalition with the Minnesota Alliance for Arts in Education," she said. "We also will be working with Citizens for the Arts, which is a nonprofit statewide organization. We spent a year working on guidelines for the project. We will be involved in promoting workshops and seminars and in developing a resource handbook for school districts. We will participate in public affairs and in publishing a statewide arts-in-education newsletter."

She said the project eventually would be passed on to the community, the Minnesota Board of Education or a special agency, as is league policy. All league projects are created to demonstrate a need of the community, and once a pilot project proves its value it is passed on.

Bradford, 39, joined the Junior League in 1968 when she was living in Englewood, N.J., with her husband, David, an orthopedic surgeon. They moved to the Twin Cities in 1970 when David went on the staff of

the University of Minnesota Hospitals. They live in a large house in Deephaven with their children, David, 14, Jennifer, 12, and Tyler, 7.

Helen Bradford serves on the board of directors of the Minneapolis Junior League and was editor of the Leaguer in 1978-79. She is active in the Children's Theater as a member of the board of directors and of the executive committee, and she was president of ACT (the volunteer Association of the Children's Theater) in 1976-77. She also has helped raise money for the United Way.

"By doing the Arts Festival for Children," she said, "we are positioning ourselves to lobby on the quality of the arts at the Legislature. The league takes positions on a number of public issues. I feel this one falls under the state umbrella."

More from Margaret Morris's world of people, Monday, Wednesday, Friday and Saturday, only in the Tribune.

Opera presentation planned for area mentally retarded

The Metropolitan Opera Association will present a free performance for mentally retarded people in the metropolitan area at 11 a.m. May 20 at O'Shaughnessy Auditorium, College of St. Catherine, St. Paul.

The Minneapolis Association for Retarded Citizens (MARC) is coordinating arrangements with assistance from the St. Paul ARC. Facilities bringing people to the performance must provide transportation and adequate chaperones. Call MARC at 874-6650 for further information and to make reservations.

National Conference of State Legislatures
ARTS TASK FORCE MEETING

May 8-11, 1980
Charleston, South Carolina

PARTICIPANT LIST

ALABAMA

- ✓ Ms. Mary Brabston
Office of Lt. Gov.
1550 First National Southern
Natural Building
Birmingham, Alabama 35203
- ✓ Senator Ted Little (and Mrs. Little)
410 S Dean Road/P. O. Box 342
Auburn, Alabama 36830

ALASKA

- ✓ Representative Sally Smith
320 Church Street
Fairbanks, Alaska 99701

ARKANSAS

- ✓ Representative Joseph Mahoney
406 Armstrong Building
El Dorado, Arkansas 71730

CALIFORNIA

- ✓ Larry Briskin
Office of Senator Alan Sieroty
State Capitol
Sacramento, California 95814
- ✓ Professor Tom Goetzel
Golden Gate University School
of Law
536 Mission Street
San Francisco, California 94105
- ✓ Senator Alan Sieroty
CHAIRMAN, Arts Task Force
11340 W. Olympic Boulevard
Los Angeles, California 90064

COLORADO

- ✓ Ed Harrison
Acting Director
Colorado Council on the Arts and Humanities
770 Pennsylvania Street
Denver, Colorado 80203
- ✓ Representative Ronald H. Strahle
and (Mrs. Strahle)
4815 Hogan Drive
Fort Collins, Colorado 80525

DISTRICT OF COLUMBIA

- ✓ Bennett Tarleton, Director
Alliance for Arts Education
Kennedy Center
Washington, D.C. 20566
- ✓ Roy Helms
Executive Director
National Assembly of State Arts Agencies
1010 Vermont Avenue, NW, Suite 516
Washington, D.C. 20005
- ✓ Anne G. Murphy
American Arts Alliance
424 C Street, NE
Washington, D.C. 20002

FLORIDA

- ✓ Representative Joseph Gersten
6767 SW 67th Street
South Miami, Florida 33131

GEORGIA

- ✓ Senator C. Todd Evans
983 Highland View Avenue
Atlanta, Georgia 30306

PAGE TWO

ILLINOIS

- ✓ Senator Richard Newhouse
1900 East 71st Street
Chicago, Illinois 60649

INDIANA

- ✓ Senator Michael Gery (and Mrs. Gery)
530 Robinson
E. Lafayette, Indiana 47906

IOWA

- ✓ Representative Robert F. Bina
1641 W. George Washington Blvd., #8
Davenport, Iowa 52804

KANSAS

- ✓ Senator Ronald Hein (and Mrs. Hein)
2824 Seabrook
Topeka, Kansas 66614

MARYLAND

- ✓ Delegate Pauline Menes (and Mel Menes)
3517 Marlborough Way
College Park, Maryland 20740

MICHIGAN

- ✓ Senator Jack Faxon
15343 Warwick
Detroit, Michigan 48221

MINNESOTA

Senator Emily Anne Staples
235 State Capitol
St. Paul, Minnesota 55155

MISSOURI

- ✓ Representative Jack Buechner
(and Mrs. Buechner)
14 Ponca Tr.
Kirkwood, Missouri 63122
- ✓ Representative James Smith (and Mrs. Smith)
420 East Porter
Marshall, Missouri 65340

NEW HAMPSHIRE

- ✓ Representative Elaine Krasker
Little Harbor Road
Portsmouth, New Hampshire 03801

NEW JERSEY

- ✓ Senator Joseph Merlino (and Mrs. Merlino)
15 Market Street
Trenton, New Jersey 08611

NEW MEXICO

Marge Beatty
Educational T.V. - New Mexico
Office of Senator Irick
State Capitol
Santa Fe, New Mexico 87503

- ✓ Senator John B. Irick
1809 Carlisle, NE
Albuquerque, New Mexico 87110

NEW YORK

- ✓ Carolyn DeLisser (and daughter, Elise)
250 W. 57th, Suite 2430A
New York, New York 10019

- ✓ Rubin Gorewitz (and Mrs. Gorewitz)
250 W. 57th. Suite 2430A
New York, New York 10019

- ✓ Mr. Bob Herz
Office of Senator Lombardi
612 Legislative Office Building
Albany, New York 12247

- ✓ Senator Tarky Lombardi (and Mrs. Lombardi)
612 Legislative Office Building
Albany, New York 12247

- ✓ Assy. William F. Passannante
Room 1516, 270 Broadway
New York, New York 10007

NEW YORK (cont.)

- ✓ Robert J. Maurer (and Mrs. Maurer)
Deputy Commissioner for Cultural
Education
State Education Department
Room 10A33
Albany, New York 12230
- ✓ Beth Rowe
Office of Senator Lombardi
612 Legislative Office Building
Albany, New York 12247

NORTH CAROLINA

- ✓ Sara Hodgkins
Secretary, Department of Cultural
Resources
109 E. Jones Street
Raleigh, North Carolina 27611
- ✓ Representative Mary Seymore
State Legislative Building
Raleigh, North Carolina 27611

OHIO

- =
- ✓ Senator Stanley Aronoff
(and Mrs. Aronoff)
220 Wyoming Avenue
Cincinnati, Ohio 45215
 - ✓ Representative Patrick Sweeney
State House
Columbus, Ohio 43215

OKLAHOMA

- ✓ Representative Hannah Atkins
Route 4, Box 799
Oklahoma City, Oklahoma 73111

OREGON

- ✓ Senator Richard P. Bullock
11537 S.E. Flavel
Portland, Oregon 97266

SOUTH CAROLINA

- ✓ Scott Sanders
Executive Director
South Carolina Arts Commission
1800 Gervais Street
Columbia, South Carolina 29201
- Ellen Dressler
Superintendent of Cultural Affairs
Cultural Affairs Division
City of Charleston
133 Church Street
Charleston, South Carolina 29401

Charles (Bud) Ferillo, Jr.
Executive Director
Office of Research and Personnel
House of Representatives
Columbia, South Carolina 29211

- ✓ Representative Harriett Keyserling
Box 1108
Beaufort, South Carolina 29902

Susan Lefkoff
Artist -in-Residence
Cultural Affairs Division
City of Charleston
133 Church Street
Charleston, South Carolina 29401

Dr. Terry Peterson
Administrative Assistant on Education
Office of the Governor
State Capitol
Columbia, South Carolina 29211

Deborah Rosen
Director
South Carolina Film Office
Columbia, South Carolina 29211

Connie Wyrick
Charleston, South Carolina 29401

SOUTH DAKOTA

- ✓ Senator Frances S. Lamont
Meadowlark, Route 1
Aberdeen South Dakota

TENNESSEE

✓ Senator Carl R. Moore (and daughter, Cynthia)
6 Deer Lick
Bristol, Tennessee 37620

TEXAS

✓ Representative Charles Finnell
P. O. Box 468
Holliday, Texas 73666

WASHINGTON

✓ Senator Alan Bluechel
9901 N.E. 124th Street, #505
Kirkland, Washington 98033

NCSL STAFF

Karl T. Kurtz
Director of Operations

✓ Deborah E.S. Bennington
Project Director
The States and the Arts

Joan Smith
Administrative Assistant
The States and the Arts

Ellen
John Lygal loose.
for Filer
McLennan & Heath
under Sam?

FROM THE OFFICE OF:
STATE SENATOR ALAN SIEROTY
ROOM 5072, STATE CAPITOL
PHONE: 445-7928

FOR IMMEDIATE RELEASE

JULY 27, 1979

PR 79/51

CONTACT: LARRY BRISKIN

The National Conference of State Legislatures today adopted a policy statement regarding state support of the arts.

The statement, submitted by the Conference's Arts Task Force, was presented to state legislators attending the NCSL's annual meeting in San Francisco.

The NCSL Arts Task Force, chaired by State Senator Alan Sieroty (D-West Los Angeles), is comprised of legislators from each state and is partially funded by the National Endowment of the Arts. The National Conference of State Legislatures is the official representative body of the nation's 7600 state legislators.

The policy statement is attached.

#

POLICY STATEMENT ON PUBLIC SUPPORT FOR THE ARTS FOR THE
NATIONAL CONFERENCE OF STATE LEGISLATURES -- Adopted
July 27, 1979

The performing, visual and literary arts are an essential element of the quality of life in every state, a means of creative expression for artists, and a source of enjoyment for all. Accessibility to the arts should be provided to every individual.

Citizen demand for arts experiences has generated greater public and private support for the arts, creating a beneficial cultural and economic impact on the community.

State legislatures have a continuing interest in the available of the arts and should encourage coordinated efforts among all levels of government fostering the arts.

State legislatures can act to ensure an environment conducive to the freedom of artistic expression, enabling the arts to contribute greatly to our cultural, educational and economic well-being.

The National Conference of State Legislatures encourage state legislatures to pursue policies which:

1. Place increased emphasis on appropriations for the arts and for state arts agency programs to make the arts accessible to all citizens.

2. Give greater recognition to the creativity of artists and protect artists' rights through appropriate legislation.

3. Preserve the rich, multi-cultural artistic, architectural, and historic heritage of our nation.

4. Exert leadership to stimulate the support which corporations, foundations, other public interest organizations, and private citizens provide for arts activities.

5. Provide funds to integrate art into the design, construction, and renovation of state buildings.

6. Encourage the improvement of arts education programs for students and teachers, and the integration of the arts into the education curriculum.

7. Encourage legislative recognition of the importance of the arts and cultural activities by providing a forum for legislative action relating to the arts.

(more)

8. Educate the community to the economic benefits of the arts.

9. Utilize the arts in programs for youth, the aging, the disabled, neighborhood, community, and rural development, transportation, and the prevention of crime and delinquency.

10. Encourage the sharing of arts resources and information among states.

-000-



**National
Conference
of State
Legislatures**

Headquarters
Office
(303) 623-6600

1405
Curtis
Street
23rd Floor
Denver,
Colorado
80202

President
Jason Boe
President of
The Oregon Senate

Executive Director
Earl S. Mackey

MEMORANDUM TO: Arts Task Force Members

FROM: Deborah Bennington *DB*

DATE: December 12, 1978

SUBJECT: Next Task Force Meeting

During our first meeting in Los Angeles, the Task Force decided to put off our New York City meeting until spring (tentative dates, May 3-6). After a very persuasive presentation by Senator John Irick, our member from New Mexico, Santa Fe was chosen for our second site. The dates are February 9-11. We will probably begin early Friday afternoon and conclude Sunday afternoon.

Topics for the meeting will include arts in education, minorities and handicapped and the arts, detailed discussions of state arts legislation, state arts agencies and their funds dispersal policies, and other sources of federal funds to support the arts. Possible activities include visits with the internationally famous artist, Georgia O'Keefe, representatives of the Santa Fe Opera and New Mexico crafts people.

We had twenty-one Task Force members in Los Angeles for what everyone agreed was a very productive and enjoyable meeting. In early January you will be receiving a report on that meeting and reservation forms for Santa Fe. We would like to have even more of you in New Mexico, so please reserve the dates, February 9-11, on your calendar.

DB:DT



**Minnesota
State
Arts Board**

2500 Park Avenue
Minneapolis, MN 55404
(612) 341-7170
toll-free (800) 652-9747

March 28, 1980

Senator Emily Anne Staples
235 Minnesota Capitol
St. Paul, MN 55155

Dear Senator *Emily* Staples:

Attached is the survey which you requested that our agency complete. Please note that figures given under "Current Program" are for FY79 (July 1, 1978-June 30, 1979) as this is the most recently completed year for the agency. We are currently in FY80, however, the data we have on this year will not be complete until June 30, 1980. We will be happy to provide FY80 figures in June at your request.

Sincerely,

John M. Ondov
Executive Director

JMO/gs

SURVEY OF STATE ARTS PROGRAMS, LEGISLATION AND ACTIVITIES

Part A - State Arts Agency Programs

Please check where appropriate with respect to your state arts council or commission programs. The list is by no means complete and there is space to include under #16 any other arts council or commission programs. There is space provided after each item to indicate the level of funding of your current programs and to comment on variations in the programs. Please note in the space for comments if your agency is precluded from funding a program by your enabling legislation or other policy.

State Arts Agency Program

(1) Artists in Residence:

- | | Past
Program | Current
Program | Proposed
Future
Program | No Program
and No Plans
for Future
Program |
|--|-----------------|--------------------|-------------------------------|---|
| (A) <u>Artists in Schools:</u> Provides funding to employ artists to teach and demonstrate their art in local schools. (\$120,097)..... | (X) | FY79
(X) | (X) | () |
| (B) <u>Artists in Communities:</u> Provides funding to employ artists to teach and demonstrate their art in senior citizen centers, child care centers, and similar public service organizations. (\$.....) | (X) | * (X) | (X) | () |
| (C) <u>Artists in Social Institutions:</u> Provides funding to employ resident artists to work with facility personnel and clients in developing artistic programs within hospitals, prisons, mental health facilities, and similar institutions. (\$*.....) | (X) | * (X) | (X) | () |

Comments: *part of a larger program of sponsor assistance which supports residencies and presentations in any community setting. \$220,131.

- (2) Major Arts Institutions and Organizations: Provides direct or matching (challenge) grants to major arts institutions and organizations within the state. (\$1,015,000).....
- | | Past
Program | Current
Program | Proposed
Future
Program | No Program
and No Plans
for Future
Program |
|-----|-----------------|--------------------|-------------------------------|---|
| (X) | (X) | (X) | () | |

Comments: _____

- (3) Art Fellowships or Grants: Provides financial assistance and recognition to the state's artists to create: (\$181,968)
- | | Past
Program | Current
Program | Proposed
Future
Program | No Program
and No Plans
for Future
Program |
|--|-----------------|--------------------|-------------------------------|---|
| (A) Visual Art..... | (X) | (X) | * (X) | () |
| (B) Literature..... | (X) | (X) | (X) | () |
| (C) Music..... | (X) | (X) | (X) | () |
| (D) Dance..... | (X) | (X) | (X) | () |
| (E) Theater..... | (X) | (X) | (X) | () |
| (F) Film..... | (X) | (X) | (X) | () |
| (G) Other crafts, video, conceptual art..... | (X) | (X) | (X) | () |

Comments: *Future assistance will include grants for design and related activities.

- (4) Maestro Apprentice Programs: Provides funds to recognized artists in different media as maestros to train selected apprentice artists. (\$10,000 *).....
- | | Past
Program | Current
Program | Proposed
Future
Program | No Program
and No Plans
for Future
Program |
|-----|-----------------|--------------------|-------------------------------|---|
| () | () | (X) | () | |

Comments: *For FY80 as a pilot.

- (5) Touring:
- | | Past
Program | Current
Program | Proposed
Future
Program | No Program
and No Plans
for Future
Program |
|---|-----------------|--------------------|-------------------------------|---|
| (A) <u>Dance Touring</u> - Provides funding to dance companies for touring within the state. (\$.....) | (X) | () | () | * (X) |
| (B) <u>Theater Touring</u> - Provides funding to theater companies for touring within the state. (\$.....) | () | () | () | (X) |
| (C) <u>Music Touring</u> - Provides funding for touring within the state by musicians and music institutions. (\$.....) | () | () | () | (X) |
| (D) <u>Literary Touring</u> - Provides funding for a state reading and lecture circuit for writers to read and discuss their work and/or for the verbal presentation of the state's traditional storytelling. (\$.....) | () | () | () | (X) |
| (E) <u>Visual Arts Touring</u> - Funds traveling exhibitions of visual art within the state. (\$.....) | () | () | () | (X) |
| (F) <u>Artmobile</u> - Funds an artmobile or mobile art museum to tour across the state. (\$.....) | () | () | () | (X) |
| (G) Other (\$.....) | () | () | () | (X) |

*Funds for DTP came entirely from the NEA. MSAB provides grants for touring directly to sponsors, not to touring companies. Please see answer to question #1 for budget committed to this effort.

SURVEY OF STATE ARTS PROGRAMS, LEGISLATION, AND ACTIVITIES

Part C - Arts Activities

Please list other state arts activities. Examples include a state art week, state art and music awards, art exhibits in the state capitol or other state buildings, and state festivals. Briefly describe each activity.

Arts Activities

- (1) The Minnesota State Arts Board participates in annual Legislative
Night sponsored by Minnesota Citizens for the Arts. This event
provides an opportunity for state legislators and constitutional
officers to view the work of artists and arts organizations from
around the state.

- (2) The Minnesota State Fair Board sponsors a state-wide competitive
arts show as part of the fair.

- (3) MSAB has sponsored an arts tour of the state by the Governor's
wife and is planning one for state legislators.

- (4)

Please return the completed survey to:

Senator Alan Sieroty
State Capitol
Sacramento, CA 95814

THANK YOU.

State Arts Agency Program (continued)

Past Program	Current Program	Proposed Future Program	No Program and No Plans for Future Program
-----------------	--------------------	-------------------------------	---

Comments: _____

- (6) Information and Services: State arts agency funding for:
- | | | | | |
|---|-----|-----|-----|-------|
| (A) Newsletter and other publications. (\$ 60,000 ^{-(estimate)})..... | (X) | (X) | (X) | () |
| (B) Registry of the state's artists. (\$ _____)..... | () | () | () | * (X) |

Comments: *service already provided by the Minnesota
 Artists Exhibition Program of the Minnesota
 Institute of arts.

- (7) Technical Assistance Programs: Provides financial assistance or programming to assist organizations and artists in the development of their administrative and/or artistic skills. (\$ 40,940.5 *).....
- | | | | | |
|--|-----|-----|-----|-----|
| | (X) | (X) | (X) | () |
|--|-----|-----|-----|-----|

Comments: *Specific funds are not earmarked for this type
 of assistance but are part of a larger category of
 assistance, Production Assistance.

- (8) *Local Arts Programs: Makes available direct or matching funds to support:
- | | | | | |
|--|-----|-----|-----|-------|
| (A) <u>Local Arts Councils</u> : | | | | |
| Direct (X) Matching () (\$ 728,907)..... | (X) | (X) | (X) | * () |
| (B) <u>Nonprofit Organizations</u> : | | | | |
| Direct () Matching () (\$ _____)..... | () | () | () | * (X) |
| (C) <u>Local Governmental Entities</u> (e.g. municipal art gallery or museum): | | | | |
| Direct () Matching () (\$ _____)..... | () | () | () | * (X) |

Comments: *MSAB makes grants to "regional arts councils
 which support local arts councils, other non-profit
 organizations including government for local arts development activities.

- (9) Organizational Grants: Helps local governmental or nonprofit organizations expand services and public participation. Grants are given for staff development, publicity, ticket subsidy or voucher programs, and touring projects. (\$ *132,016.5).....
- | | | | | |
|--|-----|-----|-----|-----|
| | (X) | (X) | (X) | () |
|--|-----|-----|-----|-----|

Comments: *See response to question 7.

- (10) Arts Building Grants:
- | | | | | |
|--|-----|-----|-----|-------|
| (A) <u>Renovation and Preservation</u> : Provides arts agency funding for the renovation of art facilities and/or preservation of historical or architecturally-significant buildings. (\$ _____)..... | | | | |
| | () | () | () | * (X) |
| (B) <u>Capital Outlay Grants</u> : Provides funding to build new arts facilities. (\$ _____)..... | | | | |
| | () | () | () | (X) |

Comments: *Insufficient funds available.

- (11) Contest Awards: Sponsorship by the state arts agency of contests with cash prizes. This program may be used to encourage involvement in the arts by youth. (\$ _____)..

	()	()	()	(X)
--	-----	-----	-----	-----

State Arts Agency Program (continued)

Past
Program

Current
Program

Proposed
Future
Program

No Program
and No Plans
for Future
Program

Comments: _____

Fy 79

(12) Arts in Education: Provides funding for:

- | | | | | |
|--|-----|-----|-----|-----|
| (A) Magnet schools. (\$ _____) | () | () | () | (X) |
| (B) Programs to teach other basic subjects through use of the arts. (\$ _____) | () | () | () | (X) |
| (C) In-service training for school personnel. (\$ _____) | () | () | () | (X) |
| (D) other <u>Minnesota Alliance for Arts</u> (\$ <u>7,200</u>) | () | () | (X) | () |

Comments: in Education. The Minnesota State Arts Board has a specific policy that it is not within the mandate of the agency to support art curriculum endeavors. That is the responsibility of the Department of Education. (Above grant, one time only.)

(13) Minority or Special Arts: Funds programs and/or services directed towards minority artists or communities, and/or towards special groups such as the physically or mentally disabled. (\$ _____)

() () () (X)

Comments: *MSAB is primarily a grants-making agency and is making special efforts to encourage all special groups to

apply for arts assistance. Special groups and artists have been supported by grants.

(14) Artist Forums or Workshops. (\$ *)

(X) (X) (X) ()

Comments: *Some of these services are provided by another private agency. MSAB offers application-writing and referral assistance to artists. Impossible to estimate \$ costs.

(15) Does your state arts agency have as part of its structure or is it affiliated with:

- | | |
|--|------------------|
| (A) A non-profit foundation? | Yes (X) No () |
| (B) A volunteer lawyers association? | Yes () No (X) |
| (C) A business or corporate committee? | Yes () No (X) * |

Comments: *Minnesota has a private corporate committee on the arts.

(16) Other Arts Agency Programs:

- | | | | | |
|--|-----|-----|-----|-----|
| (A) <u>Development project in film and video</u> including audience development and artist development. | () | () | (X) | () |
| (B) <u>MSAB provides funds for the support of public broadcasting as a fiscal agent.</u> | (X) | (X) | (X) | () |
| (C) <u>MSAB provides seminars, conferences, and workshops on arts issues and arts development for its clientele.</u> | (X) | (X) | (X) | () |

SURVEY OF STATE ARTS PROGRAMS, LEGISLATION AND ACTIVITIES

Part B - State Arts Legislation

Please check where appropriate with respect to arts-related legislation in your state. This list is by no means complete, and there is space to include under #21 any other bills or laws in your state which relate to the arts. Many laws and bills which are not "arts legislation" per se impact on the arts, and these also may be included under #21. There is space provided after each item to comment on variations in your state's legislation and to indicate the code and section number relating to the law.

If it would be inappropriate for your state to consider particular legislation, please so indicate under "comments" (for example, if your state does not have an income tax, it obviously cannot have an income tax deduction (#5 or #14) or an income tax check-off (#12)).

State Arts Legislation

Legislation Introduced in a Past Session But Not Enacted	Legislation Pending in the Current Session	Statutes in Effect
---	--	-----------------------

(1) Art-in-State-Buildings:

- (A) Appropriates a specific percentage, often 1%, of the annual construction budget for state buildings to commission and/or purchase art to be placed in such buildings or in existing state buildings..... (X) (X) ()
 (_____ Code, Section(s) _____)
- (B) Requires legislative consideration of an annual appropriation to commission and/or purchase art to be placed in new or existing state buildings..... (X) (X) ()
 (_____ Code, Section(s) _____)

Comments: _____

(2) Sales and Use Tax Exemption:

- Exempts from state sales and use taxes purchases of art by non-profit or municipal art museums and art purchased for donation to such museums..... () () ()
 (_____ Code, Section(s) _____)

Comments: _____

(3) Artist-Art Dealer Relations:

- Provides protection to an artist who gives a work of art to an art dealer on consignment to sell or exhibit. The dealer in that situation acts as a trustee in holding the artist's works and funds from the sale of the art. Some laws also protect the artist against the loss or damage to the artwork while in the dealer's possession and against claims by the dealer's creditors..... () (X) ()
 (_____ Code, Section(s) _____)

Comments: _____

(4) Consumer Protection in Purchasing Art:

- (A) Protects consumers of fine art prints issued in limited editions by requiring art dealers to disclose specific information regarding each print sold..... () () ()
 (_____ Code, Section(s) _____)

Comments: _____

- (B) Requires art dealers to provide express and implied warranties of genuineness with respect to sale of limited edition prints and other artworks..... () () ()
 (_____ Code, Section(s) _____)

State Arts Legislation (continued)

Legislation Introduced in a Past Session But Not Enacted	Legislation Pending in the Current Session	Statutes in Effect
---	--	-----------------------

Comments: _____

(5) Artists' Income Tax Deduction:

Enables professional artists to deduct for state income tax purposes the fair market value of artworks donated to art museums and other charitable organizations.....()

()

()

(_____ Code, Section(s) _____)

Comments: _____

(6) Resale Royalties:

Provides artists with a percentage of the resale price of their artworks, provided that the resale is profitable to the seller and the resale price is in excess of a specific amount.....()

(X)

()

(_____ Code, Section(s) _____)

Comments: _____

(7) Artists' Live-Work Space:

(A) Allows local government to establish artists' zones where artists may live and work in buildings previously zoned for commercial use and authorizes alternative building code requirements in those areas.....()

()

()

(_____ Code, Section(s) _____)

Comments: The issue has been investigated by
the Minneapolis Arts Commission.

(B) Enacts state zoning statute establishing artists' live-work zones.....()

()

()

(_____ Code, Section(s) _____)

Comments: _____

(8) Appropriations for Arts Institutions:

Provides direct state appropriation for one or more major arts institutions.....()

()

()

(_____ Code, Section(s) _____)

Comments: MSAB provides this assistance, however, arts
institutions are not listed as line items.

State Arts Legislation (continued)

Legislation Introduced in a Past Session But Not Enacted	Legislation Pending in the Current Session	Statutes in Effect
---	--	-----------------------

(9) Art Preservation:

Provides the artist, and in some cases the public, the right to bring legal action against intentional physical defacement, alteration, or destruction of artworks by government agencies or private owners. Both injunctive relief and an action for damages are authorized. Sometimes referred to as "Moral Rights".....()

() ()

() Code, Section(s) ()

Comments: _____

(10) Death Taxes Paid by Artists' Heirs:

(A) Allows beneficiaries of the artist's estate to defer death taxes attributable to artworks for several years and then pay the tax due over a period of years at a low interest rate.....()

() ()

() Code, Section(s) ()

Comments: _____

(B) Values art for death tax purposes at the cost of the materials used to create the artwork.....()

() ()

() Code, Section(s) ()

Comments: _____

(C) Allows the death tax to be paid with art as valued by the state death tax appraiser. The art would then either be sold at auction or displayed in public buildings.....()

() ()

() Code, Section(s) ()

Comments: _____

(11) Art Bank:

Establishes a program whereby the state, through purchasing panels, purchases artwork by the state's artists to lease or loan for display by public and private facilities. Artists could repurchase the works after a time.....()

(X) ()

() Code, Section(s) ()

Comments: _____

State Arts Legislation (continued)

Legislation Introduced in a Past Session But Not Enacted	Legislation Pending in the Current Session	Statutes in Effect
---	--	-----------------------

Comments: _____

(D) Includes children gifted and talented in the arts within categorical state funding of gifted and talented programs.....() () ()

(_____ Code, Section(s) _____)

Comments: _____

(E) Requires art courses at the secondary level as part of state university entrance requirements.....() () ()

(_____ Code, Section(s) _____)

Comments: _____

(F) Provides in-service training in arts education for elementary classroom teachers.....() () ()

(_____ Code, Section(s) _____)

Comments: _____

(16) Composition of State Arts Agencies:

(A) Requires legislative representation or appointments by the legislature on state arts agencies.....() () (X)

(Chapter 139 _____ Code, Section(s) .08 _____)

Comments: MSAB members represent each of the states' congressional districts with 3 at-large members.

(B) Requires working professional artist representation on state arts agencies.....() () ()

(_____ Code, Section(s) _____)

Comments: _____

State Arts Legislation (continued)

Legislation Introduced in a Past Session But Not Enacted	Legislation Pending in the Current Session	Statutes in Effect
---	--	-----------------------

(12) Income Tax Check-off:

Allows a taxpayer to designate a portion of his or her state income tax for support of the arts.....()

() ()

() Code, Section(s) ()

Comments: _____

(13) State Lottery:

Allocates all or a portion of the funds raised by a state lottery to fund arts programs and arts institutions.....()

() ()

() Code, Section(s) ()

Comments: _____

(14) Tax Deduction for Purchase of Contemporary State Art:

Provides a state income tax deduction for the purchase of contemporary state art.....()

(X) ()

() Code, Section(s) ()

Comments: _____

(15) Arts Education:

(A) Amends the state education act to redefine basic education to include arts education at the elementary and secondary levels.....()

() ()

() Code, Section(s) ()

Comments: _____

(B) Includes arts education courses as an acceptable substitute for other required courses to fulfill graduation requirements from secondary schools.....()

() ()

() Code, Section(s) ()

Comments: _____

(C) Requires prospective teachers to have completed arts education courses for elementary school teacher certification.....()

() ()

() Code, Section(s) ()

State Arts Legislation (continued)

Legislation Introduced in a Past Session But Not Enacted	Legislation Pending in the Current Session	Statutes in Effect
---	--	-----------------------

(17) Local Arts Funding:

- (A) Authorizes counties to provide funding for artistic performances such as operas, symphonies, concerts, theater, and dance, and for art exhibitions.....()

()

(X)

(_____ Code, Section(s) _____)

Comments: Local support for city bands, orchestras and
choirs.

- (B) Allows local government to institute a hotel-motel tax to fund cultural and tourism related institutions and events.....()

()

()

(_____ Code, Section(s) _____)

Comments: _____

- (C) Allows local governments to levy taxes on sales, liquor, racing, tobacco, and sports/entertainment seats to provide funding for the arts.....()

()

()

(_____ Code, Section(s) _____)

Comments: _____

(18) Summer School for the Arts:

Establishes a state-funded summer school for the arts.....()

()

()

(_____ Code, Section(s) _____)

Comments: _____

- (19) Makes unlawful the sale of products represented as authentic Indian or Native American arts and crafts unless such products are in fact authentic.....()

()

(X)

(Chapter 325 _____ Code, Section(s) .41, .42 _____)

Comments: _____

(20) Does your State Legislature have:

- (A) A standing committee on the arts? YES () NO (X)
 (B) A joint legislative committee on the arts? YES () NO (X)
 (C) A select or special committee on the arts? YES (X) NO ()
 (D) A subcommittee on the arts? YES (X) NO ()
 (E) A legislative task force on the arts? YES () NO (X)

State Arts Legislation (continued)

Legislation
Introduced in
a Past Session
But Not Enacted

Legislation
Pending in the
Current Session

Statutes
in Effect

(21) Other Arts Legislation:

(A) MSAB enalbing law. () () ()

(Chapter 139 Code, Section(s))

(B) MSAB appropriation () () ()

(Chapter 337 Code, Section(s))

(C) () () ()

(Code, Section(s))

(D) () () ()

(Code, Section(s))

(E) () () ()

(Code, Section(s))

SURVEY OF STATE ARTS PROGRAMS, LEGISLATION AND ACTIVITIES

Part A - State Arts Agency Programs

Please check where appropriate with respect to your state arts council or commission programs. The list is by no means complete and there is space to include under #16 any other arts council or commission programs. There is space provided after each item to indicate the level of funding of your current programs and to comment on variations in the programs. Please note in the space for comments if your agency is precluded from funding a program by your enabling legislation or other policy.

State Arts Agency Program

Past
Program

Current
Program

Proposed
Future
Program

No Program
and No Plans
for Future
Program

(1) Artists in Residence:

- (A) Artists in Schools: Provides funding to employ artists to teach and demonstrate their art in local schools. (\$) () () ()
- (B) Artists in Communities: Provides funding to employ artists to teach and demonstrate their art in senior citizen centers, child care centers, and similar public service organizations. (\$) () () ()
- (C) Artists in Social Institutions: Provides funding to employ resident artists to work with facility personnel and clients in developing artistic programs within hospitals, prisons, mental health facilities, and similar institutions. (\$) () () ()

Comments: _____

- (2) Major Arts Institutions and Organizations: Provides direct or matching (challenge) grants to major arts institutions and organizations within the state. (\$) () () ()

Comments: _____

- (3) Art Fellowships or Grants: Provides financial assistance and recognition to the state's artists to create: (\$)

- (A) Visual Art () () () ()
- (B) Literature () () () ()
- (C) Music () () () ()
- (D) Dance () () () ()
- (E) Theater () () () ()
- (F) Film () () () ()
- (G) Other () () () ()

Comments: _____

- (4) Maestro Apprentice Programs: Provides funds to recognized artists in different media as maestros to train selected apprentice artists. (\$) () () ()

Comments: _____

- (5) Touring:
- (A) Dance Touring - Provides funding to dance companies for touring within the state. (\$) () () ()
- (B) Theater Touring - Provides funding to theater companies for touring within the state. (\$) () () ()
- (C) Music Touring - Provides funding for touring within the state by musicians and music institutions. (\$) () () ()
- (D) Literary Touring - Provides funding for a state reading and lecture circuit for writers to read and discuss their work and/or for the verbal presentation of the state's traditional storytelling. (\$) () () ()
- (E) Visual Arts Touring - Funds traveling exhibitions of visual art within the state. (\$) () () ()
- (F) Artmobile - Funds an artmobile or mobile art museum to tour across the state. (\$) () () ()
- (G) Other (\$) () () ()

SURVEY OF STATE ARTS PROGRAMS, LEGISLATION, AND ACTIVITIES

Part C - Arts Activities

Please list other state arts activities. Examples include a state art week, state art and music awards, art exhibits in the state capitol or other state buildings, and state festivals. Briefly describe each activity.

Arts Activities

(1) _____

(2) _____

(3) _____

(4) _____

Please return the completed survey to:

Senator Alan Sieroty
State Capitol
Sacramento, CA 95814

THANK YOU.

State Arts Agency Program (continued)

Past
Program

Current
Program

Proposed
Future
Program

No Program
and No Plans
for Future
Program

Comments: _____

(6) Information and Services: State arts agency funding for:

- | | | | | |
|--|----------|-----|-----|-----|
| (A) Newsletter and other publications. (\$_____) |() | () | () | () |
| (B) Registry of the state's artists. (\$_____) |() | () | () | () |

Comments: _____

(7) Technical Assistance Programs: Provides financial assistance or programming to assist organizations and artists in the development of their administrative and/or artistic skills. (\$_____)

.....() () () ()

Comments: _____

(8) Local Arts Programs: Makes available direct or matching funds to support:

(A) Local Arts Councils:

Direct () Matching () (\$_____)

.....() () () ()

(B) Nonprofit Organizations:

Direct () Matching () (\$_____)

.....() () () ()

(C) Local Governmental Entities (e.g. municipal art gallery or museum):

Direct () Matching () (\$_____)

.....() () () ()

Comments: _____

(9) Organizational Grants: Helps local governmental or nonprofit organizations expand services and public participation. Grants are given for staff development, publicity, ticket subsidy or voucher programs, and touring projects.

(\$_____)

.....() () () ()

Comments: _____

(10) Arts Building Grants:

(A) Renovation and Preservation: Provides arts agency funding for the renovation of art facilities and/or preservation of historical or architecturally-significant buildings. (\$_____)

.....() () () ()

(B) Capital Outlay Grants: Provides funding to build new arts facilities. (\$_____)

.....() () () ()

Comments: _____

(11) Contest Awards: Sponsorship by the state arts agency of contests with cash prizes. This program may be used to encourage involvement in the arts by youth. (\$_____)

..() () () ()

State Arts Agency Program (continued)

Past
Program

Current
Program

Proposed
Future
Program

No Program
and No Plans
for Future
Program

Comments: _____

(12) Arts in Education: Provides funding for:

- | | | | | |
|--|-----|-----|-----|-----|
| (A) Magnet schools. (\$_____) | () | () | () | () |
| (B) Programs to teach other basic subjects through
use of the arts. (\$_____) | () | () | () | () |
| (C) In-service training for school
personnel. (\$_____) | () | () | () | () |
| (D) Other _____ (\$_____) | () | () | () | () |

Comments: _____

(13) Minority or Special Arts: Funds programs and/or services directed towards minority artists or communities, and/or towards special groups such as the physically or mentally disabled. (\$_____)

() () () ()

Comments: _____

(14) Artist Forums or Workshops. (\$_____)

() () () ()

Comments: _____

(15) Does your state arts agency have as part of its structure or is it affiliated with:

- | | |
|--|----------------|
| (A) A non-profit foundation? | Yes () No () |
| (B) A volunteer lawyers association? | Yes () No () |
| (C) A business or corporate committee? | Yes () No () |

Comments: _____

(16) Other Arts Agency Programs:

(A) _____ () () () ()

(B) _____ () () () ()

(C) _____ () () () ()

SURVEY OF STATE ARTS PROGRAMS, LEGISLATION AND ACTIVITIES

Part B - State Arts Legislation

Please check where appropriate with respect to arts-related legislation in your state. This list is by no means complete, and there is space to include under #21 any other bills or laws in your state which relate to the arts. Many laws and bills which are not "arts legislation" per se impact on the arts, and these also may be included under #21. There is space provided after each item to comment on variations in your state's legislation and to indicate the code and section number relating to the law.

If it would be inappropriate for your state to consider particular legislation, please so indicate under "comments" (for example, if your state does not have an income tax, it obviously cannot have an income tax deduction (#5 or #14) or an income tax check-off (#12)).

State Arts Legislation

<u>Legislation Introduced in a Past Session But Not Enacted</u>	<u>Legislation Pending in the Current Session</u>	<u>Statutes in Effect</u>
---	---	-------------------------------

(1) Art-in-State-Buildings:

- (A) Appropriates a specific percentage, often 1%, of the annual construction budget for state buildings to commission and/or purchase art to be placed in such buildings or in existing state buildings.....() () ()
 (_____ Code, Section(s) _____)
- (B) Requires legislative consideration of an annual appropriation to commission and/or purchase art to be placed in new or existing state buildings.....() () ()
 (_____ Code, Section(s) _____)

Comments: _____

(2) Sales and Use Tax Exemption:

- Exempts from state sales and use taxes purchases of art by non-profit or municipal art museums and art purchased for donation to such museums.....() () ()
 (_____ Code, Section(s) _____)

Comments: _____

(3) Artist-Art Dealer Relations:

- Provides protection to an artist who gives a work of art to an art dealer on consignment to sell or exhibit. The dealer in that situation acts as a trustee in holding the artist's works and funds from the sale of the art. Some laws also protect the artist against the loss or damage to the artwork while in the dealer's possession and against claims by the dealer's creditors.....() () ()
 (_____ Code, Section(s) _____)

Comments: _____

(4) Consumer Protection in Purchasing Art:

- (A) Protects consumers of fine art prints issued in limited editions by requiring art dealers to disclose specific information regarding each print sold.....() () ()
 (_____ Code, Section(s) _____)

Comments: _____

- (B) Requires art dealers to provide express and implied warranties of genuineness with respect to sale of limited edition prints and other artworks.....() () ()
 (_____ Code, Section(s) _____)

State Arts Legislation (continued)

Legislation Introduced in a Past Session But Not Enacted	Legislation Pending in the Current Session	Statutes in Effect
---	--	-----------------------

Comments: _____

(5) Artists' Income Tax Deduction:

Enables professional artists to deduct for state income tax purposes the fair market value of artworks donated to art museums and other charitable organizations.....()

()

()

(_____ Code, Section(s) _____)

Comments: _____

(6) Resale Royalties:

Provides artists with a percentage of the resale price of their artworks, provided that the resale is profitable to the seller and the resale price is in excess of a specific amount.....()

()

()

(_____ Code, Section(s) _____)

Comments: _____

(7) Artists' Live-Work Space:

(A) Allows local government to establish artists' zones where artists may live and work in buildings previously zoned for commercial use and authorizes alternative building code requirements in those areas.....()

()

()

(_____ Code, Section(s) _____)

Comments: _____

(B) Enacts state zoning statute establishing artists' live-work zones.....()

()

()

(_____ Code, Section(s) _____)

Comments: _____

(8) Appropriations for Arts Institutions:

Provides direct state appropriation for one or more major arts institutions.....()

()

()

(_____ Code, Section(s) _____)

Comments: _____

State Arts Legislation (continued)

Legislation Introduced in a Past Session But Not Enacted	Legislation Pending in the Current Session	Statutes in Effect
---	--	-----------------------

(9) Art Preservation:

Provides the artist, and in some cases the public, the right to bring legal action against intentional physical defacement, alteration, or destruction of artworks by government agencies or private owners. Both injunctive relief and an action for damages are authorized. Sometimes referred to as

"Moral Rights".....() () ()
() Code, Section(s) ()

Comments: _____

(10) Death Taxes Paid by Artists' Heirs:

(A) Allows beneficiaries of the artist's estate to defer death taxes attributable to artworks for several years and then pay the tax due over a period of years at a low interest rate.....()

() ()

() Code, Section(s) ()

Comments: _____

(B) Values art for death tax purposes at the cost of the materials used to create the artwork.....()

() ()

() Code, Section(s) ()

Comments: _____

(C) Allows the death tax to be paid with art as valued by the state death tax appraiser. The art would then either be sold at auction or displayed in public buildings.....()

() ()

() Code, Section(s) ()

Comments: _____

(11) Art Bank:

Establishes a program whereby the state, through purchasing panels, purchases artwork by the state's artists to lease or loan for display by public and private facilities. Artists could repurchase the works after a time.....()

() ()

() Code, Section(s) ()

Comments: _____

State Arts Legislation (continued)

Legislation Introduced in a Past Session But Not Enacted	Legislation Pending in the Current Session	Statutes in Effect
---	--	-----------------------

(12) Income Tax Check-off:

Allows a taxpayer to designate a portion of his
or her state income tax for support of the
arts.....()

()

()

(_____ Code, Section(s) _____)

Comments: _____

(13) State Lottery:

Allocates all or a portion of the funds raised by a
state lottery to fund arts programs and arts
institutions.....()

()

()

(_____ Code, Section(s) _____)

Comments: _____

(14) Tax Deduction for Purchase of Contemporary State Art:

Provides a state income tax deduction for the purchase
of contemporary state art.....()

()

()

(_____ Code, Section(s) _____)

Comments: _____

(15) Arts Education:

(A) Amends the state education act to redefine basic
education to include arts education at the
elementary and secondary levels.....()

()

()

(_____ Code, Section(s) _____)

Comments: _____

(B) Includes arts education courses as an
acceptable substitute for other required courses
to fulfill graduation requirements from
secondary schools.....()

()

()

(_____ Code, Section(s) _____)

Comments: _____

(C) Requires prospective teachers to have completed
arts education courses for elementary school
teacher certification.....()

()

()

(_____ Code, Section(s) _____)

State Arts Legislation (continued)

Legislation Introduced in a Past Session But Not Enacted	Legislation Pending in the Current Session	Statutes in Effect
---	--	-----------------------

Comments: _____

- | | | | |
|---|-----|-----|-----|
| (D) Includes children gifted and talented in the arts within categorical state funding of gifted and talented programs..... | () | () | () |
| (_____ Code, Section(s) _____) | | | |

Comments: _____

- | | | | |
|--|-----|-----|-----|
| (E) Requires art courses at the secondary level as part of state university entrance requirements..... | () | () | () |
| (_____ Code, Section(s) _____) | | | |

Comments: _____

- | | | | |
|---|-----|-----|-----|
| (F) Provides in-service training in arts education for elementary classroom teachers..... | () | () | () |
| (_____ Code, Section(s) _____) | | | |

Comments: _____

(16) Composition of State Arts Agencies:

- | | | | |
|--|-----|-----|-----|
| (A) Requires legislative representation or appointments by the legislature on state arts agencies..... | () | () | () |
| (_____ Code, Section(s) _____) | | | |

Comments: _____

- | | | | |
|---|-----|-----|-----|
| (B) Requires working professional artist representation on state arts agencies..... | () | () | () |
| (_____ Code, Section(s) _____) | | | |

Comments: _____

State Arts Legislation (continued)

Legislation Introduced in a Past Session But Not Enacted	Legislation Pending in the Current Session	Statutes in Effect
---	--	-----------------------

(17) Local Arts Funding:

- (A) Authorizes counties to provide funding for artistic performances such as operas, symphonies, concerts, theater, and dance, and for art exhibitions.....() () ()
- (_____ Code, Section(s) _____)

Comments: _____

- (B) Allows local government to institute a hotel-motel tax to fund cultural and tourism related institutions and events.....() () ()
- (_____ Code, Section(s) _____)

Comments: _____

- (C) Allows local governments to levy taxes on sales, liquor, racing, tobacco, and sports/entertainment seats to provide funding for the arts.....() () ()
- (_____ Code, Section(s) _____)

Comments: _____

(18) Summer School for the Arts:

- Establishes a state-funded summer school for the arts.....() () ()
- (_____ Code, Section(s) _____)

Comments: _____

- (19) Makes unlawful the sale of products represented as authentic Indian or Native American arts and crafts unless such products are in fact authentic.....() () ()
- (_____ Code, Section(s) _____)

Comments: _____

(20) Does your State Legislature have:

- (A) A standing committee on the arts? YES() NO()
- (B) A joint legislative committee on the arts? YES() NO()
- (C) A select or special committee on the arts? YES() NO()
- (D) A subcommittee on the arts? YES() NO()
- (E) A legislative task force on the arts? YES() NO()

State Arts Legislation (continued)

Legislation
Introduced in
a Past Session
But Not Enacted

Legislation
Pending in the
Current Session

Statutes
in Effect

(21) Other Arts Legislation:

(A) _____ () () ()

(_____ Code, Section(s) _____)

(B) _____ () () ()

(_____ Code, Section(s) _____)

(C) _____ () () ()

(_____ Code, Section(s) _____)

(D) _____ () () ()

(_____ Code, Section(s) _____)

(E) _____ () () ()

(_____ Code, Section(s) _____)

STATE CAPITOL
SACRAMENTO, CALIFORNIA 95814
(916) 445-7928

DISTRICT OFFICE
11340 W. OLYMPIC BLVD., SUITE 359
LOS ANGELES, CALIFORNIA 90064
(213) 479-4244

LARRY BRISKIN
ADMINISTRATIVE ASSISTANT

MICHAEL SIEGEL
LEGISLATIVE ASSISTANT

*Return by 3/31 State
Sent to President 3/10 for
competition*

Senate California Legislature

ALAN SIEROTY
TWENTY-SECOND SENATORIAL DISTRICT

February 28, 1980

COMMITTEES
INDUSTRIAL RELATIONS
JUDICIARY
PUBLIC EMPLOYMENT AND RETIREMENT
REVENUE AND TAXATION

SELECT COMMITTEES
CHAIRMAN, SELECT COMMITTEE ON
GENETIC DISEASES
HOUSING AND URBAN AFFAIRS
LAND USE MANAGEMENT ORGANIZATIONS
PUBLIC TRANSPORTATION PROBLEMS IN
LOS ANGELES

CHAIRMAN
ARTS TASK FORCE, NATIONAL
CONFERENCE OF STATE LEGISLATURES

MEMBER
CALIFORNIA COMMISSION ON THE
STATUS OF WOMEN
CONSUMER ADVISORY COUNCIL

Hon. Emily Anne Staples
State Senator
235 State Capitol
St. Paul, MN 55155

Dear Emily:

We are beginning work on our Arts Task Force publication and are asking your help in putting together some major resource material.

One of the principal sections of the publication is a comprehensive survey of what the states have accomplished in the area of the arts. To our knowledge, such a survey has never been attempted, and its success is important to our publication.

Enclosed is a copy of the survey questionnaire, which is divided into three parts:

- (1) State Arts Agency Programs
- (2) State Arts Legislation
- (3) Arts Activities.

I am asking each Task Force member to take responsibility for its completion in his or her state. You may want to refer it for answering to the director of your state arts agency, the office of legislative counsel or research staff, or a prominent arts advocacy organization.

The survey can be conveniently divided into three parts and distributed accordingly, if you choose.

In order to maintain our publication timetable, we would like to receive the completed survey by March 31.

Questions should be referred to Larry Briskin in my Sacramento office, (916) 445-7928. A stamped, addressed envelope is enclosed for your convenience. In returning the survey, please let me know who responded to each section, so we may contact that person if we have any questions.

Our publication subcommittee met earlier this month in Denver and has come up with some good ideas. I think we can have a very exciting and useful publication.

With best regards.

Yours sincerely,

A handwritten signature in dark ink, appearing to read 'Alan Sieroty', with a stylized, cursive-like script.

ALAN SIEROTY

AS/LB/po

Enclosures

STATE CAPITOL
SACRAMENTO, CALIFORNIA 95814
(916) 445-7928

DISTRICT OFFICES
11340 W. OLYMPIC BLVD., SUITE 359
LOS ANGELES, CALIFORNIA 90054
(213) 479-4244

16055 VENTURA BLVD., SUITE 422
ENCINO, CALIFORNIA 91346
(213) 981-6090

Senate
California Legislature

COMMITTEES
INDUSTRIAL RELATIONS
JUDICIARY
PUBLIC EMPLOYMENT AND
RETIREMENT
REVENUE AND TAXATION
LARRY BRISKIN
PETER RINEHART
ADMINISTRATIVE ASSISTANTS

ALAN SIEROTY
TWENTY-SECOND SENATORIAL DISTRICT

November 19, 1979

Mr. Danny Barker
1277 Sere Street
New Orleans, La 70112

Dear Mr. Barker:

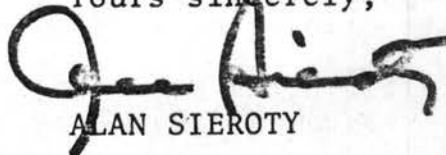
On behalf of the members of the Arts Task Force of the National Conference of State Legislatures, I want to thank you for enabling us to hear the young musicians of the Fairview Baptist Church Christian Band at our New Orleans meeting last weekend.

The legislators were most impressed by the talent and potential of the young musicians.

The members of the Arts Task Force want to help other young musicians by providing funds to purchase one or more instruments. We ask that the enclosed contributions totalling \$335 be used for that purpose.

Our best wishes for the continued success of your program.

Yours sincerely,



ALAN SIEROTY



New Mexico State Senate

MINORITY WHIP

Santa Fe

JOHN B. IRICK
R-BERNALILLO-20
Business Address:
1809 CARLISLE, N.E.
ALBUQUERQUE, NEW MEXICO 87110
Home Address:
6500 ROGERS, N.E.
ALBUQUERQUE, NEW MEXICO 87110
Business Telephone:
256-9838
Home Telephone:
881-7653

COMMITTEES:
Member:
CORPORATIONS
FINANCE
COMMITTEES' COMMITTEE
INTERIM COMMITTEES:
Member:
LEGISLATIVE FINANCE COMMITTEE
MORTGAGE FINANCE AUTHORITY ACT
OVERSIGHT COMMITTEE

October 29, 1979

Deborah Bennington, Project Director
The State and the Arts National
Conference of State Legislatures
1405 Curtis Street Suite 2300
Denver, Colorado 80202

Dear Deborah:

I have decided I just won't have the time to attend the New Orleans meeting. I'd sure like to go - but just can't spare the time.

Service on the task force has been very beneficial for me and you may want to report to the Task Force what my plans are for the next session of the legislature.

First, I will introduce a bill creating an arts education program for the public schools tailored after the Lincoln Institute plan. I'm sending along Bernie Lopez's memorandum outlining the plan in detail.

Second, I will introduce a bill creating The New Mexico Museum of Natural History. The bill will provide \$15 million for the planning and construction and acquisitions. It will have 120,000 square feet and will be the principal scientific laboratory and repository for New Mexico fossils.

I expect both bills to pass and be signed by the governor.

Please extend my best wishes to Senator Sieroty and the task force members.

Yours truly,

A handwritten signature in dark ink, appearing to read "John B. Irick".
John B. Irick

JI/hp
Enc.

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Senate California Legislature

ALAN SIEROTY
TWENTY-SECOND SENATORIAL DISTRICT

November 20, 1979

COMMITTEES
INDUSTRIAL RELATIONS
JUDICIARY
PUBLIC EMPLOYMENT AND RETIREMENT
REVENUE AND TAXATION

SELECT COMMITTEES
CHAIRMAN, SELECT COMMITTEE ON
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CONFERENCE OF STATE LEGISLATURES

MEMBER
CALIFORNIA COMMISSION ON THE
STATUS OF WOMEN
CONSUMER ADVISORY COUNCIL

Dear Arts Task Force Members:

I hope those of you who attended the New Orleans meeting found it as enjoyable and productive as I did.

I am enclosing copies of the letter and materials from John Irick which we discussed briefly at the Arts in Education panel and the materials from Harriet Keyserling about South Carolina's Art Bank.

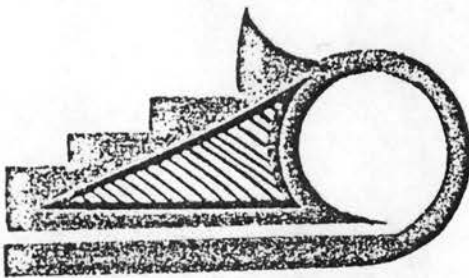
Also enclosed are copies of a November ARTnews article on the San Francisco Task Force meeting and a letter to Danny Barker sending the contributions for the marching band.

Our next meeting will be in Charleston, South Carolina on May 8 to 11. I hope you will save those dates.

I look forward to seeing you in Charleston. With best regards.

Yours sincerely,


ALAN SIEROTY



New Mexico Arts Division

113 Lincoln Ave. — Santa Fe, N.M. 87501

827-2061

MEMORANDUM

To: Ad Hoc Citizens Committee: Arts
and Education Pilot Project

From: Bernie Lopez

Subject: FINAL REPORT
Ad Hoc Citizens Committee: Arts and
Education Pilot Project

Date: 4 October 1979

Introduction

At the initiative of Senator John Irick, who was inspired by the successful Lincoln Center Institute program in New York City, several New Mexico citizens, known by Sen. Irick to be interested in the arts, arts education, and in arts programs related to children, were invited to participate in a series of meetings to see whether or not it seemed feasible and desirable to establish, in New Mexico, a program similar to the LIC program. If the findings of the study proved positive, the Senator felt he would introduce legislation at the upcoming session of the New Mexico State Legislature to establish such a program.

The findings of the group indicate such a program is feasible in New Mexico, which would be similar to the LCI programs. The findings are briefly outlined below.

We begin with the premise that the arts are, or should be, an important and necessary part of every child's education. Furthermore, this premise is increasingly being recognized as being true. The program we wish to discuss---by no means developed in every possible detail---proposes to offer a means by which meaningful and rich experience in the arts can more effectively be brought to New Mexico school children, from early elementary levels through high school.

Program Goal

The goal of the program is to involve teachers and administrators in an intensive training activity that will enable them to conduct meaningful arts activities in their classrooms.

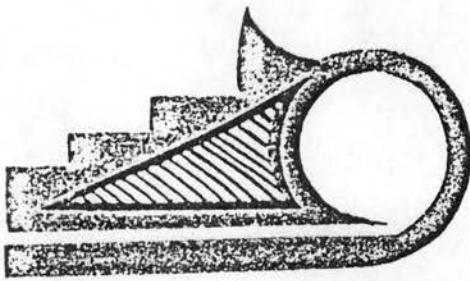
More specifically, the program aims to conduct two teacher training workshops by the end of August 1981, involving 100 teachers and administrators, which will provide teachers with training, experience and assistance to develop and implement goals, objectives and on-going, integrated arts experiences and activities to be conducted in their classrooms during the 1981-80 school year.

Rationale

We are proposing an arts program ultimately intended to develop and shape positive attitudes towards the arts in their many forms of expression, to increase students' awareness of and sensitivity towards the arts and the creative expression and powers which the arts make possible and thereby - more generally - to develop and enhance the perceptive and critical faculties inherent in every student. By way of the arts, we are afforded a powerful means of exciting and developing creativity and imagination---of linking the perceptions and insights afforded thereby to an increased appreciation of the world at large, of the richness and diversity of different cultures with their particular world view views and values---and of helping students to acquire an increased repertoire of intellectual and emotional tools which they can use to assist them in dealing in a more complete and rewarding way with the world and its many demands and opportunities.

Program Description - General Overview

The concept we propose to accomplish these goals and objectives is based on a tested and successful program which has been underway for several years at the Lincoln Center Institute in New York City. A brief outline of the program implementation follows.



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113 Lincoln Ave. — Santa Fe, N.M. 87501

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Program Description - General Overview

The concept we propose to accomplish these goals and objectives is based on a tested and successful program which has been underway for several years at the Lincoln Center Institute in New York City. A brief outline of the program implementation follows.

Under the direction of a small but highly competent team, teacher training workshops will be provided which will permit the teachers, in turn, to develop their own arts exposure programs for their own students. The teacher training workshops will be conducted by both professional performing artists and by artist-teachers. The key is that all instructors must be, first and foremost, professional artists. They, of course, must also be able to communicate effectively about their art forms in a workshop environment for the benefit of the attending teachers.

The teachers, together with their principals, will develop arts activities and programs for their classrooms with the assistance of the professional, full-time team. By means of resources provided by the program, and their own designed activities, they will provide programs for their own students.

Program Description - Specific

To initiate the program, the program team and a few selected Public School Superintendents from New Mexico would attend the Lincoln Center Institute (LCI) Summer Workshop session in 1980, in order to experience directly the functioning of the LCI program, now in its fifth year. Shortly after that, a three-day workshop for all New Mexico Superintendents (or their designees) would be conducted in Santa Fe in order to intensively acquaint them with the program in all its aspects. After the workshop, an intensive recruiting effort would be undertaken to enlist participation for an intensive teacher and administrators workshop to be held in the summer of 1981.

Only if the Superintendent is interested and commits his personal support to the program will Principals be contacted. If they in turn are interested and committed, then Teachers will be enlisted. It will be necessary for at least three teachers and the Principal to attend the workshop, in order for any school to participate. The workshops will be designed so that the principals will not have to attend for the full three-week period. Participation in the program thus requires commitments from the Superintendents, the Principal, the individual teachers and from the school itself. The exact nature of the school commitment, especially regarding funding, has not been defined in detail, but every effort will be made to minimize the cost to the schools, and to assure that no school (or teacher) is penalized due to size or geographical location. Credit, most likely available from UNM, will be offered to those teachers wishing it (6 hrs.).

At the same time, the faculty of the summer workshop will be recruited, the artist-teachers. It is anticipated that most, if not all, of the faculty will be from New Mexico. Concurrently, arts resources---individual artists and groups---will be identified for inclusion in programs designed by the teacher-teams from schools attending the summer workshop.

The basic organizational unit of the Summer Session will be daily workshops, focusing on selected works of art from different artistic disciplines, principally in music, dance, and drama. Each workshop group will be led by a team of teaching artists from the Institute. As in the past, the workshop format will be a combination of participation and observation. In many instances, it is anticipated that the works selected will be made available for performance in the project schools during the 1981-82 school year. Teachers returning to the Institute from previous Summer Sessions, assuming the program continues, will be encountering works of art not previously dealt with and, in their own workshops, will explore these on an advanced basis.

Several works of art will be explored by all participants as part of the workshop activities on an especially intensive basis as works under study. These might include a major instrumental piece from the Baroque era, a modern piece for chamber orchestra, an opera, at least one play, the work of a particular visual artist, specific aspects of New Mexican Folk Art, etc. Actual productions will be used extensively as exemplars. In addition to attending performances, participants will meet with appropriate performers and other artists involved in the productions.

A second major activity will be a series of lectures and discussions about aesthetic education led by a University professor. This person's role will be to tie together the separate strands of the course of study and help maintain a focus on artistic perception and understanding and to integrate the arts experiences with the other aspects of the school curriculum.

Finally, there will be discussions in the individual workshops, and occasionally with the entire group, dealing with the design of specific curricular activities for students. Teachers will also be carefully briefed about the nature and extent of arts resources, often in the form of artist outreach, available for use by them during the school year.

The teachers, in partnership with the Institute's faculty and staff, develop detailed curricular plans for work with their own students. These plans are implemented during the ensuing school year in consultation with Institute faculty members. Demonstrating artists and performances in the schools provide exemplars and focal points for classroom study.

In addition, two centrally-located workshops and three regional workshops (held at four locations) will be offered during the school year in order to provide effective reinforcement of the summer workshop experience and provide continuing assistance to the participating teachers.

Attached is a preliminary budget estimate of the total program cost.

B U D G E T

Summary of Costs:	1979-80	1980-81	1981-82
** Administrative Budget	\$26,626	\$89,041	\$89,944
School Administrative Workshop		7,580	
Summer Program		37,290	41,019 41,019
Winter Regional Workshops 3 at 4 locations Region			18,360
Winter Central Workshops			22,800
* Artist Outreach			90,000
	<u> </u>	<u> </u>	<u> </u>
	\$26,626	\$133,911	\$303,142
			\$303,142

THE NATION

SAN FRANCISCO

No ocean, no waves

Although professional sports have become a major industry, they work hard to nurture the illusion that they still abide by the values of idealism and fair play that we associate with sandlots. Much the same is true of the world of art. It has managed to maintain a similarly privileged immunity from many forms of governmental regulation (protection or interference—depending upon how one looks at it) that are taken for granted by most other billion-dollar businesses.

The mixture of art with commerce is, of course, by no means a peculiarity of our own corrupted age. El Greco was a frequent litigant; Michelangelo battled over payments with Pope Julius II; Tintoretto stopped at little to undercut his competitors. What recent years have brought is an immense increase in numbers—of artists, collectors and dollars. Like other minority groups, artists have become not only more numerous, but also more self-conscious and vocal. And where these conditions exist, another is sure to follow: a keen show of interest in the arts on the part of government and politicians.

Most of the issues that art-conscious politicians (and politically conscious artists) are currently exploring were raised during two days of meetings here by a "Task Force on the Arts" made up of delegates attending the National Conference of State Legislators. Presided over by State Senator Alan Sieroty, author of many of California's current or pending arts laws, the task force participants represented legislatures from Michigan to Arkansas and Maine to Guam, together with a nonvoting contingent of "resource people"—lawyers, lobbyists, even three practicing artists. The San Francisco session was the fourth meeting of the NCSL committee, which will meet again November 15 to 18 in New Orleans.

The agenda of "Suggested State Arts Legislation" included 19 items and three addenda, most of which, following discussion and debate, were framed into formal proposals and voted upon. These decisions carry no official weight; a legislator who feels a given piece of arts legislation has no chance of passage in his home state is free to ignore or override the task force's recommendations, and probably will. But the recommendations will undoubtedly find expression in one form or another on many legislative floors in years ahead, and lawmakers in Washington are keeping close watch on activity at state levels to help legislatures devise more sweeping federal arts legislation.

Some of the 22 proposals aired in San Francisco triggered lengthy controversy;

others were approved, rejected or tabled after surprisingly little discussion. Among the latter, endorsed unanimously, was the "Live-Work Space" concept, which, as adopted by the task force, would permit local governments to rezone old commercial areas and buildings so that artists could move in and combine home with studio space. The group saw this as a means not only of helping artists but also of revitalizing deteriorating urban cores—adding the proviso that artisans and professional people should also be granted the right of living and working in the same place.

The much-discussed artists' "Resale Royalties" plan—state law for more than a year now in California—provoked its customary debate and rhetoric. The "pro" faction argued that artists are entitled to a continuing stake in their creations, which should include a small percentage of the profits realized when a work is resold at a great increase in price. The "con" camp contends that this would help only a handful of artists whose work brings large sums on the resale market, and might even hurt the majority (who are lucky if their work is ever sold once) by driving investment-minded collectors into other areas where they could continue to pocket all of their profits. The majority of legislators were unimpressed with the latter arguments and, in contrast to other, more controversial proposals—which were either weakened considerably in language or tabled for further study—the "Resale Royalties" plan was endorsed by a vote of eleven to six.

Among other items of discussion:

- A proposal providing a deduction from state income taxes for half the money (up to \$250 per year) spent on the purchase of contemporary art within the state. Spokesmen argued that this plan would be of greatest benefit to the "little" artist, employing a traditional tool of government policy—the tax break—to help unknown, unstylish and well-established artists alike in every section of the country. But the task force tabled the proposal, largely on the strength of a "finger-in-the-dike" argument: if we give special help to artists today, tomorrow schoolteachers will demand similar concessions. The same argument stonewalled proposals that would have permitted taxpayers to earmark part of their state income taxes for support of the arts and another that called for allocation of money raised by state lotteries to arts programs.

- Permission for professional artists to deduct from their state income taxes the fair market value of work they donate to museums and other charitable institutions. The group endorsed this proposal, which would redress the curious inequity in most jurisdictions by which collectors, in donating a work of art, are entitled to deduct its market value, but an artist donating the same piece can deduct only the cost of his materials.

The task force also approved a proposal to allow beneficiaries of an artist's estate to defer payment of death taxes, and endorsed legislation, recently passed in Maine, permitting death taxes to be paid, under certain conditions, with art works that then become property of the state.

- "Art Preservation." Recently signed into law in California and endorsed by a wide margin of the task force members, this law gives artists the right to bring legal action against subsequent owners, public or private, who intentionally deface their work. Somewhat paradoxically, this proposal was supported by some of the same spokesmen who opposed resale royalties, although both concepts seem to revolve around the same broad principle—the right of an artist to a continuing stake in his creation.

- "Art Banks." The task force tabled a proposal to encourage state "art banks," which would purchase and display the work of resident artists, noting that a national art bank in Canada has engendered "immense" administrative costs, and a similar program in the Netherlands has reached a stage at which appropriations greatly exceed the amount of worthy art being produced. The result, it was argued, has been both a lowering of standards and an inflation of market value.

- Art Education. Anticipating further budget reductions in the wake of property taxpayers' revolts set in motion by California's Proposition 13, the task force approved a strongly worded resolution affirming arts education as a nonfrill, "central" part of elementary and secondary school curricula. The group sidestepped a nascent dispute over the relative values of conventional "art education" conducted by regular classroom teachers versus programs that employ professional artists, but it urged more visiting artist and artist-in-residence programs in general, in hospitals and prisons as well as schools.

- State Arts Councils. Not the topic of any recommended legislation per se, they were subjects of spirited controversy in debate on related issues. In one view, they constitute a redundant and largely nonprofessional addition to an already top-heavy superstructure of arts bureaucrats, to be bypassed whenever feasible by direct appropriations from the state legislature to major museums and other specific arts institutions. Others saw the councils as useful buffers to the kind of legislative pork barreling that such specific allocations might encourage. Some felt it would be advantageous to both bodies if legislators were represented on state arts councils, as advisors if not as voting members; others felt there should be a strict separation of the two.

- "Consumer Protection." The task force approved legislation designed to safeguard purchasers of limited-edition prints by requiring dealers to disclose specific informa-

tion on such matters as medium, edition size and other factors likely to affect the work's resale value. This is one of California's oldest pieces of arts legislation, albeit little known and rarely—if ever—invoked.

These and other matters that the task force touched upon more lightly are, of course, basic nuts-and-bolts issues—the kinds of things that can be addressed by legislation. It would be cavalier to shrug off these matters as having no relevance to larger, esthetic questions—to what Ad Reinhardt used to call “art-as-art”; without an ocean, there could be no waves. And it would be naive to think that proposals for improving the material well-being and status of artists (and “art professionals”) are going to usher in a renaissance of American art. Ball players today enjoy bigger salaries and greater bargaining power than ever before, yet no devotee of the game is going to argue that baseball has improved since the eras of Babe Ruth or Ted Williams. During the discussions, one task force participant said that if a certain proposal were not passed, American art could be set back 20 years. She meant that as a warning, but recalling just what was happening in American art 20 years ago—before virtually any arts legislation or foundation grants and with even very little funding from the private sector—it was easy to interpret this warning almost as a wish.

—Thomas Albright

SOUTH CAROLINA ARTS COMMISSION POLICIES AND PROCEDURES MANUAL

Issued By _____ Approved By _____ SC ARTS COMMISSION Effective Date _____ 3/24/78	Number _____ 11.3.2 Supersedes _____ 1/4/78 Original Issue Date _____
SUBJECT STATE ART COLLECTION POLICIES AND PROCEDURES	
<p>Be it enacted by the South Carolina Arts Commission:</p> <p><u>CITATION OF POLICY</u></p> <p>Section 1. The following shall be known and cited as the "State Art Collection Policies and Procedures."</p> <p><u>PROVISIONS</u></p> <p>Section 2. <u>The South Carolina Arts Commission shall establish and maintain a collection of works by South Carolina artists to be known as the State Art Collection. (3/24/79)</u></p> <p>Section 3. <u>The South Carolina Arts Commission shall contract with the South Carolina Museum Commission to serve as curator for the Collection. (3/24/79)</u></p> <p>Section 4. <u>The South Carolina Arts Commission shall act as Trustee for the Collection until trusteeship is transferred to the South Carolina Museum Commission and the Collection is housed in the State Museum. (3/24/79)</u></p> <p><u>PURPOSE</u></p> <p>Section 5. <u>The purposes of the Collection, in order of priority, shall be:</u></p> <ul style="list-style-type: none"> a. <u>to encourage and support the creative visual artists of South Carolina;</u> b. <u>to make available to citizens throughout the state the best work of the state's contemporary artists;</u> c. <u>to create a collection of historic importance for the people of South Carolina. (3/24/79)</u> <p><u>ACQUISITIONS</u></p> <p>Section 6. A committee, known as the State Art Collection Acquisitions Committee, shall be responsible for acquisition of works in accordance with policies established by the Commission. All acquisitions will be made by this committee.</p>	

SOUTH CAROLINA ARTS COMMISSION POLICIES AND PROCEDURES MANUAL

Issued By _____	Number <u>11.3.2</u>
Approved By _____	Supersedes _____
Effective Date _____	Original Issue Date _____

SUBJECT

Section 7. Favorable votes by a majority of the entire Acquisitions Committee shall be required to approve acquisition of any work, either by purchase or gift.

BUDGET AND FINANCIAL

Section 8. The Arts Commission shall make an annual appropriation of funds for the acquisition of additional works for the Collection and for the expense of managing the Collection.

Section 9. The Arts Commission may accept gifts from organizations and individuals to provide additional funds for the program. (3/24/79)

Section 10. The Arts Commission shall receive all funds and shall be responsible for administration of the budget and disbursement of funds. (3/24/79)

Section 11. Of the annual appropriation by the Commission, a portion shall be used for purchase of works. Sufficient funds shall be set aside for the expense of mounting an exhibition, storage, conservation, handling, insurance, transportation, meetings, administrative and other expenses. (3/24/79)

Section 12. Committee members shall be reimbursed for travel expense incurred in connection with attending meetings or performing other duties for the Committee in accordance with Budget and Control Board recommendations.

ELIGIBLE WORK

Section 13. No style or category of visual art is excluded from consideration and artists working in all styles may submit works for consideration for purchase.

Section 14. Works shall be purchased from living artists who are native or resident South Carolinians or who have done significant work while residing in the State. (3/24/79)

Section 15. There shall be no restrictions on the number of works by one artist; hence, the Committee may consider purchasing works by artists having pieces in the existing Collection. (3/24/79)

Section 16. No member or staff of the South Carolina Arts Commission or the State Art Collection Acquisitions Committee shall be eligible to have a work purchased during his or her term of service on

SOUTH CAROLINA ARTS COMMISSION POLICIES AND PROCEDURES MANUAL

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Approved By _____	Supersedes _____
Effective Date _____	Original Issue Date _____

SUBJECT

the Commission or Committee. (3/24/79)

Section 17. No works shall be accepted on loan for the Collection.

SELECTION OF WORKS BY JURIED EXHIBITION

Section 18. The Commission and the Committee shall provide an opportunity for all artists' work to be shown and be considered for the Collection by sponsoring a state-wide exhibit, the primary purpose of which will be to acquire works for the Collection. The exhibition will be held at a museum or gallery in the state which can provide curatorial assistance in the physical presentation of such an exhibit. (3/24/79)

Section 19. The exhibit shall be structured as follows:

- a. An out-of-state juror shall be selected by the Acquisitions Committee.
- b. Pre-jurying by slides. South Carolina artists shall be invited to submit slides of their work (not less than four, not more than eight) for consideration by a juror. From slides, the juror shall select an appropriate number of artists to be invited to submit two works for the exhibition.
- c. The juror shall review the assembled exhibition and recommend works for purchase to the Acquisitions Committee. The Committee would then approve or disapprove purchases. (3/24/79)

OPEN SELECTION

Section 20. The Arts Commission shall circulate information to artists in the state asking that those who wish their work to be considered for the Collection send a resume and exhibition list for Committee consideration. (3/24/79)

DISPOSAL OF WORKS

Section 21. No work in the Collection shall be eliminated from the Collection or disposed of in any manner except by action of the South Carolina Arts Commission. (3/24/79)

SOUTH CAROLINA ARTS COMMISSION POLICIES AND PROCEDURES MANUAL

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SUBJECT

EXHIBITION AND USE OF THE COLLECTION

Section 22. The Collection, or any part thereof, may be exhibited in any location within the State where adequate facilities for exhibition are available and where requested and sponsored by a responsible organization or group of citizens, subject to limitations of scheduling and other conditions established by policy of the Arts Commission and Museum Commission. (3/24/79)

Section 23. Exhibitions outside the State shall be encouraged when feasible. (3/24/79)

Section 24. Before scheduling any exhibit of the Collection, the location and facilities for exhibition and provisions for security, care and handling of the Collection, shall be approved by the Museum Commission.

Section 25. A complete inventory of the Collection, including slides of each piece, shall be maintained. (3/24/79)

STATE ART COLLECTION ACQUISITIONS COMMITTEE COMPOSITION

Section 26. The State Art Collection Acquisitions Committee shall consist of seven (7) persons who are knowledgeable in art and capable of recognizing excellence. At a minimum, the Acquisitions Committee shall consist of four visual artists, one professionally employed museum or gallery administrator (curator/director), and one layman who has been involved in the visual arts. The members of the committee shall represent a broad geographic distribution as well as a variety of two-dimensional and three-dimensional artistic disciplines. (3/24/79)

Section 27. The chief executive officer of the South Carolina Arts Commission shall designate a staff member who shall be a member ex-officio of the Committee. (3/24/79)

Section 28. In addition, the Chairman of the Commission shall recommend a Commissioner to serve as an ex-officio member of the Acquisitions Committee of the State Art Collection. (3/24/79)

SOUTH CAROLINA ARTS COMMISSION POLICIES AND PROCEDURES MANUAL

Issued By _____ Approved By _____ Effective Date _____	Number <u>11.3.2</u> Supersedes _____ Original Issue Date _____
SUBJECT	
<p style="text-align: center;"><u>STATE ART COLLECTION ACQUISITIONS COMMITTEE RULES OF PROCEDURE</u></p> <p><u>Section 29. A chairman of the Committee shall be appointed by the Arts Commission at the last meeting of the Commission's fiscal year. The Chairman of the Committee may be selected from among the membership of the previous year's committee. (3/24/79)</u></p> <p><u>Section 30. Other members of the Committee shall be appointed by the Commission at the same meeting as the appointment of the Chairman of the Committee. (3/24/79)</u></p> <p><u>Section 31. All members of the Committee shall be appointed for two-year terms on rotation basis. No member shall serve more than one consecutive term. (3/24/79)</u></p> <p><u>Section 32. A majority of the total membership of the Committee shall constitute a quorum at meetings.</u></p> <p><u>Section 33. The Commission will circulate information to artists in the state asking if they wish their work to be considered for the Collection and request that they send a resume and exhibit list for Committee consideration. (3/24/79)</u></p> <p><u>Section 34. As soon as possible after the beginning of the new fiscal year and subject to the limitations of the State Art Collection budget, the Committee shall undergo orientation and meet as many times as necessary to complete duties. (3/24/79)</u></p>	



**National
Conference
of State
Legislatures**

Headquarters
Office
(303) 623-6600

1405
Curtis
Street
23rd Floor
Denver,
Colorado
80202

President
Jason Boe
President of
The Oregon Senate

Executive Director
Earl S. Mackey

MEMO TO: ~~Arts Task Force~~

FROM: Deborah Bennington

DATE: January 10, 1979

SUBJECT: Reservations for next meeting in Santa Fe, February 9-11

Enclosed are two reservation forms for our next meeting which will be based at the Inn at Loretto, 211 Old Santa Fe Trail, Santa Fe, New Mexico 87501, (505) 988-5531. The meeting will begin at 1:00 p.m. on February 9, and conclude at 1:30 p.m., February 11.

Since there is no common carrier service into Santa Fe, you should make your reservations to fly into and out of Albuquerque. On arrival you will be met by local hosts and driven the 60 miles from Albuquerque airport to the Inn at Loretto. Returning to the airport on Sunday we will be making reservations to use the Shuttle Jack service, which leaves the Inn at Loretto at regular intervals. A schedule is attached. Allow 1½ hours travel time between Albuquerque and Santa Fe. We will need your exact arrival and departure times in Albuquerque to arrange for this ground transportation.

Hoping you are able to join us in Santa Fe, I ask you to please return these two enclosed forms:

- 1) An Attendance/Hotel Reservation Form, which I need by Thursday, January 25th at the latest.
- 2) An Air Travel Itinerary for your arrival and departure schedule in Albuquerque. I need this information no later than Friday, February 2nd.

Please feel free to call me if you have any questions or problems in regards to the Santa Fe meeting. I look forward to seeing you there.

P.S. I thought you might be interested in the enclosed clipping from The Washington Star about our December 14th Reception in the new East Wing of the National Gallery of Art in Washington, D.C. Several of the Task Force Members were present, and some were interviewed by the Star reporter. The Reception was a smashing success, bringing over 200 state legislators (who were attending the NCSL State-Federal Assembly Meeting) together with people from the National Endowment for the Arts, other federal agencies, the Congress, and others interested in supporting the arts from the public and private sectors. The purpose was to bring a focus on the arts and their importance in our lives.

SCHUDULE FOR THE SHUTTLE JACK

PROVIDING SERVICE BETWEEN

ALBUQUERQUE AIRPORT AND THE INN AT LORETTO

TRAVEL TIME: 1½ hours

FARE: \$10.00 one-way, which must be paid in cash or travelers checks
(includes 3 pieces of luggage)

RESERVATIONS: are almost required to guarantee a seat (they use different size
vans depending on how many riders they expect)

From Albuquerque Airport to the Inn at Loretto

7 days per week

Leave Airport:

7:30 a.m.	3:30 p.m.
9:30 a.m.	5:30 p.m.
12:00 noon	7:30 p.m.
2:00 p.m.	

From the Inn at Loretto to Albuquerque Airport

7 days per week

Leave the Inn at Loretto:

5:30 a.m.	1:30 p.m.
7:30 a.m.	3:30 p.m.
9:30 a.m.	5:30 p.m.
11:30 a.m.	

*NGSL Out Task
Free*

EMILY ANNE STAPLES

Senator, 43rd District
235 Minnesota Capitol
St. Paul, Minnesota 55155
(612) 296-4137
1640 Xanthus Lane
Plymouth, Minnesota 55391
(612) 473-9120

Senate
State of Minnesota

February 14, 1979

Deborah Bennington
National Conference of State Legislatures
1405 Curtis Street
23rd Floor
Denver, Colorado 80202

Dear Deborah:

The meeting in Santa Fe was really very special. The arrangements were excellent, and I thought the information that was provided was tremendous. It will help us all to do a better job in our own states, in addition to giving us background to be more effective whenever we're discussing legislation that has anything to do with the arts.

Our 1% set-aside bill is scheduled to be heard in the House today, and I'll have a hearing in the Senate before too long I hope. Was sad to see that the South Dakota Senate voted to rescind the ERA. Poor Peg!

Don't work too hard, and I'll look forward to seeing you soon.

Best regards,

Emily Anne

Emily Anne Staples
State Senator

EAS:bwm

NC 84

EMILY ANNE STAPLES

Senator, 43rd District
235 Minnesota Capitol
St. Paul, Minnesota 55155
(612) 296-4137
1640 Xanthus Lane
Plymouth, Minnesota 55391
(612) 473-9120

Senate

State of Minnesota

February 21, 1979

Senator Nicholas Coleman
208 State Capitol

Dear Nick:

Thank you so much for reappointing me to the National Conference of State Legislatures Committee on Human Resources. Unfortunately, since I have bills scheduled ^{and} a very crowded period of legislative business next week, I won't be able to attend the State-Federal Assembly February 28 through March 2. However, I know you'll appreciate my holding my out-of-state travel to the barest minimum. There is something about all the press attention which legislative bodies have been receiving lately that does make one think twice, particularly when leaving St. Paul.

Best regards,

EAS

Emily Anne Staples
State Senator

EAS:bwm

NICHOLAS D. COLEMAN

Senator 65th District
Majority Leader
208 State Capitol
St. Paul, Minnesota 55155
(612) 296-4196



Senate

State of Minnesota

February 20, 1979

Senator Emily Anne Staples
235 Capitol

Dear Emily Anne:

I am pleased to re-appoint you to the National Conference of State Legislatures Committee on Human Resources, which is part of the State-Federal Assembly. The next quarterly meeting of that committee will be held February 28 through March 2, 1979 in Washington, D.C. NCSL has been notified of your appointment and registration materials should be on the way to you.

Sincerely,

NICHOLAS D. COLEMAN
Senate Majority Leader

NDC:sc

EMILY ANNE STAPLES

Senator, 43rd District
235 Minnesota Capitol
St. Paul, Minnesota 55155
(612) 296-4137
1640 Xanthus Lane
Plymouth, Minnesota 55391
(612) 473-9120

NCSC Out to Ash
Anne

Senate
State of Minnesota

February 13, 1979

Ms. Audrey Greenberg
223 North Carmelina
Los Angeles, California 90049

Dear Audrey:

I hope you finally made a plane back to Los Angeles. At the Albuquerque airport on Monday morning we heard that there was still no traffic in or out and all flights were delayed. By now, though, I'm sure you're back and have picked up the pieces. This note is just to let you know that I did check up on the Volunteer Committees of American Museums' meeting which is the official name of the body to which you referred. It's going to be held early in April this year in Atlanta with the High Museum acting as the host group. The contact person is Mrs. Crawford Barrett (Beth). I picked up that piece of information today from Jean Krogness who is my contact with the Minneapolis Institute of Arts.

I thought the meeting was very special and was only sorry to have had to leave Sante Fe without seeing more of it. However, I plan to get back someday. Do keep in touch.

Best regards,

Emily Anne

Emily Anne Staples
State Senator

EAS:bwm

EMILY ANNE STAPLES

Senator, 43rd District
235 Minnesota Capitol
St. Paul, Minnesota 55155
(612) 296-4137
1640 Xanthus Lane
Plymouth, Minnesota 55391
(612) 473-9120

*NCSL Act 121
Anna*

Senate
State of Minnesota

February 13, 1979

Mr. and Mrs. William McCarthy
643 Camino De La Luz
Sante Fe, New Mexico 87501

Dear Marnie and Bill:

It was such fun seeing you Saturday night, and I can't tell you how much I appreciated both the conversation and the dinner. I agree with you that the "Pink Adobe" is really special. Even though our time in Sante Fe was limited, and we squeezed in every last thing we could, I just have such a marvelous feeling about that place. No wonder you fell in love with it.

Loring was really jealous when I told him how much fun we had, but he's promised to accompany me the next time. Do let's keep in touch, but in the meantime, thank you again for a simply lovely evening.

Fondly,

Emily Anne

Emily Anne Staples
State Senator

EAS:bwm

National Conference of State Legislatures

Arts Task Force Meeting
November 16-18, 1978
Wilshire Hyatt House
Los Angeles, California

PARTICIPANTS' LIST

ALABAMA

ALASKA

ARIZONA

ARKANSAS

CALIFORNIA

Larry Briskin
Aide to Senator Alan Sieroty
State Capitol
Sacramento, CA 95814

Audrey Greenberg
223 North Carmelina
Los Angeles, CA 90049

Dale Kobler
Pacific Regional Representative
National Endowment for the Arts
P.O. Box 15187
San Francisco, CA 94115

Senator Alan Sieroty
11340 West Olympic Blvd., Suite 359
Los Angeles, CA 90064

COLORADO

Speaker Ronald Strahle
P.O. Box 482
Ft. Collins, CO 80521

CONNECTICUT

DELAWARE

FLORIDA

GEORGIA

Senator Todd Evans
983 Highland View, N.E.
Atlanta, GA 30306

HAWAII

IDAHO

ILLINOIS

Senator Richard Newhouse
1900 East 71st Street
Chicago, IL 60649

INDIANA

Senator Michael Gery
530 Robinson Street
West Lafayette, IN 47906

IOWA

Representative Robert F. Bina
1641 W. George Washington Blvd., #8
Davenport, IA 52804

KANSAS

Senator Ron Hein
714 Capitol Federal Building
Topeka, KS 66603

KENTUCKY

LOUISIANA

Representative Sam LeBlanc
600 Terry Parkway, Suite D
Gretna, LA 70053

MAINE

Representative Merle Nelson
71 Carroll Street
Portland, ME 04102

MARYLAND

Senator Julian Lapidés
809 Cathedral Street
Baltimore, MD 21201

MASSACHUSETTS

MICHIGAN

Senator Jack Faxon
Room 124-A, Capitol Building
Lansing, MI 48909

MINNESOTA

Senator Emily Ann Staples
235 State Capitol
St. Paul, MN 55155

MISSISSIPPI

Representative Walter Brown
P.O. Box 1047
Natchez, MS 39120

MISSOURI

Representative Jim Smith
420 East Porter
Marshall, MO 65340

MONTANA

*Former Son-in-law
of Guldner*

NEBRASKA

Senator Steve Fowler
1212 E Street, Apt. 1B
Lincoln, NE 68509

NEVADA

Assemblyman Don Mello
2590 Oppio Street
Sparks, NV 89431

NEW HAMPSHIRE

Representative Elaine Krasker
Little Harbor Road
Portsmouth, NH 03801

NEW JERSEY

Senator Joseph Merlino
President of the Senate
315 Market Street
Trenton, NJ 08611

NEW MEXICO

Senator John B. Irick
6500 Rogers, N.E.
Albuquerque, NM 87110

NEW YORK

Adrienne Kotler
Assistant to Assemblyman William
Passannante
270 Broadway, Room 1800
New York, NY 10007

NEW YORK (continued)

Assemblyman William Passannante
Deputy Speaker of the Assembly
72 Barrow Street
New York, NY 10014

NORTH CAROLINA

NORTH DAKOTA

OHIO

OKLAHOMA

OREGON

Representative Dave Frohnmayer
2875 Baker Blvd.
Eugene, OR 97403

PENNSYLVANIA

RHODE ISLAND

SOUTH CAROLINA

SOUTH DAKOTA

Senator Peg S. Lamont
R.R. #1
Aberdeen, SD 57401

TENNESSEE

TEXAS

UTAH

Senator Moroni L. Jensen
President of the Senate
Room 319, State Capitol
Salt Lake City, UT 84114

VERMONT

VIRGINIA

WASHINGTON

WEST VIRGINIA

WISCONSIN

Representative Carl Otte
1440 South 22nd Street
Sheboygan, WI 53801

WYOMING

FACULTY

Ron Blumberg
974 Teakwood Road
Los Angeles, CA 90049
(Founder and past President, Artists
for Economic Action)

John Clifford, Artistic Director
Los Angeles Ballet
1320 South Figueroa Street
Los Angeles, CA 90015
(formerly Principal Dancer, New York
City Ballet)

Peter Clothier, Director
Otis Art Institute
2401 Wilshire Boulevard
Los Angeles, CA 90057

Buddy Collette
Jazz Musician
900 South Sierra Bonita
Los Angeles, CA 90036

Nick Cominos
Filmmaker
506 North Foothill Road
Beverly Hills, CA 90210

Alonzo Davis
Brockman Gallery
4334 Degnan Boulevard
Los Angeles, CA 90008

Ernest Fleischmann, Executive Director
Los Angeles Philharmonic Association
135 North Grand
Los Angeles, CA 90012

Michael Fox
Actors Equity Association
6430 Sunset Boulevard
Hollywood, CA 90028

Tom Garver, Director
Newport Harbor Art Museum
850 San Clemente Drive
Newport Beach, CA 92660

Morton Golden, Deputy Director -
Administrator
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, CA 90036

Ruben Gorewitz
Artists Rights Today, Inc.
250 West 57th Street
New York, NY 10019

FACULTY (continued)

Leith Johnson
4295 Thatcher Road
Ojai, CA 93023
(former director of California Art-in
Public-Buildings Program)

Richard LeBlond, Director
San Francisco Ballet
378 18th Avenue at Geary
San Francisco, CA 94121
(also President, California Confederation
of the Arts)

Harvey Perloff, Dean
School of Architecture and Urban Planning
UCLA
Los Angeles, CA 90024

Carl Sautter, Director
Pasadena Community Arts Center
360 North Arroyo Boulevard
Pasadena, CA 91103

Bob Smith, Director
Los Angeles Institute of Contemporary
Art
2020 South Robertson Boulevard
Los Angeles, CA 90034

Peg Yorkin, Managing Director
Los Angeles Shakespeare Festival
Post Office Box 1951
Los Angeles, CA 90028
(also President of Free Public Theatre
Foundation)

NATIONAL CONFERENCE OF STATE LEGISLATURES

Deborah E.S. Bennington
Project Director
State Legislatures and the Arts
1405 Curtis Street, Suite 2300
Denver, CO 80202
(303) 623-6600

William Pound
Director of State Services
1405 Curtis Street, Suite 2300
Denver, CO 80202



**National
Conference
of State
Legislatures**

Headquarters
Office
(303) 623-6600

1405
Curtis
Street
23rd Floor
Denver,
Colorado
80202

President
Jason Boe
President of
The Oregon Senate
Executive Director
Earl S. Mackey

MEMORANDUM TO: Arts Task Force

FROM: Deborah Bennington

DATE: February 27, 1979

SUBJECT: Follow-up on Santa Fe, Private Sector Fundraising,
Articles of Interest, Plans for New York

1. Follow-up on Santa Fe: The Santa Fe meeting was truly outstanding, thanks to your interest and enthusiasm. What a wonderful group of people you are! Thank you.

For those of you who could not be there, I am enclosing the report on the Los Angeles meeting (which was in the Santa Fe registration packet). In a hopefully more timely fashion, everyone will be receiving in March a report on the Santa Fe meeting. I would be happy to send along all of the handout materials from Santa Fe to anyone who requests them.

For those who were in Santa Fe, I am enclosing names and addresses of the local people who were responsible for seeing that the meeting happened, in case you wanted to send thank you notes. You are also getting the handicapped materials which did not arrive in time to be distributed at the meeting.

2. Private Sector Fundraising: Those of you who attended the Santa Fe meeting heard of our hopes to raise money to expand the capabilities of our project. Private funds would help us to complete our research and Task Force work in a thorough manner, and then to share the results with the widest possible audience through publication and media activities. Enclosed is a current version of the proposal.

We are asking for help from the Task Force members in making the initial contact with companies from your states that are either known supporters of the arts, or could be supporters of the arts. I have been contacting a number of companies myself, and we have already received \$1,000 from General Mills as a contribution towards our goal of \$35,000.

Would you be willing to make the first contact with the company, either by phone or letter? If so, tell them about the project and your involvement and ask for their support in the form of a contribution. I will be happy to follow up with all of the paper work (the proposal itself and the formal attachments).

Per requests from some of you, I am enclosing a draft letter and suggested attachments (newspaper clips on the Task Force and the STATE LEGISLATURES article) which you could use to contact a company or company foundation by mail. Please remember to send me a copy of your letter so I could handle my correspondence accordingly.

As you will see in the proposal and cover letter, we have tried to give private companies several arguments favoring their support. I think the most important one is that by supporting the work of the Arts Task Force, they are providing support to the arts by helping the development of responsible public policy affecting the arts at the state level. That is support they could not give arts groups directly.

Without this private support, we do not have adequate funds to properly write and share the results of your work, our fifty-state survey of arts legislation and other information we gather, with the rest of the legislators and staff who should know (not to mention sharing it with federal and local government people, arts groups, and the public).

I am most grateful for the help already given me by several of you, and I am excited at the prospect of making our work go further than Los Angeles, Santa Fe and New York.

3. Articles of Interest: Press clips about L.A. and Santa Fe are attached to the draft "contributions letter", as well as the feature article on The States and the Arts in this month's STATE LEGISLATURES magazine. Separately stapled is a package of articles from recent publications which I thought might be of interest. Another piece you will find in this "stack" is an article on "Counties and the Arts" which was prepared under the auspices of our counterpart arts project at the National Association of Counties.

4. New York Meeting: In Santa Fe, the Arts Task Force agreed to stick with the first full weekend in May, but begin with registration on May 2nd, and some "experience" activities during the day on Thursday, May 3, and run through until Sunday, May 6th. A number of suggestions were made for substantive discussions and arts experiences.

Discussions will focus on the Arts Task Force recommendation for an NCSL policy position on the arts (a draft will be mailed in advance), state arts legislation (we did not have time for the discussion in Santa Fe), arts advocacy (with legislatures and the public) and censorship (as might occur by virtue of government decisions of which art activities to fund), economics of the arts, and the New York experience with funding the arts.

On the "experience" side, suggestions were made for visits to Lincoln Center (we are now arranging for a tour and a dinner hosted by the Metropolitan Opera House, and then a performance there by the New York City Ballet of "Sleeping Beauty" on Thursday, May 3), a tour of the Soho District, a reception at Gracie Mansion with Mayor Koch and people from the arts in New York, arrangements for tickets to Broadway shows, a dance class for Task Force members, and a variety of other stops at museums, schools, private collections, etc. We will try to arrange for as many of these as possible.

One major warning came from our Task Force members from New York -- IT WILL BE EXPENSIVE! A hotel has not yet been located, but probably the rate for a single room will be somewhere in the \$50's. (If some people want to double up on rooms, I will try to coordinate that.) You will also have to pay your own way to most of the entertainment activities. We will try to allow you options however, and a good measure of free time to take advantage of the New York cultural offerings.

We will also need to hear from you as soon as possible after we mail registration forms. I do not think the hotel or other places we visit will be as flexible to handle last minute additions as were our sites in L.A. and Santa Fe.

5. Finally: Let me know if you have questions on any of the above. You will be getting more information on New York soon.

DB:DT

Enclosures

National Conference of State Legislatures
Expanded Program for The States and the Arts

Our nation's state legislatures have a vital and growing interest in the support and advancement of the arts. In Fiscal Year 1979 the states are providing \$88,080,482 in appropriations to state arts agencies, an increase of 18.5% over FY 1978.

Equally important are the many other innovations states are considering and implementing to support the arts. "% for Art" laws which set aside a portion of the construction costs of state buildings for purchase of art work have been passed in eleven states and introduced in 30 more. Several states have adopted laws giving local governments the option of levying taxes to support the arts. Others are making changes in the tax laws affecting artists and arts organizations and increasing the benefits available to citizens who contribute to the arts. Protections are being extended to artists through clarifications of artist-dealer relationships, common law copyrights, and resale royalties for artists.

Interests of arts "consumers" are also being addressed with legislative attention to the distribution of arts funding and laws giving protections to purchasers of fine art work. Still other measures under consideration include allowing citizens to designate art contributions on their state tax returns and lotteries to raise funds for the arts.

The Need for Information

In response to the diversity of these proposals, state legislatures are asking very sophisticated questions about the best, most efficient methods of supporting and advancing the arts, and they are looking for assistance in finding the answers. To date, they have no central source for information on the relative merits of the different types of "% for Art" laws, for instance, or the most equitable formula for spreading arts funds geographically across a state and vertically among arts organizations. Neither do they have ready access to assistance in evaluating the need for tax law changes, the pros and cons of artists' rights proposals and cost/benefits of the "circuitous" funding ideas (income tax contributions, lotteries, etc.) While other organizations serve the information and education needs of artists, arts organizations and state arts agencies in these areas, none of them are structured to serve state legislatures. The National Conference of State Legislatures is in the unique position of providing this assistance.

NCSL's Involvement in Arts Issues

NCSL activities began in 1976 and 1977 with a focus on state legislative support of the arts through articles in STATE LEGISLATURES magazine. At the 1977 NCSL Annual Meeting, delegates unanimously adopted a policy resolution urging legislatures to increase their support and recognition of the arts as essential to the intellectual and spiritual growth of their citizens and an increasingly important resource in state and local communities. (The full text is attached.)

In early 1978, as the states' need for assistance became evident, the NCSL established objectives to create a program of information services, education, policy development and technical assistance to help the 50 state legislatures answer questions of how they could provide the most efficient and effective support for the arts. In April, NCSL received a \$25,000 "seed money" grant from the National Endowment for the Arts (NEA) to begin The States and the Arts.

The current project is guided by a Task Force of legislators representing all of the states, whose mission is to investigate a wide range of issues pertaining to the arts. The results will consist of recommendations for NCSL policy and for actions that could be taken by each state legislatures to respond to the needs for arts support. Other aspects of The States and the Arts work include a 50-state survey of arts legislation and an information clearinghouse service to all legislators and their staffs on arts issues and arts activities at other levels of government and in the private sector. (The project description is attached.)

The Need for an Expanded Program

After nine months of work, the NCSL and the Arts Task Force have determined that an expanded program on The States and the Arts is needed to meet the objectives of helping all state legislators and their staffs provide the most efficient and effective support for the arts. A total of \$35,000 is now being sought from private sources to augment the seed money provided by NEA. These supplemental funds would enable NCSL to substantially improve the current project, particularly through publication and media activities to share the results of the Arts Task Force work. The funds, which would also provide the additional matching funds needed to secure the second year grant from NEA, would cover a one-year period starting April 1.

Activities

The following activities are needed to develop a comprehensive program:

- I. Publication and Media Activities
 - A. Publication of a "Legislator's Handbook on Supporting the Arts," to report Task Force recommendations and results of the 50-state survey of arts legislation.
 - B. Expanded reporting of state legislative activities relating to the arts through articles in major news publications and appearances of state legislators on local and regional television or radio programs (Example: see attached copy of feature article from STATE LEGISLATURES magazine.).
 - C. Regular newsletter for state legislators on arts issues.
- II. Increase the Effectiveness of the Arts Task Force
 - A. Bring in leading resource people on the arts as consultants to assist Task Force investigations (Example: Leonard DuBoff on art law, Dr. John Kenneth Galbraith on economics of the arts, David Rockefeller, Jr. on arts in education, etc.).
 - B. Schedule special education and training activities during Task Force meetings (participation in arts events or experiences, tours of exhibits, facilities, performances, film or slide presentations, etc.).
- III. Information, Technical Assistance, and Annual Meeting Program
 - A. Expanded information services due to input to and retrieval of arts information from NCSL computer system (to which several states have direct access).
 - B. Technical assistance through specialized resources people, materials or programs to help individual states.
 - C. Drafting of model legislation for states on the arts.
 - D. Expanded program of arts activities at the 1979 NCSL Annual Meeting in San Francisco which would be a combination of arts events and substantive discussions.

A budget for the expanded project is attached. Credit would be given to all contributors at meetings and in publications and all contributions would be tax deductible pursuant to Section 170(c) of the Internal Revenue Code since NCSL is "an instrumentality of each, and all, the states." (See IRS letter attached.)

Oversight of Project and Future Funding

The Project Director for the States and the Arts, which operates out of the NCSL Denver office, is Deborah Bennington. Prior to this assignment, Ms. Bennington was responsible for NCSL projects on social services and insurance and liability issues.

To fulfill one of their most basic charges, the 50 members of the Arts Task Force will ensure that project activities are responsive to the needs of the states on a continuing basis. The project is also subject to regular review by the informal steering committee of the Arts Task Force and the NCSL Executive Committee. For private contributors, quarterly reports on project progress would be prepared and distributed.

The National Endowment for the Arts has informally agreed to contribute funding to the project for three years. The need for continued funding will be carefully reviewed at the end of each year, both for NEA and private support.

THE NATIONAL CONFERENCE OF STATE LEGISLATURES

The National Conference of State Legislatures (NCSL), a non-partisan organization with headquarters in Denver and an office of state-federal relations in Washington, D.C., is the official representative of the country's 7600 state legislators and their staffs. It is governed by a 43-member Executive Committee, and has three basic objectives: 1) To improve the quality and effectiveness of state legislatures; 2) To assure states a strong, cohesive voice in the federal decision making process; and 3) To foster interstate communication and cooperation. (A descriptive brochure is attached.)

While the majority of NCSL activities are funded by budget appropriations from all of the states, funding for special projects must be augmented by support from other sources. NCSL operates a number of grant and contract projects supported by funds from government agencies and private foundations. Among these are a Science and Technology Project funded by the National Science Foundation and an Education Project funded by the Ford Foundation. (A complete list of projects is attached.) The arts is an area in which NCSL has begun serving its members, but one in which comprehensive assistance is not yet available.

February 1979.

ATTACHMENTS:

1. Budget for Expanded Project
2. NCSL Brochure and Executive Committee Roster
3. List of NCSL Grant Programs
4. 1977 Policy Resolution
5. "The States and the Arts" Project Announcement
6. "The States and the Arts: More than Meets the Eye,"
STATE LEGISLATURES, February 1979
7. Letter from Internal Revenue Service on NCSL Tax Status
8. NCSL Audited Financial Statements

NATIONAL CONFERENCE OF STATE LEGISLATURES

Budget for The States And The Arts

	<u>Current Funding</u>		<u>Additional Funding Proposal</u>
	<u>NEA</u>	<u>NCSL and State Legislatures</u>	<u>Private Sources</u>
<u>DIRECT COSTS</u>			
<u>Salaries</u>			
Project Director (100% @ \$20,000)	12,000 (60%)		8,000.00 (40%)
Secretary (50% @ \$9,000)			4,500.00
<u>Employee Benefits</u> @ 15% of Salaries	1,800		1,875.00
<u>Travel</u>	1,800		2,000.00
<u>Rent</u> 150 sq. ft. @ \$8.90 per 100% person	890		1,201.50
<u>General Office Expenses</u>	1,000		600.00
<u>Equipment</u>			500.00
<u>Printing</u> (publications)			4,200.00
<u>Computer Time</u>			500.00
<u>Meeting Expenses</u> (Arts Task Force)			1,500.00
<u>Task Force Members Time</u>		12,000	
<u>Task Force Members Travel</u>		12,000	
<u>Consultants</u> (to States and Arts Task Force)			3,000.00
TOTAL DIRECT COSTS	17,490	24,000	27,876.50
 <u>INDIRECT COSTS</u>			
@ 75% of Salaries and Benefits	7,510 (50% of NEA funds here)	5,965 (25% of all funds here)	7,187.50 (50% of private funds here)
TOTAL COSTS	\$25,000	\$29,965	\$35,064.00

Hundreds of visual and performing artists are struggling to survive and to contribute to what's right about Boston. With old-fashioned idealism, perseverance and discipline, they fight against staggering odds, unknown and unrecognized, to create an environment worth living in.

Globe 2/13/79

Don't shortchange arts

More than two weeks have passed since the announcement of two major national and state grants for the Elma Lewis School. The major media outlets have given very little exposure to this truly remarkable story. This is all too typical of coverage of the arts in Boston and it's a damn shame.

Hundreds of visual and performing artists are struggling to survive and to contribute to what's right about Boston. With old-fashioned idealism, perseverance and discipline they fight against staggering odds, unknown and unrecognized, to create an environment worth living in. Meanwhile, the media carry on a multimillion dollar daily promotion and publicity campaign for

Over 100,000 people went to the Music Hall to see the Boston ballet's "Nutcracker." Revenue is generated for downtown business. Taxes and salaries are paid.

punks, perverts and criminals — everything that's wrong with Boston.

We're told that crime and violence and disaster are newsworthy. That art and beauty are not. We're told that the background and upbringing of criminals are important. That there is no human-interest value in the story of a dancer living in fear that a disc operation might end his career or who, from an already meager salary, buys his own costume because the company lacks funds.

We're told that the depraved performances of murderers and cultists are worth daily front-page, prime-time coverage. That music and dance and other beautiful things must be buried in a special section lost among the ads or covered in the last 30 seconds of news behind six commercials.

Why do the media — and so many politicians — act as if prisoners were their major constituents rather than the millions of average citizens who go to museums, theaters and musical events? We're told that we should concern ourselves with the comfort and well-being of those who seek only to destroy lives. That we should spend our

STUART A. YOFFE



taxes on air-conditioned condominiums for criminals. But not one cent for artists. Millions down the rathole. Nothing for dreams.

We're told that prisons don't meet standards. We're not told how many artists live and work in substandard conditions. When artists are burned out of their homes and lose a lifetime of work, we hear only of building-code violations. Art organizations are newsworthy only when in trouble. The potential bankruptcy of the Elma Lewis

School is news for weeks. That she could still bring us Black Nativity this past Christmas gets one inch on the arts page and a flash on the TV screen.

Why is it right to demand tax money for new jails, but wrong to spend it on a new stagehouse for the Music Hall which will bring international attractions to Boston? How many of us will ever see the inside of that jail? How much revenue will it produce? How much love and laughter will it bring our children?

Over 100,000 people went to the Music Hall in December to see the Boston Ballet's "Nutcracker." Over 30,000 will see "Sleeping Beauty" in April. Revenue is generated for downtown business. Taxes and salaries are paid. Children are

The artists of the Boston Repertory Theater built a new theater literally with their own hands. Now lack of funds prevents them from producing plays.

happier. Adults feel good. And that's just our organization. Other examples abound.

The artists of the Boston Repertory Theater built a new theater literally with their own hands. Now lack of funds prevents them from producing plays. Sarah Caldwell finally got her opera house and now faces difficult renovation costs. The media dutifully report these events and then abandon these organizations in a slipstream of editorials that "tsk, tsk" the problems and mildly encourage the community to support the endeavors in some amorphous way.

The media should change their priorities. They should start telling the public about Boston's artists and their work. And not once in a while. Just compare the daily coverage of sports figures — all free publicity. The media should start a sustained campaign to use more of our tax money for the arts — to support what's right in the city and in our lives.

Stuart A. Yoffe is a past chairman of The Boston Ballet Company and senior associate counsel of John Hancock.

ARTISTS EQUITY INTERVIEW: JACK KEMP ON TAX INCENTIVES FOR THE ARTS

The following remarks by Congressman Jack Kemp (R-NY) have been extracted from an interview with Artists Equity News last fall. Congressman Kemp plans to reintroduce H. R. 9985 which would encourage broad based support of the arts and humanities through tax incentives. The interview began with a question about Proposition 13.

"Let me say what Proposition 13 is and what it isn't, in my opinion. It's not a solution; it's an appeal for a solution. The people of California were appealing literally for some help, because they were drowning in a sea of taxes. Their properties were being inflated, their incomes were being inflated, and they were getting taxed on phantom profits and phantom incomes — incomes they didn't actually realize. The fault lay with the political leadership of California that wasn't listening and didn't hear the appeal; and now the State has ended up with what may be a smaller tax base. Some people, on the other hand, predict that Proposition 13 may lead to an expansion of the construction of residential housing and thus ultimately lead back to a higher tax base.

"Proposition 13 was a signal to the political leadership of the country and to the Congress to listen to the people. What has happened in California is certainly illustrative of the fact that waste will not be tolerated, and that wholesale meat-axe cuts are dangerous, because people get hurt. One of the things that could possibly get hurt is something that's as important to our country as anything else: the cultural, artistic, creative environment.

"How can we stimulate the private sector to contribute and even to expand their contributions to the arts in a contracted economy? I won't say anything about my bill here, except that I am supporting a Federal reduction in tax rates—not to lose revenue, not to shrink the tax base, but quite the reverse—to restore incentive to that productive part of the economy that will raise a higher tax base and the

revenue that is necessary to save those social, cultural, and educational programs sponsored by the government.



Congressman Jack Kemp

"Obviously, it is easier to give when you have a healthier economy and when people have more disposable income. Lowering the federal tax rates will allow not only for an expanded tax base, healthy production, and an increase in our economic growth, it will allow more disposable income for people to save or invest, to educate their children, and to make the type of contributions to the arts that I think the majority of American people would make if they didn't feel all they were doing was working to pay taxes.

"Part of my whole strategy is designed for economic expansion, to create a healthier economy and restore the type of disposable income where people in all walks of life can contribute to their church, to the arts and humanities, to their symphony orchestras, and I mean that very sincerely. We think that using the tax code as an incentive, you could provide a credit that will stimulate people, perhaps from the middle income levels and lower, to contribute.

That's basically what tax credits are for. But we also give taxpayers a choice, because a deduction, frankly, affects people who have higher disposable incomes.

"The choice between a credit and a deduction, as we have designed it in our bill, will democratize, if I could put it that way, the contribution base for the arts and humanities ultimately. The 50% tax credit and the up-to-120% deduction will, I believe, broaden the base of people contributing to the arts.

"I was very pleased to note that the Library of Congress suggested that up to a quarter of a billion dollars would be generated through this bill. I would like to see more. But what I think is even more important is that when you give people more and more of a stake in the health of our cultural life, you not only stimulate dollars going to the arts, but you stimulate their interest in the arts. I think that is part of the attraction of this bill.

"Now, let me make one parenthetical point. I don't want to suggest, by any stretch of the imagination, that this (H. R. 9985) is the only way to go. I think this is a way. I think it is a step in the right direction. I want to find some common ground. I don't think there are Republican artists or Democratic artists. We don't think of the arts as being Republican or Democratic.

"Since it's not possible through government, for so many reasons, to appropriate nearly enough money to do all the things we'd like to do for the cultural life of our country, it seems to me that this bill has a proper role to play in expanding the base of financial support for the arts through the private sector of the economy.

"Ultimately, this bill is part of a larger strategy to create an increase in disposable income so that people will have the freedom of choice to save, invest, buy, and contribute. By creating opportunities for more freedom of choice, you cultivate contributing to a healthier environment in which you can really start having creativity again. We haven't lost a sense of creativity in this country. It's still there, but it's being fettered by all the bureaucracy, the heavy role of taxes and regulations in our society, the paperwork and frustration. People are frustrated; they're really frustrated! And it's got to be frustrating for artists. I really believe that a growing, expanding, prosperous, boundless environment, economically speaking, will spill over onto those men and women of artistic talent and creativity.

"Taxpayers, of course, don't want waste; and the government and government agencies which support the arts have got to be sensitive to just what is going to set off a round of attacks. That's a problem you get into anytime there are government expenditures of funds. With a tax credit and tax deduction for contributions directly to the arts, much more freedom of expression is possible. I imagine artists would want to be as free as possible to express themselves in new and different and varied ways, and that obviously is encumbered when you get the political process involved. Artists do not want to be part of a welfare society. They want freedom of expression. I think what this bill does is provide that type of a climate for not only their financial support, but also for their freedom of movement and freedom of creativity."

usable data

Greater Cleveland Newsletter Enlists Business Support

A newsletter in Cleveland that tells about business support for the arts is stimulating even greater support.

"Business and the Arts Soundings," a monthly two-page newsletter published by the Business and Arts Committee of the Cleveland Area Arts Council, was started nearly a year ago with a one-year grant from the Xerox Corporation. The items it presents are brief and to the point. Some describe large gifts such as Gray Drug Stores Inc.'s grant of \$7,500 to the Cleveland Orchestra to underwrite the Junior Committee's "Serendipity Sunday," a family day which included a concert by the orchestra. Another tells of gifts of \$12,000 each by Ernst & Ernst and National Cash Register to underwrite the cost of one Cleveland Orchestra concert during the Orchestra's fall tour of Japan. Other items detail smaller gifts such as \$500 from Republic Steel to the Center Repertory Theatre for audience development.

The newsletter, which is sent to 400 top corporate executives in the city is written by volunteers and printed on donated paper so the grant is stretching a long way.

"We can tell the newsletter is being read," says Nina Gibans, Director of the Cleveland Area Arts Council. "When we didn't publish a summer issue, we received calls from people who complained they hadn't received their newsletter. I think more businesses are giving to the arts and more arts organizations are getting the contributions. We are called for example by Sohio and other businesses which have never given to the arts before, to consult about their giving. I think it has probably made more noise than anything else we have done for business." □

For every dollar appropriated to the arts by its state legislature, \$145 is generated into the Idaho economy.

—*The Arts & the Public Dollar in Idaho: An Impact Statement, Idaho Commission of the Arts, 1978*

The average gap between earnings and expenses of Chicago's cultural organizations ranges from \$9,000 for small organizations to \$2,367,000 for very large organizations.

—*A Survey of Arts and Cultural Activities in Chicago: 1977, Chicago Council on Fine Arts, 1978*

In Chicago, 164 cultural organizations provide 4,400 full-time and 2,200 part-time jobs, accounting for \$53 million in salaries, wages, and benefits.

—*A Survey of Arts and Cultural Activities in Chicago: 1977, Chicago Council on Fine Arts, 1978*

Identifiable corporate arts support in 1977 totalled more than \$235 million. Speaking at the 11th Annual Conference of the Business Committee for the Arts, Vice Chairman Robert Sarnoff stated that "while there has been a tenfold increase in corporate giving to the arts over the first decade of the Committee's existence, 49% of that support came from only 1% of the corporate population, comprised of companies with annual sales in excess of \$500 million."

—*BCA News, July 1978*

With operating expenses totaling \$80,669,067, some 153 nonprofit professional theatres in 35 states had an estimated impact of \$403.5 million on the economies of their cities in 1977.

—*Fiscal Survey of Nonprofit Professional Theatre: 1977 Theatre Communications Group, 1978*

From a control group of 25 nonprofit, professional theatres, Theatre Communications Group reports that average expenses for these theatres have increased by 44.2% from 1974 to \$1,316,462 in 1977. While earned income increased by 51% over this same period, the gap between earned income and expenses increased by 33%.

—*Fiscal Survey of Nonprofit Professional Theatre: 1977 Theatre Communications Group, 1978*

"The extraordinary growth of both audiences and arts groups has been nothing short of remarkable—proof positive that the people of New York—leaders in business and government and private citizens alike—recognize that the arts are an essential factor in our economic, educational and social well-being."

—*Governor Hugh Carey, Equity News, October 1978*

Fort Worth Plan Resolves Art Deficit

money

"... The Arts Are Good for Business and Good Business Makes Sense for the Arts"

The Arts Council of Fort Worth and Tarrant County, Texas, has money in the bank this year and thereby hangs a tale. It is a tale of extraordinary cooperation between the business community and the Arts Council to wipe out its deficit funding through a "Fourth Year Plan."

"Historically," said Suzanne Miles, Executive Director, "the Arts Council had conducted a spring campaign to cover the needs of a fiscal year which was three-fourths complete."

Four years ago a Development Council of community leaders decided that the Arts Council's method of united funding for the performing arts made sense but that the after-the-fact fundraising was not fiscally responsible. They agreed, as a group and individually to accept responsibility for raising the money to end the deficit.

Their aim was not only to wipe out the deficit for that year, but to make sure there was always some money in the bank. Their solution was the Fourth Year Plan.

The plan included adding an additional third to each year's fundraising goal for three years. A number of large businesses and foundations guaranteed that they would add an additional third to their donations. A committee of bankers invested "Fourth Year Money" raised in each campaign and interest was added to the fund. Patrons were guaranteed that if the plan was not a success, their money would be returned.

Part of the reason for its success was that the Fourth Year Plan was advertised as vigorously as the Performing Arts Fund, particularly in the business community.

This year is the fourth year and the Arts Council started the fiscal year with \$600,000 available, using the money made available by the last three campaigns. At least \$300,000 of the money raised will always remain invested and will draw interest.

"We have been informing businessmen who contributed to the fund of our success and asking their help to insure a financially stable future by continuing their support," Miles said. "The entire community is excited by our success. There was front page coverage and an editorial congratulating Fort Worth citizens. I believe that there is a good general feeling here now that while the arts are good for business, good business also makes sense for the arts. The partnership is likely to last."

The Arts Council raises funds for the Fort Worth Ballet, Fort Worth Community Theatre, Fort Worth Opera Association, Fort Worth Symphony Orchestra Association, Texas Boys Choir, and Van Cliburn Quadrennial Piano Competition.

For further information contact the Arts Council of Fort Worth and Tarrant County, 3505 West Lancaster, Fort Worth, TX 76107. □

Regional Impact Study

The New England Foundation for the Arts reports that its member states (CT, ME, MA, NH, RI, VT) have mailed a questionnaire to arts organizations in an effort to measure the area-wide economic impact of the arts.

With funding support from the U.S. Department of Commerce, the National Endowment for the

Arts and six state arts agencies, the survey, coordinated by the New England Foundation, will be the first regional effort of its type in the nation. "We will soon know," said New Hampshire Commission on the Arts Director, John Coe, "how many people are employed in the arts, as artists, accountants, carpenters, managers, how much we collectively earn, where our arts institutions spend their budgets, how many dollars they contribute in taxes and so forth." For information, contact the New England Foundation for the Arts, 8 Francis Avenue, Cambridge, MA 02138; (617) 492-2914.

New Impact Study of Cities

Seven cities have been selected to participate in a national project to assess the economic impact of art and cultural activities on the community. The study is being co-sponsored by the National Endowment for the Arts and Johns Hopkins University.

The cities are Boston, San Antonio, St. Louis, Minneapolis, Salt Lake City, Columbus and Springfield, OH.

Oregon City Funds Earmarked

The Portland (OR) City Council, in an unprecedented action, approved funds for three major arts institutions in the city, separate from funds approved through the Metropolitan Arts Commission program.

The City Council voted \$50,000 each to the Portland Art Museum, the Oregon Symphony Orchestra and the Portland Opera Association. Each organization must match the funds with new money.

"Business in the Arts" Winners

Forty-one corporations received "Business in the Arts" awards this year from the Business Committee for the Arts for their contributions to the arts. Eleven of the award-winning corporations gave over \$1 million to the arts in 1977.

Texan Proposes State Agenda for the Arts

"Texas legislators have no sense of shame," says State Representative Lance Lalor in discussing the fact that Texas's per capita arts funding is still the lowest of all the 50 states.

Texas, which is proud of being first and biggest in many things, is last among all 50 states in per capita expenditure on the arts, and this year may be no different.

"Texas legislators have no sense of shame about it," lamented Texas State Representative Lance Lalor of Houston. "They whispered not one word of protest when Gov. Dolph Briscoe vetoed 40% of the state's meager art budget in 1975."

"State aid is paltry," he added, "because the folks back home, who care about the arts, don't lobby their representatives."

Writing in the *Texas Observer* recently, he said, "Too many of them have concluded that politics is dirty, lobbying is evil, and politicians are incorrigible. So they throw up their hands, mutter maledictions against the Legislature, and exile themselves from the political process."

In an attempt to rally disparate arts groups around the state to lobby for a unified, specific program, Lalor recently drew up a 13-point Agenda for the Arts which included increasing money for the Texas Commission on the Arts and Humanities and called for a Per Cent for Art bill, an Arts in Public Places bill, cultural resources development, and maximizing local use of federal funds for the arts.

He also sought a statewide study evaluating arts education programs and the development of curriculum recommendations to integrate more arts into education. He called for legislation protecting artists' rights, a fine prints and reproductions disclosure act, royalties for artists, and membership in a regional arts council.

His efforts have been only "minimally successful" in raising political consciousness among arts groups since the Agenda was published in July, he said.

The Texas Art Alliance agreed to adopt a legislative program at a Nov. 27 meeting.

"I believe they will draw their program from the Agenda for the Arts," Lalor said.

The most influential arts group, he added, is likely to be the Primary Arts Confederation of Texas, (PACT) a coalition of 30 major arts institutions, formed late last year, which hired a professional lobbyist to do a feasibility study on working for more money for the Texas Commission on the Arts.

The Commission was created 13 years ago with a mandate to expand cultural opportunities for all Texans. Texas, however, spends just three cents per capita on the arts. Its 1977 appropriation was just \$1.6 million, 68% of which was federal money.

"We were trying to work with the Arts Commission to get them to make a larger budgetary request for the next two-year period. The major obstacle was getting the Commission to ask for money for the major institutions," said David Gockley, Executive Director of the Houston Grand Opera Association and head of the Primary Arts Confederation of Texas.

In past years the Commission's grants to the major institutions, which have million dollar budgets, were a mere \$2,000 to \$3,000.

PACT recently formed a coalition with the Texas Arts Alliance, the Texas Museum Association, and the Texas Assembly of Arts Councils to try to get something into the budget for all interests.

"We succeeded," Gockley said. "The Commission requested \$8 million for two years—a huge increase—but I don't think we'll have much of a chance to have it passed. We hired one of the top lobbyists to make a three-month feasibility study. When he handed in his report it said—'This is not the year.' Proposition 13 has an intimate bearing on the situation. The effect of the taxpayers revolt is not as strong among taxpayers as it is in the desperate fear of the elected officials that it will be an issue in the next election. They all want to go home and tell their

constituents, 'This is where I cut the budget. This is where I saved you money.'"

The Arts Commission's request goes to the Legislative Budget Board, which makes recommendations to the Legislature. The Legislature, which opens its four-month session in January, meets just once every two years.

"The Budget Board tentatively voted not to give the Commission the increase," Rep. Lalor said. "They said the Commission has never proven, in fact, that it can spend money effectively or efficiently. It is a Catch-22 situation. The Commission has such a small staff, it is swamped with requests from all over the state and therefore it really can't do an efficient job."

Although this may not be the year for more money for art in Texas, Lalor is hopeful of passing some legislation supportive of the arts such as a percent for arts bill, or an arts in education bill. In the last session, legislation supporting community arts groups was passed.

"I have begun to think that the most fruitful course may be to work on arts in education. Teachers are an active political force. Arts educators are organized. Because half the state budget goes to education, legislators might not be so negative. We may have some success in getting arts educators to propose a legislative program," he said.

Taking another tack, he has worked with Arts Advocates for John Hill, a group organized to support the Democratic candidate for Governor, who has committed himself to getting more money from the federal government for the arts if elected.

Why is a state as rich as Texas the last among 50 states in per capita expenditures for the arts?

David Gockley explains, "Texas, being very conservative, has always been very slow to come to the philosophy that the arts need public support. Arts organizations always have had a hard time mobilizing and unifying because of

rivalry between the major urban centers where they exist. The state is still run by rural interests because of the legislative apportionment. In two years we will have a reapportionment which will give greater power to the urban areas. The rural legislators don't seem to be interested in supporting the arts."

He added that even many boards of major arts organizations have politically conservative trustees who don't believe in public support for the arts. "So many are such hard core businessmen, they can't get themselves to ask for public funds if there is any other way. If there is no other alternative, they say you should reduce your program. The Dallas Symphony four years ago was just allowed to go to pot for six months until their deficit was reduced and a new manager took over."

Gockley admitted that the Houston Grand Opera is itself facing a decision before next April on whether to reduce its touring program in rural areas.

"The more these lay people on our boards are educated to the philosophy of making the arts available to the public, the more successful we will be in getting legislation passed," he said.

Some parts of Texas may be changing, including his own city of Houston, he said, because new industry is attracting people from other parts of the country.

"We are getting a more broad-minded, less hard-line element down here gradually," he said.

Lance Lalor has a long-time interest in the arts. With an academic background in art history, he was formerly executive assistant to the Mayor of Houston, primarily concerned with the quality of life in the city.

"The arts," he said, "play a very big part in that." □

Rita Rodin

Iowa Legislation Aids Arts

Iowa has four new state laws which will have an impact on the

arts. They went into effect on July 1. The new laws include an Art in Public Building Law, which calls for at least a half of one percent of construction costs of new state buildings to be used for art. Art purchases will be coordinated by the Iowa Arts Council in cooperation with building contractors and architects. The law makes art purchases for state buildings a continuing program, instead of requiring an amendment each time a building appropriation is made.

Another law allows a city or county government to impose a guest tax of up to 7% on gross receipts of its hotels and motels if a majority of voters approve the action in a general election.

At least 50% of these revenues must be spent on constructing, operating or maintaining cultural, recreational, convention or entertainment facilities, or to pay interest on indebtedness for these purposes.

Under a Rural Community Development Act, Iowa communities of less than 2,500 people are eligible for self-help development grants up to \$5,000, not to exceed 40% of the total project costs. Grants for arts purposes will be considered if they emerge as a community priority after public hearings, according to the Iowa Development Commission, which will administer \$250,000 in grant funds this year.

Under a Community Education Act, Iowa local school boards may establish a community education program to provide cultural, educational and other services for all residences in a school district if the electors approve a property tax levy for such a program.

For more information contact the Iowa Arts Council, State Capitol Building, Des Moines, IA 50319.

According to Senator Daniel Patrick Moynihan (D-NY): "The best way to promote art is to make it illegal."

Arts Advocates of San Francisco Take Lead in Restoring Funds

In a classic example of how a unified arts community can lobby successfully for funds, the newly-formed Arts Advocates in San Francisco persuaded the city's Board of Supervisors to restore \$800,000 in spending for the arts that had been cut because of Proposition 13.

Arts organizations whose appropriations had been cut to as much as 50% of last year's budget, were restored to 85% in October. The vote was a response to a hard and skillfully-fought campaign by the Arts Advocates.

San Francisco is a city with a lively arts scene. There are more than 70 arts groups—a few of them very large and many of them quite small. Hardly any are medium-sized. Until recently there was a deep rift between the large and small organizations, with resentment by some of the small organizations over the major institutions getting the lion's share of available funds, and suspicion by the large institutions that some of the small organizations were fly-by-nights who weren't putting the money to good use. When Proposition 13 struck, no one got very much money, and both large and small organizations agreed that a mutually hostile stance was not a profitable one.

Ironically, San Francisco was the only major city in California to vote down Proposition 13, the tax-cut referendum, and the late Mayor George Moscone had long-supported the arts. Yet panic seemed to strike when Proposition 13 passed and the Mayor declared a state of emergency which allowed him to set aside the special status of the

Hotel Tax Fund, long a comfortable source of revenue for the arts. Instead the money went into the general fund pool.

The nucleus of the Arts Advocates was formed a year-and-a-half ago when Susan Clines, now Director of Special Programs for the American Conservatory Theatre called a meeting of arts managers.

"She felt we had to do some things together at that time in order to raise money from the business community for the arts," recalls Barbara Reineccius, one of the managers of the Julian Theater, and a member of the Arts Advocates steering committee.

In response to the financial emergency, the group met again in July, and Arts Advocates was formed. A steering committee was elected, representing both large and small groups. By September their first order of business was to try to restore the Hotel Tax Fund to the arts.

The Mayor, assured that the arts groups would lobby for the proposal, asked the Board of Supervisors for an increase of \$800,000 in spending for the arts. Roger Boas, San Francisco's chief administrative officer, who is the direct administrator of the Hotel Tax, joined the Mayor in his request.

"The city is divided up governmentally into supervisory districts," explained Barbara Reineccius. "We established a phone chain among 70 organizations and lobbied Supervisors by districts. To prove how important the arts are in the city, we sent out an economic questionnaire and got

back 40 out of the 70 forms. Just based on that group, we found that if we put all the budgets together, we came up with \$33 million, which is spent directly here in the city. We found we had a combined audience of three-and-a-half million and that we generated 660 full-time jobs and 1,357 part-time jobs, not counting the thousands of volunteers.

"Those are figures that can't be ignored. Furthermore, just the fact that we went to each Supervisor's office and persisted in meeting with them seemed to make a difference. We instituted a letter-writing campaign and we asked members of the boards of major organizations to speak to the Supervisors, so we had both a grassroots approach and help from influential people," she added.

"The major break came when we convinced Quentin Kopp, who is head of the finance committee, and who also happens to be running for Mayor. The fact that we had rallied so much support did not go unnoticed," she observed.

The fight was a hard one, with everyone taking precious time away from their own arts organization's work. Where it was a small organization operating on a shoestring, there was no one else for the work to fall on and arts managers simply crammed more into their waking hours.

"We have to go through all this again in January when budgets are submitted for next year," Reineccius said. "In the meantime, charter reform is coming up and we are trying to elect people to the Charter Commission who

are favorable to the arts so that the arts will be considered just as important as libraries and schools under the charter."

Arts Advocates, which is composed of only San Francisco organizations at the moment, is also discussing being the base for the Northern California arts organizations as the California Confederation of the Arts is for the southern group, she said.

For more information about the Arts Advocates of San Francisco, contact Robert Marinaccio, Acting Chairman of Arts Advocates, c/o Performing Arts Services, 1182 Market Street, San Francisco, 94102; or Susan Clines, ACT, 450 Geary Street, San Francisco, CA 94102. □

BRAVO Arts Education Survey

A first-of-a-kind-study of Virginia's Arts Priorities has been initiated by BRAVO Arts Education, a nonprofit Virginia Corporation formed in June 1978 "to educate and promote public interest in and awareness of the arts in Virginia."

BRAVO Arts Education is a spin-off of BRAVO Arts, a lobbying group which under the leadership of Chairman Pamela S. Reynolds successfully approached the 1978 session of the Virginia General Assembly for a 400% increase in arts appropriations. "Many of the people have felt that in going to the state for more money in the arts, that we have to have an arts plan for the state," Reynolds explained, "and the only way to do a plan is to know what is in the state and what is needed. And the only way to know that is to do a study." The National Endowment for the Arts has awarded BRAVO Arts Education a \$40,000 for the survey which is the group's first project. The six-week study being designed and prepared by the Southeastern Institute of Research (SIR) of Richmond will involve 400-500 volunteers who will be interviewing artists, arts organizations and the public. The study will also utilize direct-mail

questionnaires and a 3,000 call telephone survey. "The biggest problem we will probably have is trying to contact the individual artists," Reynolds, who is also State Chairman for BRAVO Arts Education, told the *Richmond Times-Dispatch*. "There is no state directory, and artists don't usually take part in surveys. We hope that artists, and anyone interested, will contact us and take part in this survey."

The survey began in early November and will end in Mid-December. Prior to that there was a statewide training program in Richmond on October 30 conducted by SIR for the Area Coordinators, followed by eight area training sessions in Richmond, Northern Virginia, Winchester, Roanoke, Lynchburg, Abingdon and Tidewater.

The deadline set for completion of the Arts Priorities Report is January 31, 1979. The tight working schedule is necessary to enable the Virginia Commission of the Arts and Humanities to use the results in developing a plan for the next biennium (1980-82). In addition, the survey will enable Virginia to meet the new criteria of NEA block grants to the states which in the past has amounted to \$600,000 for Virginia. The new guidelines clearly state that before the grant is awarded the NEA must first see a planning process which provides opportunities for broad participation by artists and performers, organizations and institutions, interpreters, presenters, producers and consumers of the arts.

Following the initial input of the survey study to the Virginia Commission of the Arts and Humanities, artists, arts organizations, and interested publics will have a further opportunity to have input into the development of their plan for 1980-82 through task forces, circulation of a draft plan, and statewide public meetings.

Michael Newton, President of ACA, feels the Virginia survey

may become a model for the rest of the country. "The Virginia Arts Priorities study, which BRAVO Arts Education has undertaken, is very remarkable for the opportunity it presents to people throughout Virginia. The unique survey involving so many hundreds of volunteers may serve as a prototype for other states."

Previous statewide studies have been done in New York, Minnesota and Washington, Mrs. Reynolds said, but all three of those were done entirely by professional research companies, and each cost more than \$100,000.

For information, contact Mrs. Clark Daly, Executive Director, BRAVO Arts Education, 5 North 6th Street, Richmond, VA; (804) 644-7890.

New Hampshire Governor's Committee Studies Arts

The New Hampshire Governor's Advisory Committee on the Arts, established last June, has currently undertaken three tasks: 1) to study the funding support given arts activities in the state; 2) to study the structure and institutions currently supporting the arts and to make recommendations aimed at increasing and strengthening arts activities in the state; and 3) to study ways of utilizing increased private support and the feasibility of a state-wide private foundation on the arts. Paul M. Montrone of Hampton Falls chairs the committee which is assisted by Arts Commission staff.

Art in Public Places

Iowa has joined the growing list of states which have enacted "percent for art" legislation. The Iowa law stipulates that at least one-half of one percent of the total construction costs of new state buildings be used for the purchase of works of art.

In the past, the state legislature frequently passed amendments making possible the purchase of works of art for state building projects but the new law creates a permanent, ongoing mechanism for the acquisition of works.

Counties and the Arts

New County Times Special Report

Many facets of art

by Johnnie Smith, Councilman,
Greenville County, S.C., NACo Chairman for the Arts

Atlanta's Mayor Maynard Jackson once said, "Try to imagine your community with no music, no dance, no poetry, no theater—no sculpture or painting. You have to imagine, eventually, industry and jobs gone, too. And, after that, the people."

I can think of no better way to begin. But there is more. Try to imagine your county with no school bands or civic orchestras, school children without music, the elderly and handicapped without craft workshops, buildings lacking architectural design, no puppet theaters in your parks or hospitals, no zoo, no recognition of historic places, no movies or dance.

Art has many facets. So many, that elected officials often don't realize that art programming is happening within their county. And many don't realize that art can bring a new awakening to a dying downtown. It can be an enrichment to citizens' lives, providing new incentives for them to stay. It broadens the tax base and provides jobs.

Many do not realize that nine out of every 10 Americans believe art is an essential element in their lives. In this sense, art cannot be perceived as a luxury or a fringe benefit. It is the total understanding of who we are, both as individuals and as a community. It is a tool by which we communicate, teach and respond.

A new awakening and understanding of what art actually encompasses has caused an incredible growth in both public and private art organizations. Federal support has

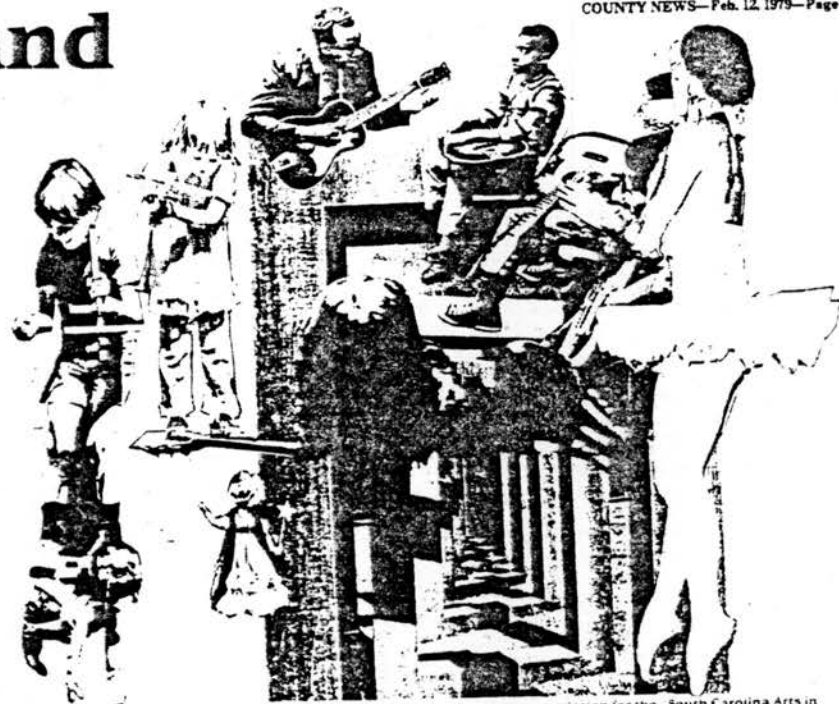


Johnnie Smith at White House

increased with the demands. In fiscal 66, the National Endowment for the Arts (NEA) received a total appropriation of \$2.5 million. By fiscal 77, this had swelled to \$85 million.

President Carter has recognized the arts as a vital fabric of American life, one that "deserves strong support from the federal government." His Administration recognizes the need to develop a national policy and believes despite

the strength and variety of our artistic resources, we have failed as a nation to measure up to the standards for government support and encouragement of the arts set by



many other developed nations.

But in addition to a strong federal commitment, we in local government must seek ways to assure that art growth within our community is a coordinated policy. We can help this growth with policies that understand and foster it. Dollar support is not enough and is only a small part of the total picture.

Greenville programs

In my own county with a population of 256,000, we have strengthened community support for the arts through cooperation among art representatives from local, state and national levels. An arts conference, jointly sponsored by BONT (Beginning of a New Thing) Cultural Council, a nonprofit community organization, the Greenville County School District, and the city of Greenville, brought together a cross-section of educators, community leaders and artists to exchange ideas on the arts as cultural keys to education. Two hundred fifty people heard representatives from the National Endowment for the Arts, the South Carolina Arts Commission, the Southern Arts Federation, city and county councils, and leaders from various art and cultural groups within the county. Both our governor and the director of the Kennedy Galleries in New York spoke. The conference was an overwhelming success.

Both BONT and the county school district have been recognized for their commitment to the arts. The county school district's educational program was nominated by

the state arts commission for the South Carolina Arts in Education Award. Its Fine Arts Center, which served as the conference site, provides a diversified, advanced level of arts instruction for gifted students from 15 county high schools.

The BONT Cultural Council's programming appeals to all. BONT emphasizes work with children, youth and senior adults, using the arts to develop self-esteem, awareness, confidence, respect and perception. The BONT Youth Theater and the Rockin' Chair Theatre are products of these efforts. Their productions equal or surpass those of any professional group.

The county also has one of the finest and nationally recognized county museums in the country. We have been successful in developing a strong liaison between our schools and the museum and have made that museum not only a repository for county art, but a living organism where our schoolteachers are trained, and our students develop an appreciation and understanding of the history of their county.

It is clear that our county's concern for the arts has extended beyond the realms of the established art councils and commissions. Interest is growing where it counts most: among the residents of the communities, rich and poor alike. What is happening in Greenville County is also happening across the nation. And where it is not, we must see that it does. We must inventory our resources and develop policies which provide citizens the opportunity to experience beauty in life.

County approaches to the arts are varied

by Linda A. Church, Arts Project Director, NACoRF

In the months that NACo has been compiling information on county government involvement with the arts, one thing has become clear: the county approach to art is as varied as its government structure. Some counties have established art commissions; others use existing agencies such as the parks and recreation department. Some have built successful working relationships with one or more private organizations; others have developed multicounty agencies to perform this function. Activities vary. Some are grant-making agencies, while others serve as coordinators and/or advisors to elected policy-makers.

Each choice is based on what will work given the confines of the government structure, existing resources, the types and functions of local groups both public and private, and the community as a whole. Contrary to a widely held opinion, art is not limited to urban areas. Many rural counties have developed successful and impressive programs.

We have discovered many outstanding and successful examples of the county approaches to art. In the months ahead, we hope to learn more. To provide county officials with an understanding of what has been done, we have selected Dade County, Fla.; King County, Wash.; and Nassau County, N.Y., as examples.

Dade County, Fla.

The growing interest in art in this urban county brought

about the development of the Dade County Council of Arts and Sciences in January 1977. This public council serves as a central office to help cultural organizations with planning, coordination, publicity and programming. The 15-member council is appointed by the county commission. The council is staffed by four county

employees and 41 CETA employees (3 staff members and 38 who participate in various programs).

The total budget for the council is \$575,000—\$500,000 of which is provided through the CETA program. The remainder is made up of \$20,000 from the Fine Arts Council of Florida, \$10,000 from the Junior League, and \$45,000 from the county's general fund. These dollars serve not only as operating funds, but are used to provide grants to community organizations and to sponsor programs and seminars as well.

The council acts as an advisory board to the county commission for long-range planning, serves as coordinator for local art organizations, and provides grants for art activities within the community.

In 1977 the county art council published a 70-page Cultural Arts Survey of Dade County. It identified more than 75 cultural organizations and institutions and found, after doing an economic impact assessment, that these groups had an annual economic impact of \$32 million—\$8 million more than the Miami Dolphins football team.

Working with the community

As a grant-making agency, the arts council provides \$175,000 on a matching basis to sponsor and assist activities of local art organizations and institutions. Also 20 percent of the revenues from a new motel/hotel tax, \$875,000, is earmarked for arts grant use. Organizations receiving these new funds must be nonprofit and meet

Continued on page 6

Building an art network

This special supplement was prepared in cooperation with NACo's Arts Task Force and the National Endowment for the Arts (NEA). Through it we hope counties gain a better understanding of what art is and what it really means to their communities.

Ultimately, NACo intends to build a national network of county art specialists to act as resources to county governments in developing programs. The Arts Task Force calls upon counties to share their art experiences with us. If your county has developed art programs and/or has named an official agency, be it public or private, we ask that you send that information to Linda Church, director, Arts Project, NACoRF, 1735 New York Avenue, N.W., Washington, D.C.

Arts success in a rural county

by Donald Hall, director of parks and recreation, Accomack County, Va.

Accomack County, located on Virginia's Eastern Shore, is part of an isolated peninsula, separated from metropolitan and rural Virginia by the Chesapeake Bay. This makes it difficult for the 29,000 residents to participate actively in regional, recreational or cultural activities outside the county area. Composed of 476 square miles, the county's main industries are truck farming and fishing.

The last census reports show a 13 percent population loss since 1950. Construction of the Bay Bridge/Tunnel has focused attention on the area, but the bridge's toll deters commuter travel. Income level remains far below the state and national average.

In 1974 the Accomack County Board of Supervisors, at the urging of its citizens, formed the Accomack County Parks and Recreation Commission. The board, cognizant of the lack of recreational opportunities, challenged the newly formed commission to study county needs and develop a program to:

- Improve the physical, mental, emotional, social and spiritual life of the people;
- Develop talent, balance growth and promote citizenship;
- Provide learning situations, creative direction, and competition.

A survey of many civic and public groups found a great desire for cultural activities as well as a desire for organized recreational and athletic programs. The commission established goals and set out to find suitable ways of providing for residents' needs.

To start, the Virginia Commission of the Arts and Humanities helped formulate a long-range plan. It based its recommendations on the interests of the local people, using plans and activities which had been successful in other small rural counties.

The music program

The county's first project was in music. A group of parents and interested citizens requested the local parks and recreation office to sponsor a countywide marching and concert band, since none of the five county high schools had enough music students to form a marching band. Based on community support, the parks and recreation commission applied to the Virginia Commission of the Arts and Humanities and the National Endowment for the Arts (NEA) and received a 50-50 matching grant of \$2,000 to help start the project. Drawing from all the schools, a band of 125 was created.

The following year an additional \$1,500 matching grant was approved to form a flag corps. Through donations from civic clubs, individuals, and the Accomack County Board of Supervisors, the flags of every state and territory of the United States were acquired. This had a great impact, not



only on the residents of the county, but throughout the state, since this was the only one of its kind.

The corps was selected as a performing unit in the Virginia Bicentennial Band, and represented the commonwealth in national observances throughout the rural area, as well as in Washington, D.C., and Philadelphia.

This musical activity did much to improve the cultural opportunities for the county's residents. More importantly, it brought a renewed sense of community life to the county.

Hundreds of citizens volunteered to direct and manage the affairs of the band. From a small investment, the project has raised thousands of dollars for music expenses, trips, uniforms, instruments, and related materials. It also has generated revenue for local businesses during performances. The economic pattern has been excellent, and the program has won the respect and approval of all businesses.

The drama program

Following the success of the music program, another group of citizens requested a drama program. Accomack County had been the scene of the first dramatic

performance in the New World in the summer of 1665. After an absence of 300-plus years, we had an opportunity to bring back drama and provide live entertainment for county residents.

Again, the Virginia Commission of the Arts and Humanities and NEA responded with a matching grant of \$1,000. Both adult drama and children's theater operated through summer playgrounds and the schools; benefit thousands of citizens during the year. A grant of \$18,000 was received from the Commission of Virginia's Urban Assistance Incentive Fund to establish mobile units to transport these programs to the outlying areas.

The arts program

The Virginia Commission of the Arts and NEA then gave a matching grant of \$2,000 for a pilot project to provide art programs for summer youth, vocational and senior citizens' centers. A well-known local artist agreed to conduct a three-month program for both children and adults.

This was so successful that a "Festival in the Park" was coordinated among all the art groups on the Eastern Shore and those along the Eastern Seaboard. More than 70 artists and wood-carvers, summer art students, 4-H Clubs, and senior citizens participated. Due to the success, the county plans to make this an annual event.

Effects on the community

These programs have enriched the lives of the county's many citizens and have had a great impact on the youth of the shore, giving them opportunities never before available. Delinquent acts among juveniles dropped 50 percent the first year and there has been continual reduction in the past two years.

Other side effects are coming to light all the time. The Accomack County Band stimulated enough interest that two additional music instructors have been hired. Three of the small high schools now have their own bands. Drama groups have become a part of every high school curriculum. Art classes have been requested at the year-round recreational sites, the vocational center and the Senior Citizens' Center.

From a small investment (\$5,000 for music, \$1,000 for drama, and \$2,000 for art) the outlook of thousands of people has been changed. The programs have stimulated economic benefits which far surpass the initial investment.

Simply put, these cultural art activities have repaid the time, interest, and investments many times over.

NACo arts policy

In February 1978, the NACo Board of Directors approved the formation of a special Task Force on the Arts and charged it with the responsibility "to raise the awareness of county officials to the social and economic benefits of the cultural arts." This task force is composed of nearly 20 county officials from around the country.

With the assistance of a small grant from the National Endowment for the Arts, the task force has sponsored three workshops at NACo conferences and has developed a library of information for county governments interested in developing or coordinating art programming. The exhibit by the Handshake Gallery at NACo's annual meeting in Fulton County (Atlanta), Ga. last year was spearheaded by the arts task force and NACo.

In addition, task force chairman Johnnie Smith of Greenville County, S.C., introduced a five-point resolution on the arts which was approved by the membership at NACo's annual meeting in July 1978:

- BE IT RESOLVED,**
- That counties recognize the arts as an essential service, equal in importance to other essential services, and help to make the arts available to all their citizens;
 - That every county be encouraged to establish a public agency specifically concerned with the arts;
 - That the physical appearance of the county, its architectural heritage and its amenities, be acknowledged as a resource to be nurtured;
 - That counties be encouraged to set aside a percentage of the total costs of every county construction budget for the purchase or commission of works of art;
 - That counties, working together with the public at large, shall help to effect a new national goal: "That no American shall be deprived of the opportunity to experience the beauty in life by barrier of circumstance, income, background, remoteness or race."

by Steve Boochever, Research Assistant, NACoR

The Comprehensive Employment and Training Act (CETA) is playing an important role in promoting arts and humanities programs in communities around the country. Through a revival of the concept behind the Work Progress Administration's Federal Arts Program of the 1930s, CETA is making it possible for thousands of unemployed artists to display or perform their work in schools, prisons, nursing homes, community centers, and many other public places. In fact this past year roughly \$75 million was spent on expanding the partnership between CETA and the arts.

Counties, serving as CETA prime sponsors, have not only provided artists with transitional employment and greatly expanded the exposure of local residents to the arts, but have also equipped these creative men and women with marketable skills, increasing their prospects of obtaining unsubsidized employment.

Four CETA titles have been used to employ artists and arts-related workers. Of these, Title VI (public service employment) has played the largest role. Examples of creative efforts linking CETA and the arts range from symphonic orchestras to puppet companies that give free performances.

A CETA symphony

Alameda County in California has developed a unique program for unemployed musicians, a CETA symphony. Last year, the symphony hired 74 unemployed musicians to be trained and organized into a symphony orchestra. The orchestra has attracted top-quality musicians and has been well received by county residents. Symphony members receive \$150 per month for this part-time work. Concerts have been played in jails, parks, schools, hospitals, shopping centers, and other public places.

A "special" arts fair

Another example can be found in Rockford, Ill. For the past few summers developmentally disabled youth have been hired to produce and participate in "A Very Special

Arts Fair," a one-day art exhibit and musical affair, presented free of charge to the community. Young people between the ages of 14 and 19 worked 25 hours per week for seven weeks in preparation for the fair. Daily activities included training in: pantomime, dance, dramatic improvisation, batik, line drawing, painting, wire sculpting, weaving and rehearsals for a 90-minute musical/dance production.

The fair scheduled a musical production in the morning. In the afternoon, community members could participate in workshops staffed by program participants in areas such as movement, drawing, pantomime, sculpture and group weaving. As a part of the career awareness part of the program, each participant identified five local businesses or agencies involved in the arts as potential employers. The last week of the program was devoted to follow-up activities and efforts at job placement.

An arts program

The City and County of San Francisco, the first prime sponsor to establish an arts program using CETA funds, has hired several artists to work with neighborhood arts programs. This program is a city-funded unit that seeks to foster public involvement in the arts by establishing neighborhood arts centers, offering inexpensive art classes, and setting up exhibits. Since the program began in 1974, muralists, visual artists, performing artists, photographers, architects, poets, set designers, have been hired into public service jobs under Title VI of CETA.

Through programs such as these thousands of out-of-work artists, both advanced and beginners, in every branch of the arts have been given the opportunity to teach, learn, perform and bring their talents to public attention. Under CETA, the opportunity for designing arts activities, consistent with local arts resources and public service demands, is great. CETA support for the arts in addition to attacking unemployment among artists, exposes the arts to places and people. Such exposure provides a greater opportunity for rich and poor alike to share and enjoy the spirit of art.

CETA spurs arts innovation

Creating a community arts agency

by Patricia Prime, executive director, Metropolitan Arts Congress of Tidewater, (Va.) Inc.

EDITOR'S NOTE: The late Patricia Prime worked closely with NACO's Task Force on the Arts. Her expertise has been an invaluable resource to us. Shortly before her death, Miss Prime submitted this article. The task force appreciates the efforts of this gifted woman and recognizes the untimely loss of a friend.

Today there are more than 1,800 community art agencies (CAAs) in the United States. Approximately 300 are public commissions, the remainder are private nonprofit groups. The bulk of this growth has occurred within the past five years.

For the past two years, there has been a growing recognition of the viability of community art agencies by the National Endowment for the Arts (NEA). After a year of study, NEA has announced the formation of a Task Force on Community Program Policy to study and make recommendations on NEA policy toward community arts agencies.

Much of the recent discussion has addressed the issue of delivering arts programs and services to minorities and special constituencies. Many believe that only on the local level can hard decisions of deserving programs be made.

To induce coordination and communication among existing art groups, and to promote arts programming where it already exists, the states are forcing communities to form CAAs, either public or private, to be grant recipient agencies for local arts services and support. They have developed a new type of grant program called a Local Government Challenge Grant.

Using the model developed by NEA, to challenge the large arts organizations and institutions in the country to increase their community support, the states are saying to local government, "We will give you so many dollars for every dollar you put in your budget for the arts."

The states are aware that NEA will never be able to provide enough money to meet the needs of the states and that most state legislatures, particularly in this era of Proposition 13, cannot increase substantial appropriations from their legislatures. The next resource must be local government. Since many county boards or city councils do not want to be involved with arts grants because of their lack of expertise, the states suggest creating either a public commission, or contracting with a private, nonprofit arts council as the conduit or grants to local arts groups. In some cases, local governments choose to use the parks and recreation department as the local arts agency.

Some advantages to be considered in creating a public commission are:

- Access to other federal grant programs to expand art activities;
- Access to the expertise of grant people in public agencies;
- The appointment of commissioners for broad based political support.

There are also disadvantages:

- The maze of bureaucratic red tape to get a program started, or to receive an immediate response.
- The necessity of creating additional positions for staff, plus the administrative overhead required by a governmental body.
- For some, contracting with a private agency can be the most beneficial to a community. The private arts agency:
- Has access to community fund-raising;
- Can respond quickly to the needs and ideas that arise;
- Can, in many cases, take the political heat out of the grant-making process;
- Is not suspect for its motives among arts and neighborhood people.

County examples

Many counties have elected to work with community art agencies either by building a liaison with their own public art commission, or by naming a community art agency to act as the county's art council.

Black Hawk County, Iowa has named the private Cedar Arts Forum as the official county art agency. Its major role is to bring the performing and visual arts to the people who otherwise may not have access to them.

Onondaga County, N.Y., uses the Cultural Resources Council of the Civic Center as its cultural planning body. This private, nonprofit council also serves the city of Syracuse, the school district, community college, Syracuse Ballet, Syracuse Area Landmark Theatre, the Model Cities program and others.

No matter the choice, the growth of community art organizations has introduced a force within the art world that cannot be ignored.

It seems inevitable that local governments will need to find the best vehicle for their communities. For it appears certain that if a community art agency is not in place in the near future, local governments will lose out on arts dollars for programs that are important to their citizens.



Promoting economic growth

by Louise W. Wiener, special assistant to the secretary of commerce for cultural resources

The tremendous growth of public interest in the arts has made a real impact in the profit-making sector and suggests new opportunities for economic development. Today we understand that the growth of popular interest in the arts has generated a cultural industry with economic interdependencies and advantages, an industry which provides significant support to auxiliary businesses and local tax structures.

In January 1978, the Department of Commerce submitted a paper entitled, "Perspectives on the Economic Development Potential of Cultural Resources," to the White House Conference on Balanced Growth and Economic Development. It points out that cultural resources are:

- "People magnets."
- Labor-intensive and able to absorb the full range of skill levels.
- Businesses themselves (regardless of tax status), which are significant purchasers of goods and services.
- Ecologically and environmentally sound as potential economic growth areas.

A magnet for business

The first line of defense for any city is to hold and attract people—residents, workers, other consumers and tourists—and to provide them with jobs and education, recreation, and cultural facilities which make the city an enviable site for locating and relocating business and, therefore, people.

Industries are increasingly footloose. Advances in transportation, communication and technology have made most locations equally accessible. The final decision may be influenced by the presence of those facilities which were formerly considered amenities, but are now necessities.

The process of economic development through the arts relies on identifying and effectively making use of the distinctive heritage of the locale. What may make cultural resources a successful key to economic development is their ability to capture the character of the community.

Cultural activities provide a focus for large numbers of people. They improve the climate not only for tourism, but also for expanded housing, offices, and small businesses. An example of this phenomenon is Lincoln Center for the Performing Arts in New York City. The site, formerly an economically modest neighborhood, is now considered prime property.

New construction in the Lincoln Center area exceeded \$1 billion between 1956 and 1973. The resulting new and renovated apartment and office buildings, restaurants and small shops have netted the city a 400 percent increase in tax revenues since the 1962 opening (a jump from \$10 million annually to \$40 million annually, based on tax figures from 1962 to 1973).

NEA: a guide to programs

Traditionally, the arts have been federally supported through the National Endowment for the Arts (NEA). This agency provides both financial and technical assistance through a host of programs directed to artists, community groups and public agencies. NEA publishes a "Guide to Programs," which provides information on program availability and eligibility criteria and the application process. Copies can be obtained by writing Publications, NEA, 2401 E Street, N.W., Washington, D.C. 20506. Recently, NEA has created a new office of intergovernmental programs to be directly responsible for state and local art projects.

In addition, each state has a designated state arts commission which also provides technical and financial support. Many of the national funds flow through these state commissions. Counties have found state commissions to be an invaluable resource in their cultural program planning and implementation.

A source of revenue

Successful implementation of economic development through cultural resources has occurred in both rural and urban areas. The \$1 million expansion of the Ashland (Ore.) Shakespeare Festival in 1969 stimulated an additional 54,000 theater-goers the first season, 39,000 of whom came from outside the Rogue River Valley. They accounted conservatively for \$667,000 new tourist dollars. By 1977, the festival was attracting almost 250,000 theater-goers, feeding new trade to motels, restaurants, and transportation facilities.

The phenomenal impact of the Ozark Folk Cultural Center in Mountain View, Ark., is demonstrated by the fact that in 1977 the center and related developments accounted for 402,595 overnight visitors to Stone County, who spent over \$18.11 million.

The Industrial Research and Extension Center of the University of Arkansas has indicated that one-fifth (\$3.98 million) was returned to the county's economy. For the residents of Stone County, most of whom live below the poverty level, according to the 1970 census, this means that 15.2 percent of their personal income comes from an arts-related activity.

The full range of cultural activities—arts, humanities, and historic preservation—stimulates tourism, helps attract new businesses, and generates increased demand for supply materials: this represents new opportunities for small local businesses.

The process of economic development through the arts represents an opportunity for both metropolitan and rural areas to enhance their sense of unique character and identity. Although the secondary effects of cultural activities do not alleviate the need for subsidy, they may suggest that the subsidy is not lost, but is returned through the economic by-products that arts-related activities bring to the community.

Economics of the arts

Art has been traditionally recognized as essential to the quality of life. But the value of art in promoting a balanced economic growth has only been recently recognized. Art is now recognized as a major industry. It provides jobs, indirectly benefits businesses such as suppliers and restaurants, and is a factor considered in business relocation.

Historic preservation projects have brought renewed life to declining neighborhoods and downtown areas. The Economic Development Administration, for example, has shown that historic preservation projects are 75 percent labor-intensive, while new construction projects are only 50 percent so.

A paper published by the U.S. Conference of Mayors, "Taxpayers Revolt and the Arts," claims that, "For every dollar spent on the arts, three to four dollars are generated for the city. Studies have proven that cultural activity is a thriving business which not only means jobs, but also channels more money to the local economy through business support and incentives for business relocation." Using examples from previous studies, the report highlights a number of findings:

- Cultural activities in Chicago have an annual economic impact totaling \$470 million. Direct expenditures were estimated at \$156 million, including \$80 million spent to attend events.
- Nine striking New York Broadway theaters caused revenue loss to taxi owners of \$117,000 per week, loss to parking lot operators of \$50,000 per week, and to restaurant owners of \$510,000 per week.
- Historic preservation and neighborhood redevelopment projects in Philadelphia's Society Hill increased tax revenue 44.4 percent. In Savannah, Ga., restoration of an 18th century square generated a 350 percent tax increase.

County programs

Continued from page 3

criteria for support. No match will be required. Grant dollars have enabled opera companies to subsidize tickets for students and senior citizens, and have supported a broad range of organizations serving minorities and the underprivileged.

The council's main function is to act as a resource to all cultural organizations. It publishes a calendar of events, assists organizations with long- and short-range planning, prepares publicity packages, searches out potential funding, and reviews proposals for national and state assistance.

It has recently sponsored training seminars for art organization's personnel. "Organizing Your Volunteers" brought more than 40 organizations together and more than 50 organizations attended a session with members of the press, TV and radio on "Know Your Media."

Cultural center

Dade County is in the process of building a Cultural Complex to be completed in 1981. The cost will be \$11 million, funded by general revenue dollars. The complex, designed by architect Philip Johnson, will house an art institute, the main branch of the county library, and a historical museum. The art institute will be used for traveling exhibits, and is certain to boost tourism. The historical museum will house a large collection of exhibits tracing Dade County's history from the Seminole Indians to the space age.

Percentage for art

In 1973 Dade County instituted a "percentage for art" program. By county ordinance, 1.5 percent of all county building project costs must be spent on art. Since then, 31 commissions have been awarded, ranging from paintings and sculptures to photographs, ceramics, graphics and weaving. More than half are works of artists within the state, and every effort has been made to reflect the ethnic diversity of the county.

King County, Wash.

When the King County Arts Commission was established in 1966, the county had no home rule charter. Consequently, the 12-member arts commission was purely advisory. After the adoption of a charter three years later, the commission was directed to "stimulate interest in and awareness of the visual and performing arts." It was given a first budget of \$40,000, funds which had been appropriated to the parks department for performing art activities.

In 1972 the first paid staff was hired to administer funds primarily for programs of touring performances, artists in institutions and artist workshops.

Today, the King County Arts Commission is composed of 18 members appointed to three-year terms by the county executive and confirmed by the county council. The commission has three major tasks: policy development, program development and financial support, and grant making to local artists and organizations.

The staff consists of an executive secretary, a program coordinator, a visual arts coordinator, a secretary, and a part-time visual arts assistant to manage the percentage for art funding program.

Under the direction of the commission, King County was first in the West to adopt a percentage for art funding program. By county ordinance, 1 percent of county construction project funds are earmarked for the commission of art works for public places. More than \$600,000 has been generated and the commission has involved communities in the selection process. Through this program, the county has commissioned 88 works.

Programs using CETA

Programs offered by the county arts commission are varied. In 1975, three major CETA projects for artists were initiated: two for commissioned art for public places and one in which the commission hired the entire First Chamber Dance Company for a six-month residency in communities throughout the county.

Since then, the commission has employed CETA artists as well as 11 CETA workers to conduct an inventory of historic sites. Twenty CETA artists were hired to do a year's artist-in-residency program. More than 50 jobs have been created by these projects.

In 1979, CETA artists will assist in a new program, an Earthworks Sculpture Symposium, using art in land reclamation. CETA staff also will conduct an inventory of cultural facilities in the county as a planning tool for future development.

Working with the community

Through a community arts program funds go to organizations to improve the quality of art experiences in the community and support arts professionals.

Organizations must be nonprofit, and funded programs must be open to the general public.

The Special Cooperative Arts program funds new programs designed to contribute significantly to cultural life. Proposals must be jointly sponsored by three or more community organizations, which may include art groups, historical societies, senior citizens and youth oriented organizations. The maximum amount to any group is \$5,000.

The Performing Visual Arts program provides funds and assistance to nonprofit groups. Funded programs must be sponsored throughout the year.

The Arts in Institutions program provides funds for artists' services to people with emotional, physical or mental handicaps, both in and out of institutions. Public or nonprofit agencies that serve a countywide clientele may apply for artist fees. The commission pays only professional fees, all other costs are borne by the agency.

The commission publishes a free monthly newsletter entitled "The Arts" which lists coming events in the King County area, articles of interest to the art community, announcement of county art commissions' programs, contacts and deadline information, as well as the minutes from the arts commission meetings.

Also published is a "Guide to Programs" which serves as a mini-catalogue of commission-sponsored projects. The guide includes program availability, eligibility criteria, application procedure, and deadlines. It is available free from the King County Arts Commission, 300 County Administration Building, Seattle, Wash. 98104.

Earthworks symposium

This year the county is inaugurating a new program which will address earthwork sculpture as a land reclamation tool. The symposium will include completed earthworks, proposals for future work and public forums on land reclamation and environmental sculpture, and will reclaim an abandoned county gravel pit.

The two-fold project will involve a well known artist who will create a permanent large-scale earthwork on a 3.69 acre site south of Seattle. Additionally it will employ four to six artists for other sites, such as gravel pits, rock quarries and landfill areas.

Nassau County, N.Y.

Nassau County, population 1.5 million, established a County Office of Cultural Development in 1971. The decision to create such an office stemmed from a growing demand among county residents for an alternative to commuting to nearby New York City to attend cultural events.

The responsibilities of the office, staffed by 10 full-time employees with a fiscal 78 budget of \$663,000, is to provide and administer programs, sponsor and work with community organization programs, and assist in implementation of policies established by the cultural board.

In addition to this office, the county has created the Nassau County Fine Arts Advisory Council, and a county cultural board. The 50-member advisory council assists in seeking grants and raising funds in the community. The cultural board, a policy-making body, is composed of nine members: four appointed by the county executive, and five by the county board of supervisors.

Cultural center

To provide a central site for county-sponsored art activities, Nassau purchased a 173-acre estate for \$3.5 million. The center is open seven days a week and includes a Museum of Fine Art, housed in the mansion house, a nature preserve and an education center.

The county has allocated \$500,000 to restore the mansion. When completed, the mansion will house works of well-known artists on the first floor and works of local artists on the second. In addition to the museum, the mansion provides space for small indoor chamber music concerts, poetry readings and lectures.

In maintaining the cultural center, the Cultural Development Office works closely with other county departments and agencies. The general services and public works departments maintain the grounds. CETA employees are used as security guards on the grounds, as well as within the museum.

Art education

The Cultural Development Office regularly offers a multitude of programs throughout the year. The education center on the estate provides art classes at a modest tuition, ranging from ceramics to landscape painting, and lectures on art history. Special credit classes are provided to teachers to update their skills and to learn ways of using art in their daily class instruction.

With CETA funding, the office hired art professionals to work with handicapped and emotionally disturbed individuals, with a special emphasis on making these individuals self-supporting.

In addition to classes, the Cultural Development Office offers an annual Summer Series at the center which schedules nationally known and local art companies, such as the New York Philharmonic, and Nassau County Opera Company.

The office also sponsors an annual June Festival at the center which attracts 10,000 citizens. The festival includes symphony, concert bands, dance, folk art, a special theater in the woods, and a children's theater.

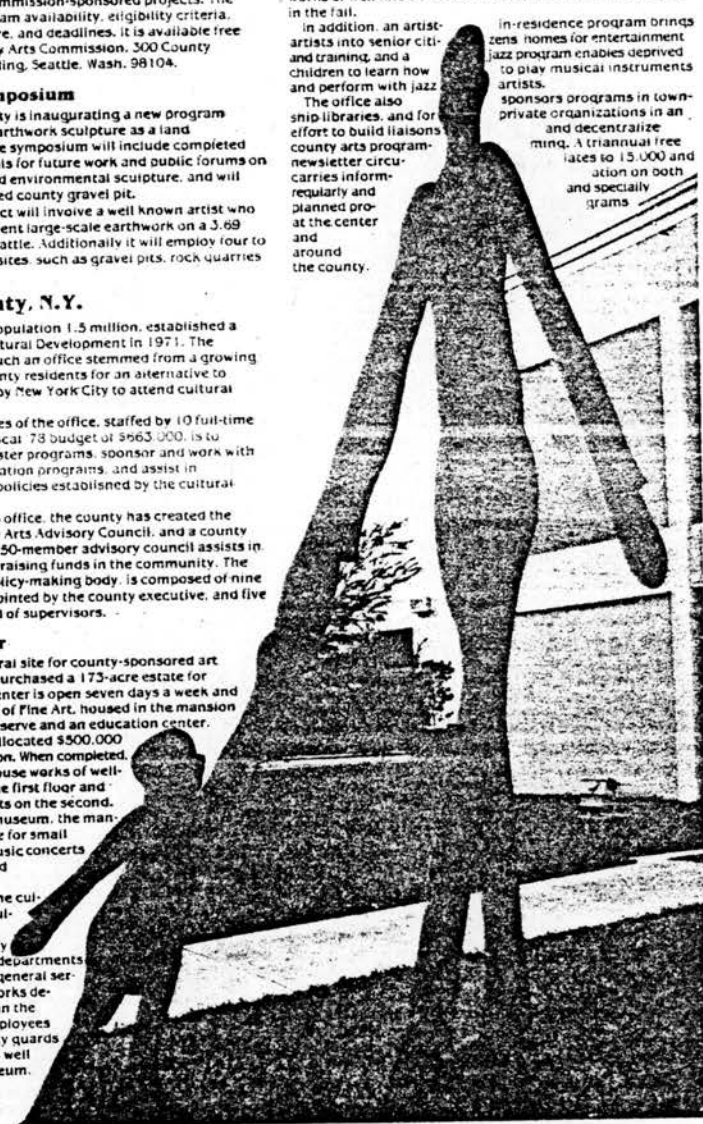
Special programs

The Cultural Development Office has also introduced new programs to the community. An Environmental Arts Project was begun with federal assistance that will include programs in solar greenhouse experiments, and identification and cataloging of free life in the nature preserve. The county provides mini-buses to transport both handicapped and seniors around the 173 acres of the estate.

In 1978, the center's sprawling woodland provided a natural setting for an outdoor sculpture show entitled, "Monuments and Monoliths. A Metamorphosis." Seventeen works of well known artists were exhibited for two months in the fall.

In addition, an artist-in-residence program brings artists into senior citizens homes for entertainment, jazz training, and a children to learn how and perform with jazz.

The office also sponsors programs in township libraries, and for effort to build liaisons county arts program-newsletter circulates information regularly and planned program at the center and around the county.



NCSL-Arts

Honeywell

WILFRED C. VIITALA
Director
Public Affairs

February 12, 1979

Ms. Deborah Bennington
Project Director
The State and the Arts
National Conference of State Legislatures
1405 Curtis Street - 23rd Floor
Denver, Colorado 80202

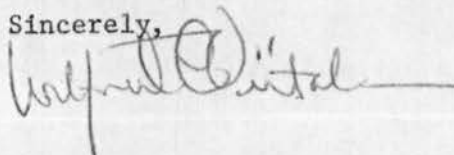
Dear Ms. Bennington:

My apologies for not replying to your letter earlier, but we have now had an opportunity to consider in some detail your proposal of December 20, 1978, regarding funding the National Conference of State Legislatures arts project.

Our Foundation funds, as is true in the case of many other companies, are under increasingly severe pressure as more and more private causes seek business contributions. In our case the problem is compounded by the fact that as a matter of corporate policy we allocate a relatively small percentage of our total giving to the arts.

In light of the foregoing, I am sorry to advise you that we are not prepared to fund the worthwhile program described in the materials which you forwarded. Our Contributions Committee feels, I believe understandably, that in the light of the small funds available we should use those for the benefit of cultural institutions in the states in which we operate.

Sincerely,



WCViitala
jl

cc: ✓ Senator Emily Staples
S. F. Keating

PEOPLE IN NEW MEXICO WHO HELPED MAKE THE SANTA FE MEETING POSSIBLE

You already have names and addresses for the Panel Members. Luis Tapia who spoke on the "Native Artists and Craftsmen" panel was responsible for arranging our visit to the Hispanic Art Exhibit at the Santuario de Guadalupe. (He is Vice-chairperson of the Cofradia de Artes y Artesanos Hispanicos, the group which put on the show.) Charles Poitras (below) spoke for Lloyd New.

The following devoted a great deal of time to plan the meeting:

Sen. John Irick
6500 Rogers NE
Albuquerque, NM 87110

Bernard Lopez (Bernie)
Executive Director
New Mexico Arts Division
113 Lincoln Avenue
Santa Fe, NM 87501

Eleanor Broh-Kahn (Bernie's assistant,
same address, handled many program planning
details)

Mr. George Ewing (Bernie's boss, & Director
Acting Director of the Fine Arts Museum,
Division of hosted our Saturday session
Cultural Affairs there)
113 Lincoln Avenue
Santa Fe, NM 87501

Marge Beatty (Volunteered her time to
1012 Parkland Place, John Irick to handle all
S.E. press work, & did an out-
Albuquerque, NM standing job)
87108

Helen Sidler (arranged for all private
Director transportation to Santa Fe)
Albuquerque Arts Council
5900 Domingo Road, NE
Albuquerque, NM 87108

Mrs. W. W. (Peggy) Driscoll (hosted our Recep-
196 Circle Drive tion on Saturday evening)
Santa Fe, NM 87501

Governor and Mrs. Bruce King (hosted our Buffet
State Capitol Reception on Friday
Santa Fe, NM 87503 evening)

Mariano C de Baca (Driver who donated
P. O. Box 4814 his time and his
Santa Fe, NM 87501 bus)

Kay Bingham (John's secretary,
c/o Sen. Irick did many logistical
State Capitol arrangements & helped
Santa Fe, NM 87503 with registration)

Diane Strader (helped with
c/o Sen. Conway registration)
State Capitol
Santa Fe, NM 87503

Patty Jennison (oversaw the tremen-
Director of Sales dous service we got
The Inn at Loretto from the Inn)
211 Old Santa Fe Trail
Santa Fe, NM 87501

Shalom Gorewitz (he has been doing the
210 E. 17th Street video taping all at
New Yor, NY 10003 his own expense)

Dave Warren (he was one of our
President hosts at the Institute
Institute of American
Indian Arts
Cerrillos Road
Santa Fe, NM 87501

Charles Poitras (also a host at the
Vice President Institute, and spoke
Institute of American on behalf of
Indian Arts Lloyd New)
Cerrillos Road
Santa Fe, NM 87501

These people helped in getting people from Albuquerque to Santa Fe:

- Mayor David Rusk, PO Box 1293, Albuq. 87103. You might cite Max Cisneros who is assigned to Airport Operations from the Mayor's office and who was of immense help to Helen. City provided a bus Thursday evening.
- Mary Burke (AAC Board), 9309 Indian School Road NE #9, Albuq. 87112
- Marian Cobbett (Artist), 7836 Academy Trail NE, Albuq. 87109
- Marie Trujillo (Art Promo), 1608 Princeton NE, Albuq. 87106
- Frances Szeman (Weaver), 1858 Calle Los Vecinos NW, Albuq. 87107
- Diane Noyes (Art Dealer), 829 Rio Arriba Avenue SE, Albuq. 87123
- James Rutherford (former Legislator), 908 Vassar Drive NE, 87106

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- 2 **BEYOND THE SOUND BARRIER** — Attitudes toward people with hearing-impairment and deafness. Price: Single copy free. 2-10 copies @ 25c, 11 or more @ 15c.
- 3 **FREE WHEELING** — Attitudes toward people who use wheelchairs. Price: Single copy free. 2-10 copies @ 25c, 11 or more copies @ 15c.
- 4 **COUNTERPOINT** — Attitudes of disabled people toward nondisabled people. Companion to Pub. No. 1. Price: Single copy free. 2-10 copies @ 25c, 11 or more copies @ 15c.
- 5 **DIGNITY** — Attitudes toward people with mental retardation. Price: Single copy free. 2-10 copies @ 25c, 11 or more copies @ 15c.

*** ANNOTATED BIBLIOGRAPHIES ***

- 6 Panieczko, S. **ATTITUDES & DISABILITY: A SELECTED ANNOTATED BIBLIOGRAPHY 1975-1977.** 83 pages. Price: \$2.50.
- 7 Panieczko, S., Cornelius, D. & Frank, W. **SEX & DISABILITY: A SELECTED ANNOTATED BIBLIOGRAPHY 1975-1977.** 22 pages. Price: \$1.25.

*** GUIDES ***

- 8 Mistler, S. **GUIDELINES FOR IMPLEMENTATION OF SECTION 504 FOR COLLEGES & UNIVERSITIES.** 14 pages. Price: Single copy free. 2-10 copies @ \$1.00, 11 or more copies @ 75c.
- 9 Hermann, A. & Walker, C. **HANDBOOK OF EMPLOYMENT RIGHTS OF THE HANDICAPPED: SECTIONS 503 AND 504 OF THE REHABILITATION ACT OF 1973.** Written for the layperson. 87 pages + glossary. Price: \$3.00.

PUB. NO.

*** ARTICLES & REVIEWS ***

Reprints of journal articles and reviews of films and books written by staff members of the RRRI-ALLE. SINGLE COPIES FREE.

- 10 Cornelius, D. "A BRIEF CONSUMER'S GUIDE TO SEXUALITY AND THE DISABLED WOMAN." 1977.
- 11 Daniels, S. "CONSUMER INVOLVEMENT IN REHABILITATION." 1976.
- 12 Cornelius, D. and Daniels, S. "'I AM NOT WHAT YOU SEE': HANDLE WITH CARE." 1977.
- 13 Daniels, S. "SEXUAL HEALTH CARE SERVICES FOR THE DISABLED." 1977.
- 14 Cornelius, D. "TOWARD INTIMACY AND WITHIN REACH: A REVIEW." 1978.

*** NEWSLETTER ***

- 15 **RE: SEARCH** — A bi-monthly publication on various topics of interest to the rehabilitation community. Written by D. Cornelius, D. Dew, S. Mistler, S. Panieczko & J. Strully. SUBSCRIPTION FREE.

EMILY ANNE STAPLES

Senator, 43rd District
235 Minnesota Capitol
St. Paul, Minnesota 55155
(612) 296-4137
1640 Xanthus Lane
Plymouth, Minnesota 55391
(612) 473-9120

Senate
State of Minnesota

March 28, 1979

The Honorable Sidney Yates
U.S. House of Representatives
Washington, D. C.

Dear Congressman Yates:

I understand that in your position as Chairman of the Subcommittee on the Interior of the House Appropriations Committee, you are giving consideration to the budget requests of the National Endowment for the Arts. I am currently serving as a member of the Arts Task Force of the National Conference of State Legislatures. The administrative expenses for this task force are being funded from a grant from the National Endowment.

Your concern about state and federal agencies lobbying each other is certainly a valid one and one which I share. However, I'm concerned that you differentiate between the educational benefits of an effort such as that of the National Conference of State Legislatures and straight lobbying, which, by the way, I also consider to a large extent educational if it is done the way it should be.

I have participated in two meetings of the Arts Task Force and have found them extremely helpful in sharing information about what other states are doing in the arts and bringing that information back to Minnesota. There seems to be a very positive benefit in the kind of brainstorming that goes on when members of state legislatures who are interested in the arts get together and can share not only their ideas but the successes and failures they have had in generating support for the arts.

I urge you to differentiate between programs as you are considering NEA's budget and to continue support for the NCSL project in terms of money spent and generation of funds. I doubt that you could get more for your money. Thank you for your thoughtful consideration of this request.

Best regards,

Emily Anne Staples

Emily Anne Staples
State Senator

EAS:bwm

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**National
Conference
of State
Legislatures**

Headquarters
Office
(303) 623-6600

1405
Curtis
Street
23rd Floor
Denver,
Colorado
80202

3/20
President
Jason Boe
President of
The Oregon Senate
Executive Director
Earl S. Mackey

MEMORANDUM TO: Arts Task Force and Other Interested Legislators

FROM: Deborah Bennington *DB*

DATE: March 16, 1979

SUBJECT: URGENT MESSAGE: CRISIS LOOMS FOR ARTS PROJECT!!

I was just recently informed by our project officers at the National Endowment for the Arts (NEA), that due to the objections of a U.S. Congressman, and contrary to the 3-year verbal commitment given us by NEA, continued funding of the Arts Projects of all of the "public interest groups" (associations of governors, counties, cities, mayors, city managers and state legislators) is in serious doubt.

It seems that U.S. Rep. Sidney Yates (D-ILL), who is Chairman of the Subcommittee on the Interior of the House Appropriations Committee, which handles the NEA budget, was not aware of our projects. When he found out recently that NEA was funding us, he raised objection, on the grounds that the money should be going directly to arts groups and should not be going to groups that "lobby me." He apparently thinks he does not get as much support for the arts by funding us as he would by funding a theatre company, for example. He also has not understanding that the state and local interest groups are more than just lobbyists generally, or that our arts projects specifically are not lobbying efforts. (Under its authorizing legislation, the NEA has every right to fund advocacy and information activities.)

Not persuaded by verbal defenses from NEA Chairman Livingston Biddle or his Congressional liaison (none of whom, frankly, are that familiar with our projects), Yates made it clear that the NEA should not continue funding these projects. NEA people have told us repeatedly that they feel the projects are very worthwhile, and would like to continue funding us, but they cannot do it against Yates' will.

The NEA plans to send a letter from Biddle to Yates, including one-page descriptions of the projects, asking Yates to reconsider. We do not know how persuasive this will be.

IMPLICATIONS FOR NCSL ARTS PROJECT

As you may recall, our NCSL project on The States and the Arts was to have begun 2nd year funding from the NEA on April 15. Total support for the project comes from the NEA's \$25,000, and without grant support for NEA or somewhere, we would not have a project. Although we are continuing with the planning, this means that our May meeting in New York City, our activities during the San Francisco Annual Meeting, and the products of our project as a whole -- recommendations to state legislatures on support for the arts -- are all in jeopardy.

WE NEED YOUR HELP!

If you feel this project is worthwhile, and that we need to complete the job we started, you will have to make your feelings known -- first by phone or letter to people here at NCSL -- our President, Senator Jason Boe (President of the Senate, State Capitol, Salem, OR 97310, 503-378-8173) and/or our Executive Director, Earl Mackey (NCSL, 1405 Curtis Street, Denver, CO 80202, 303-623-6600).

We also need your help in changing Yates' mind. This is going to mean helping us to inform him that he is getting tremendous support for the arts with the dollars spent on us. We need to let him know that our Arts Project is filling a real state need for information, for help in determining the best way to use the moneys the states are spending for the arts (did you know the NEA has just released a report showing that the states are now providing more \$ than the NEA to support the arts through state arts agencies?), and for guidance on legal changes that are needed to support the arts.

As I think you know, we are trying to do these things through the investigations and subsequent recommendations of our Arts Task Force, through surveys of state legislation, through arts programs at our Annual Meetings, articles in our publications, programs for individual states (like Joan Mondale's speech to the Maryland General Assembly this month), special activities like receptions to bring legislators together with arts people, and through involving the arts in all NCSL programs.

Do you have suggestions on approaching Yates? Do you know him? Are any of the members of the Subcommittee (listed below) from your state and could you contact them and inform them of the problem? Ask for their support -- perhaps ask them to talk to Yates on our behalf? Could you ask your Congressman to talk to Yates on our behalf? Do you have another suggestion? (If you do contact Yates somehow, please let me know.)

WHAT IF

If the NEA funding does not come through, we would have to raise private \$ to replace it. This can take time, and your endorsement of the project is crucial to encouraging the NCSL leadership to do whatever is necessary to locate funding to continue the project. (Your help on locating private funding would be most welcome too, of course.)

I cannot stress enough how urgent this matter is. If you feel as positive about the Project as you have indicated at our meetings, or for some of you, through our communications, PLEASE LET THAT BE KNOWN!

Thank you for your support so far. I have already talked with some of you about this, and will try to call the rest of you. I will also let know you as things develop.

SUBCOMMITTEE ON THE INTERIOR OF THE HOUSE APPROPRIATIONS COMMITTEE

Rep. Sidney Yates (D-IL), Chairman
Rep. Gunn McKay (D-UT)
Rep. Clarence Long (D-MD)
Rep. Bo Ginn (D-GA)
Rep. John Murtha (D-PA)

Rep. Robert Duncan (D-OR)
Rep. Norman Dicks (D-WA)
Rep. Joseph McDade (R-PA)
Rep. Ralph Regula (R-OH)
Rep. Clair Burgener (R-CA)

*Letters from state arts agencies
John & Sandy 317-3878*

Order - 341-7170

MEMORANDUM

3/28

Emily Anne -

The things you
didn't get. Thanks
for all your support.

Deborah



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1405
Curtis
Street,
23rd Floor

Denver,
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80202

303/623-6600



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3/20
President
Jason Boe
President of
The Oregon Senate
Executive Director
Earl S. Mackey

MEMORANDUM TO: Arts Task Force

FROM: Deborah Bennington

DATE: February 27, 1979

SUBJECT: Follow-up on Santa Fe, Private Sector Fundraising,
Articles of Interest, Plans for New York

1. Follow-up on Santa Fe: The Santa Fe meeting was truly outstanding, thanks to your interest and enthusiasm. What a wonderful group of people you are! Thank you.

For those of you who could not be there, I am enclosing the report on the Los Angeles meeting (which was in the Santa Fe registration packet). In a hopefully more timely fashion, everyone will be receiving in March a report on the Santa Fe meeting. I would be happy to send along all of the handout materials from Santa Fe to anyone who requests them.

For those who were in Santa Fe, I am enclosing names and addresses of the local people who were responsible for seeing that the meeting happened, in case you wanted to send thank you notes. You are also getting the handicapped materials which did not arrive in time to be distributed at the meeting.

2. Private Sector Fundraising: Those of you who attended the Santa Fe meeting heard of our hopes to raise money to expand the capabilities of our project. Private funds would help us to complete our research and Task Force work in a thorough manner, and then to share the results with the widest possible audience through publication and media activities. Enclosed is a current version of the proposal.

We are asking for help from the Task Force members in making the initial contact with companies from your states that are either known supporters of the arts, or could be supporters of the arts. I have been contacting a number of companies myself, and we have already received \$1,000 from General Mills as a contribution towards our goal of \$35,000.

Would you be willing to make the first contact with the company, either by phone or letter? If so, tell them about the project and your involvement and ask for their support in the form of a contribution. I will be happy to follow up with all of the paper work (the proposal itself and the formal attachments).

Per requests from some of you, I am enclosing a draft letter and suggested attachments (newspaper clips on the Task Force and the STATE LEGISLATURES article) which you could use to contact a company or company foundation by mail. Please remember to send me a copy of your letter so I could handle my correspondence accordingly.

As you will see in the proposal and cover letter, we have tried to give private companies several arguments favoring their support. I think the most important one is that by supporting the work of the Arts Task Force, they are providing support to the arts by helping the development of responsible public policy affecting the arts at the state level. That is support they could not give arts groups directly.

Without this private support, we do not have adequate funds to properly write and share the results of your work, our fifty-state survey of arts legislation and other information we gather, with the rest of the legislators and staff who should know (not to mention sharing it with federal and local government people, arts groups, and the public).

I am most grateful for the help already given me by several of you, and I am excited at the prospect of making our work go further than Los Angeles, Santa Fe and New York.

3. Articles of Interest: Press clips about L.A. and Santa Fe are attached to the draft "contributions letter", as well as the feature article on The States and the Arts in this month's STATE LEGISLATURES magazine. Separately stapled is a package of articles from recent publications which I thought might be of interest. Another piece you will find in this "stack" is an article on "Counties and the Arts" which was prepared under the auspices of our counterpart arts project at the National Association of Counties.

4. New York Meeting: In Santa Fe, the Arts Task Force agreed to stick with the first full weekend in May, but begin with registration on May 2nd, and some "experience" activities during the day on Thursday, May 3, and run through until Sunday, May 6th. A number of suggestions were made for substantive discussions and arts experiences.

Discussions will focus on the Arts Task Force recommendation for an NCSL policy position on the arts (a draft will be mailed in advance), state arts legislation (we did not have time for the discussion in Santa Fe), arts advocacy (with legislatures and the public) and censorship (as might occur by virtue of government decisions of which art activities to fund), economics of the arts, and the New York experience with funding the arts.

On the "experience" side, suggestions were made for visits to Lincoln Center (we are now arranging for a tour and a dinner hosted by the Metropolitan Opera House, and then a performance there by the New York City Ballet of "Sleeping Beauty" on Thursday, May 3), a tour of the Soho District, a reception at Gracie Mansion with Mayor Koch and people from the arts in New York, arrangements for tickets to Broadway shows, a dance class for Task Force members, and a variety of other stops at museums, schools, private collections, etc. We will try to arrange for as many of these as possible.

One major warning came from our Task Force members from New York -- IT WILL BE EXPENSIVE! A hotel has not yet been located, but probably the rate for a single room will be somewhere in the \$50's. (If some people want to double up on rooms, I will try to coordinate that.) You will also have to pay your own way to most of the entertainment activities. We will try to allow you options however, and a good measure of free time to take advantage of the New York cultural offerings.

We will also need to hear from you as soon as possible after we mail registration forms. I do not think the hotel or other places we visit will be as flexible to handle last minute additions as were our sites in L.A. and Santa Fe.

5. Finally: Let me know if you have questions on any of the above. You will be getting more information on New York soon.

DB:DT

Enclosures

PEOPLE IN NEW MEXICO WHO HELPED MAKE THE SANTA FE MEETING POSSIBLE

You already have names and addresses for the Panel Members. Luis Tapia who spoke on the "Native Artists and Craftsmen" panel was responsible for arranging our visit to the Hispanic Art Exhibit at the Santuario de Guadalupe. (He is Vice-chairperson of the Cofradia de Artes y Artesanos Hispanicos, the group which put on the show.) Charles Poitras (below) spoke for Lloyd New.

The following devoted a great deal of time to plan the meeting:

Sen. John Irick
6500 Rogers NE
Albuquerque, NM 87110

Bernard Lopez (Bernie)
Executive Director
New Mexico Arts Division
113 Lincoln Avenue
Santa Fe, NM 87501

Eleanor Broh-Kahn (Bernie's assistant,
same address, handled many program planning
details)

Mr. George Ewing (Bernie's boss, & Director
Acting Director of the Fine Arts Museum,
Division of hosted our Saturday session
Cultural Affairs there)
113 Lincoln Avenue
Santa Fe, NM 87501

Marge Beatty (Volunteered her time to
1012 Parkland Place, John Irick to handle all
S.E. press work, & did an out-
Albuquerque, NM standing job)
87108

Helen Sidler (arranged for all private
Director transportation to Santa Fe)
Albuquerque Arts Council
5900 Domingo Road, NE
Albuquerque, NM 87108

Mrs. W. W. (Peggy) Driscoll (hosted our Recep-
196 Circle Drive tion on Saturday evening)
Santa Fe, NM 87501

Governor and Mrs. Bruce King (hosted our Buffet
State Capitol Reception on Friday
Santa Fe, NM 87503 evening)

Mariano C de Baca (Driver who donated
P. O. Box 4814 his time and his
Santa Fe, NM 87501 bus)

Kay Bingham (John's secretary,
c/o Sen. Irick did many logistical
State Capitol arrangements & helped
Santa Fe, NM 87503 with registration)

Diane Strader (helped with
c/o Sen. Conway registration)
State Capitol
Santa Fe, NM 87503

Patty Jennison (oversaw the tremen-
Director of Sales dous service we got
The Inn at Loretto from the Inn)
211 Old Santa Fe Trail
Santa Fe, NM 87501

Shalom Gorewitz (he has been doing the
210 E. 17th Street video taping all at
New Yor, NY 10003 his own expense)

Dave Warren (he was one of our
President hosts at the Institute
Institute of American
Indian Arts
Cerrillos Road
Santa Fe, NM 87501

Charles Poitras (also a host at the
Vice President Institute, and spoke
Institute of American on behalf of
Indian Arts Lloyd New)
Cerrillos Road
Santa Fe, NM 87501

These people helped in getting people from Albuquerque to Santa Fe:

- Mayor David Rusk, PO Box 1293, Albuq. 87103. You might cite Max Cisneros who is assigned to Airport Operations from the Mayor's office and who was of immense help to Helen. City provided a bus Thursday evening.
- Mary Burke (AAC Board), 9309 Indian School Road NE #9, Albuq. 87112
- Marian Cobbett (Artist), 7836 Academy Trail NE, Albuq. 87109
- Marie Trujillo (Art Promo), 1608 Princeton NE, Albuq. 87106
- Frances Szeman (Weaver), 1858 Calle Los Vecinos NW, Albuq. 87107
- Diane Noyes (Art Dealer), 829 Rio Arriba Avenue SE, Albuq. 87123
- James Rutherford (former Legislator), 908 Vassar Drive NE, 87106

Draft Letter for Arts Task Force Members
(For use in contacting private corporations and foundations regarding
contributions to The States and the Arts Project)

(Date)

Dear _____

Late last spring, the National Conference of State Legislatures, (NCSL), the official representative of the country's 7600 state legislators and their staffs, undertook a project on The States and the Arts. The purpose is to assist state legislatures in evaluating the needs of the arts and state programs for the arts. The current project is funded by a \$25,000 "seed money" grant from the National Endowment for the Arts.

Included in the varied program are such activities as the work of an Arts Task Force, of which I am a member, which is charged with investigating the needs of the arts and making recommendations for state legislative actions to support the arts, a 50-state survey of arts legislation, technical assistance to states in such ways as drafting new legislation and help in obtaining resource people (such as Mrs. Joan Mondale who will be speaking to the members of the Maryland General Assembly on March 8 on "The State of the Arts") and information services such as the feature article on the arts in this month's issue of the NCSL STATE LEGISLATURES magazine.

To meet the objectives of services to state legislatures on arts issues, NCSL and the Arts Task Force have determined there is a need to expand the project. We are now seeking \$35,000 in private support to augment the seed start-up money provided by the Endowment. The funds would ensure that the research and Task Force studies are completed in a thorough manner, and that the results are shared through publications and media activities with the widest possible audience. In particular, we would like to publish the Arts Task Force recommendations in the form of "A Legislator's Guide to Supporting the Arts." This would be distributed to state legislators and staff in every state, key members of Congress, executive branch people concerned with the arts at local, state and federal levels, arts organizations and the general public.

I am writing to ask for your help in the form of a contribution from (*company name* or *company's foundation name*) to our project. While the record of business and industry in supporting the arts is well established, we feel this is a unique opportunity for (*company name*) and other members of the corporate community to support the arts in ways you cannot do directly--by contributing to a project to help the development of responsible public policy and laws affecting artists, arts organizations and arts audiences at the state level. You would be given prominent credit for that support, and your contribution would be tax deductible.

Enclosed is a description of the project and copies of the STATE LEGISLATURES article and others on the work of the Arts Task Force. If you agree, I would like to have Deborah Bennington, Project Director for The States and the Arts at NCSL, send you the details of the proposal for expanding the project. We hope for a start-up date of April 1st on the use of these private funds, timed to coincide with the second-year grant from the National Endowment. In view of that, I hope to hear from you on this matter at your earliest convenience. Thank you for your cooperation.

Sincerely,

(Your signature)

Enclosures



**National
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of State
Legislatures**

Headquarters
Office
(303) 623-6600

1405
Curtis
Street
23rd Floor
Denver,
Colorado
80202

President
Jason Boe
President of
The Oregon Senate

Executive Director
Earl S. Mackey

July 1978

STATE LEGISLATURES FOCUS ON THE ARTS

The National Conference of State Legislatures (NCSL) recently has undertaken a new project on The States and the Arts to examine state support for the performing and visual arts. Funded by a \$25,000 grant from the National Endowment for the Arts, the project is intended to enhance the growing interest and support state legislatures have recently shown toward advancement of the arts.

Project work will be carried out through a Task Force of state legislators from a majority of the states headed by Senator Alan Sieroty of California. Task Force members will investigate issues pertaining to support for the arts and then make recommendations on where state legislative support should be increased. Included in the list of issues to be addressed by the Task Force are the economics of the arts, unemployment in the arts, artists rights, arts education, funding to state arts councils, distribution of arts funding, historic preservation, neighborhood improvement, art in public places, minorities and the arts, and handicapped access to the arts.

In August 1977, NCSL adopted a policy urging increased support and recognition of the arts as essential to the intellectual and spiritual growth of the nation's citizens and as an increasingly important resource in state and local communities.

The impetus for this new project is to help legislators find answers to the many questions they are facing about the best, most efficient methods of supporting and advancing the arts in their states. Symphony orchestras, ballet and theatre companies, museums and art galleries are only a few of the institutions that are turning to state legislatures for help with their serious financial difficulties. Organizations of individual artists are also seeking state legislative assistance in the areas of artist-dealer relations, tax laws, and royalties. This NCSL effort will serve as a clearinghouse of information for legislators on these and other issues.

State legislatures currently support 50 state arts agencies with \$62 million in state funds, a 7.6% increase over fiscal year 1977 appropriations. The trend for FY 1979 is towards still higher financial support in most states.

In addition to direct appropriations, states have adopted a number of alternative measures to show their support. At least eight states (Alaska, Hawaii, Colorado, Iowa, Texas, Oregon, Washington and California) have enacted laws earmarking up to one percent of a public building's construction costs for original art. Washington's one-half percent law resulted in \$350,000 in state money for art in 1976, ranging from a \$20,000 outdoor sculpture for a community college to a \$75 silkscreen for a middle school. And, since 1967, Hawaii has spent more than \$1 million to incorporate art into state buildings. It has been estimated that

\$25 million annually could be earmarked for public art across the nation if every state adopted a law earmarking one percent of public construction to support the arts.

Increased use of public buildings for arts activities, designating arts contributions on income tax forms, state lotteries to raise funds for arts, art banks, resale royalties for artists, funding distribution formulas, and historic preservation commissions are examples of other arts support legislation which have been considered and/or passed in the states. A complete inventory of state arts legislation will be compiled and made available to legislators and others as part of the project.

For further information about the States and the Arts, please contact Deborah Bennington, Project Director, in NCSL's Denver office.

The National Conference of State Legislatures, the official representative of the country's 7,600 state legislators and their staffs, works to help lawmakers meet the challenges of the complex federal system. Headquartered in Denver, Colo., with an office of state-federal relations in Washington, D.C., the NCSL is a non-partisan organization funded by the states and governed by a 43-member Executive Committee.

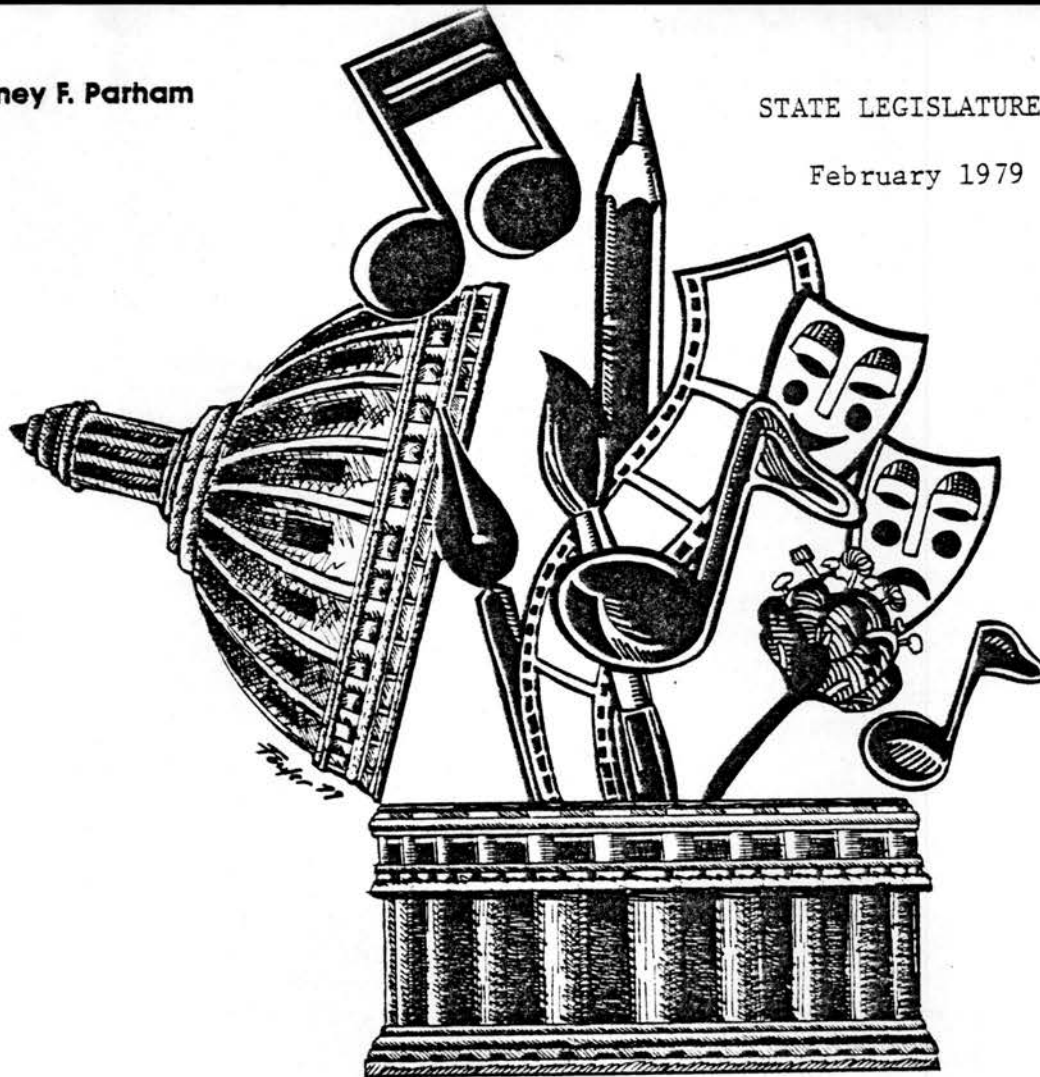
The NCSL has three basic objectives:

To improve the quality and effectiveness of state legislatures.

To assure states a strong, cohesive voice in the federal decision-making process.

To foster interstate communication and cooperation.

February 1979



States and the Arts: More Than Meets the Eye

The battle for funding is uphill all the way—especially after Proposition 13—but arts support in the states has reached \$88 million, and it often takes surprising new forms.

- In Utah, students at an intertribal school learn poetry from two professional poets, and publish a volume of Native American poetry.
- Professional theater people in Pennsylvania have organized a company of senior citizens, who create and act in their own plays.
- Many states require that a percentage of building budgets be set aside for the purchase and display of art.
- A troupe of actors tours South Dakota, performing an original play about the state's history. For many in their audience, it is the first experience of live theater.

These are only a few of the ways states are involved in the business of supporting the arts. "Business" is an appropriate word. The states have appropriated \$88 million for direct support of the arts in fiscal 1979; they have begun to define the legal rights of artists, and they are recognizing the importance of local artists and arts institutions, both as a state industry and as a way of improving the quality of life in their communities.

Direct funding of arts councils is the most visible though not the only means of state support. Generally, that funding is on the rise. The \$88 million dollars appropriated in fiscal 1979 represents an 18.5 percent increase over fiscal 1978 which saw a 24.3 percent increase over the previous year. Only four states decreased their appropriations and four others registered no change or less than a 1 percent increase. The remaining states all increased their appropria-

tions, many by significant amounts. Louisiana and Virginia recorded the largest increases with 350 percent and 269 percent respectively.

The increases come on top of a very small base. New York's direct funding of its arts council accounts for 41 percent of the \$88 million total. Only Alaska and New York fund at a level greater than one dollar per capita. The average per capita support is 31.8 cents and fully half the states provide the arts with less than 20.5 cents per capita.

Furthermore, California legislators found the direct arts budget an easy one to cut in the wake of Proposition 13. Their appropriation to the California Arts Council, the state agency which gives grants to both institutions and individual artists, was reduced by 59.5 percent, an act that lowered California to 49th place in terms of per capita spending on the arts. This cut had immediate consequences. In Los Angeles both the Museum of Modern Art and the Museum of Natural History were forced to charge admission, lowering attendance by 44 percent in the first institution and by 62 percent in the latter. Many other organizations were forced to cancel or limit planned activities. These curtailments had nationwide effects. Such groups as the Pittsburgh Chamber Orchestra and Atlanta Symphony were asked to cancel planned visits to California.

"The states have appropriated over \$88 million for direct support of the arts in fiscal 1979; they have begun to define the legal rights of artists; and they are recognizing the importance of local arts and arts institutions, both as a state industry and as a way of improving the quality of life in their communities."

It is easy (and sometimes justified) to argue, that, given the choice of arts and other state services such as education, public works, or police protection, the arts *should* suffer. But it is important to recognize the contribution of the arts to our quality of life and sense of community. An active arts program has been shown to yield real benefits in employment, direct and indirect spending, and attraction of new business to the community.

Moreover, there is a growing public demand for affordable arts experiences. In fact this demand—along with some encouragement from the National Endowment for the Arts—prompted the states to get involved in supporting the arts. We may think of the arts as elitist—as functions the state supports for the advantage of a privileged few—but polls and attendance figures contradict this impression. Recent promotional literature for the Denver Arts Museum showed that more Coloradians attended the museum than attended the games of Denver's professional

football and basketball teams. Hartford's museum, the Wadsworth Atheneum, polled its visitors. To the surprise of nearly everyone it found that 48 percent of its visitors had incomes of less than \$10,000 dollars and 45 percent had not more than a high school education. A 1976 Harris poll showed that two out of every three persons polled had attended or participated in some aspect of the arts. Forty-one percent of those surveyed said they would be willing to pay up to \$10 in additional taxes if the money were earmarked for the arts.

Economic Impact

The popularity of the arts helps explain the considerable economic impact any arts institution has on its community. In major cultural centers, this impact is obvious. When a four-week strike in New York closed nine musical productions, it led to the following economic losses:

- A \$117,000 loss of revenue each week to taxi drivers.

- A \$50,000 loss of revenue each week to parking lot operators.

- A \$510,000 loss of revenue each week to restaurants.

These figures exclude salary lost to the strikers or income lost to the theaters and make no effort to account for the ripple effect of these losses.

Although New York is something of a special case, the arts have similar economic impact on cities of moderate size and even on smaller communities. The U.S. Conference of Mayors estimates that for every dollar of funds spent on the arts three to four dollars are generated for the city. A study of the impact of the arts in Indianapolis showed more than 1,000 persons were employed in arts-related activities with a total payroll of \$5,891,972. The ripple effect of arts expenditures and payroll brought the total impact of the arts in Indianapolis to an estimated \$25 million. A Washington, D.C. study concluded that even a small art gallery attracting no more than 25 visitors a day generates dollars for the economy equal to a new business with a payroll of \$125,000.

The arts do not exist to provide a basis for economic development, of course—but they are often essential to a revitalization and growth plan. The arts have three principal areas of economic effect—employment, direct and indirect expenditures in related industries, and as a magnet to attract new business.

Perhaps the most underrated economic effect of the arts is in the area of unemployment. The arts are labor intensive, and for the most part they are unable to take advan-

*It should be noted that the definition of "arts" includes but is not limited to the traditional fine arts. Indeed some arts councils have provided funds not only to craft workers and organizations, but also to zoos and natural history museums. A position paper prepared for the U.S. Conference of Mayors defines the arts as, "the total physical, spiritual, aesthetic life of our cities; which includes but goes beyond the institutional activities of the symphony, ballet, orchestras and museums, to include historic preservation efforts; urban design programs; and the leadership of our city governments in support of the arts." Most studies of the economic impact of the arts use a narrower definition in order to gather more accurate statistics. Because these studies concentrate on major arts institutions they tend to under-report the total activity in a given area.

States and the Arts

tage of modern labor-saving technology. Although the sizes of symphony orchestras vary, the minimum number required to perform Beethoven's Ninth Symphony is the same as it was in 1828, the year he composed it. Because of technical advances in scenery and lights it takes more people to mount the production of *Hamlet* than it did in 1600. These facts mean that the arts must employ many people who will live and spend money in the community.

A study of eight major arts institutions in Baltimore showed that 80 percent of their professional and administrative staff lived in the city, with the remainder concentrated in Baltimore County. Slightly less than half were homeowners, and about two-thirds of employee disposable income (\$4.4 million) was spent locally. This study estimated that in addition to the direct employment of 404 persons these institutions generated 771 full time jobs in related businesses—an employment impact roughly equal to the Coca Cola bottling plant or the Fidelity and Deposit Company of Maryland. Similar studies in other states have yielded similar results.

Direct and indirect spending by arts institutions and their patrons constitutes the second major economic impact of the arts. A Connecticut study showed that every dollar spent by the state's major art institutions created \$2.40 in additional spending by their suppliers. The total impact of payroll and expenditures in 1976 was \$70 million. Similar results were found in the Baltimore study. Both studies showed that excellent arts institutions were major inducements to tourism. New York State, always a cultural center, estimates that the arts employ 54,000 people, create direct expenditures of \$400 million, and have assets of \$6 million.

The third area of economic impact is the attraction of new business and the retention of major firms in the community. The American Express Company retained its corporate headquarters in New York partially because the city is "the center of art and commerce and because of the importance of the arts, not only in city life . . . but corporate life as well." Philip Morris and Exxon also expressed their desire to maintain facilities in New York because of the rich cultural life of the state.

These examples support the findings of the Urban Affairs Program of the Kettering Foundation. This foundation believes that jobs follow people, not the other way around. Any city wishing to retain its economic base must provide its citizens with "urban amenities." High on the list of these amenities are arts experiences. Although the arts will never be the primary factor in corporate expansion and movement, they are often decisive. A *Fortune* study showed that the preferences of the principal officers of a company influence the firm's choice of headquarters sites. Cities that offer a rich and varied cultural life are obviously better able to compete for these opportunities.

If the arts are so popular and produce so many economic benefits, it seems fair to ask why the arts cannot be self supporting. One answer is the very labor intensive nature of the arts. In today's inflationary economy, few orchestras, operas, ballet companies, or theaters could afford the ar-

tistic staff to perform the repertoire we expect of them without drastic rises in admission prices. These prices would so shrink the audience that many companies would die; those that remained would be forced to cater to an elite audience of the wealthy and privileged. The marketplace exercises its own form of censorship. Old successes are imitated, and the innovation necessary to artistic growth is stifled.

In various periods of history elite patrons have sponsored artists who produced great work. Sometimes the artist was at odds with his patrons and created progressive works; more often the art of the age of patronage has reflected the values of the ruling class. The values of a democratic society require that access to the intellectual and emotional stimulation of the arts be available to all strata of society. As Mayor Maynard Jackson of Atlanta argued in a statement for the President's Urban Policy Discussion, "The arts are the very highest expression of urban life; and the cultural enrichment that is possible in an urban setting is the highest and most eloquent justification for the city itself; the arts and urban life are inseparable."

"The arts do not exist to provide a basis for economic development, of course—but they are often essential to an intelligent urban plan. They have three principal areas of economic effect: employment, direct and indirect expenditures in related industries, and as a magnet to attract new business."

Funding Approaches

State support of the arts normally reflects this democratic perspective. Its goal is to bring more Americans to heightened levels of involvement with the arts—as participants or as engaged members of an audience. This orientation is in political terms, but it has fueled an existing argument within the arts community—an argument normally (and falsely) described as "elitism versus populism."

Essentially the issue is one of how money should be spent. Should state funds go to support established, major institutions with proven records of achievement? To develop new artists and institutions? To bring the arts to rural and suburban areas? Ideally, perhaps, it should do all of these, but financial reality demands compromises.

One reaction to this problem has been to impose per capita requirements on the arts appropriation. New York State instituted a strict 55-cent per capita requirement on about half of its funds. This measure was designed to bring the arts to rural upstate areas, and this proved easy to do. However, the rigidity of this requirement caused severe dislocation. Nassau County, near New York City, sudden-

"One of the most innovative state approaches to support of the arts is the '% for Art' law. Such laws, now on the books in 11 states, allow a percentage of construction costs to be set aside for the purchase of art."

ly found itself with \$1.3 million where it had had \$100,000 the year before. Similar circumstances occurred in Queens. The result was that worthwhile projects in Manhattan and Brooklyn were short of funds, although they could show they drew audiences from the other boroughs and the suburbs. Opponents of the approach say that strict per capita limitations deny the realities of artistic life. The argument holds that artists congregate where there are audiences and other artists, because feedback is essential to their work. Nonetheless, the realities of state legislatures require that art funds be distributed throughout the state. Nearly every state that has increased its arts funding significantly has established a distribution plan.

By examining the history of its funding, the Minnesota Arts Council determined that roughly a third of its budget should go to local arts development. They established a three phase plan in which arts councils were established in each of the state's 13 economic development areas. When these councils were able to award grants, 80 percent of the one third set aside for local development was distributed on a per capita basis. The remaining 20 percent was available to the regions on a competitive basis, which allowed extra funds to go to those regions where the level of artistic activity exceeded expectation. While still a per capita plan, funds are not tied to an exact figure, and the program is flexible enough to allow the council to meet as many needs as is possible.

Other State Support

Not all state funding of the arts is channeled through arts councils. Some states support certain institutions and, sometimes, individual artists by direct grants.

One of the most innovative state approaches is the "% for Art" law. Such laws, now on the books in 11 states, allow a percentage of construction costs to be set aside for the purchase of art. Most of these laws begin with a statement similar to Colorado's act in which the state acknowledges, "its responsibility to create a more human environment of distinction, enjoyment, and pride for all its citizens."

The amount set aside by such laws varies from one-half to one percent. In some states the requirement is not mandatory, and in others it applies to projects above a minimum cost. These laws also vary in their restriction to new projects or the inclusion of restorations, in the way the art is to be selected, and in the amount of control they give the artist over the display of his work.

This last is an example of the "moral rights" of the artist and is just one of the areas in which legislatures can aid the arts without the appropriation of funds. The concept of

"moral rights" divides the art objects from the artist's creation of it. Although he may sell the statue, painting, or whatever, he retains a vested interest in the use, display, or reproduction of his work. Some "% for Arts" laws also give the artist some control over resale of his work by granting him the right to first refusal.

California's "Resale Royalty Act" extends this principle to the market place. Sponsored by California Senator Alan Sieroty, the law requires that 5 percent of the resale price of a work of art go to the artist, providing that sale is at a profit and that the seller resides in California or that the sale takes place there. This law currently faces court challenges on the grounds that it restructures existing contracts and interferes with interstate commerce. Nonetheless, it merely grants to the plastic artist rights already enjoyed by composers, writers, and recording artists, and aids the artist whose value is not recognized until late in his productive life. Similar laws have worked in Europe.

In many states, cities are prohibited by charter or statute from raising money to support the arts or from funding local arts councils. Enabling legislation and local option tax laws are ways that legislatures can help the cities enrich their cultural lives. Local option hotel taxes—and, to a lesser extent property taxes—have been assessed to support the arts.

Clearly state governments are in the business of supporting the arts. Often, however, state efforts have not taken advantage of the experience of other states, or fully understood the implications of certain policies. In an effort to share knowledge and resources the National Conference of State Legislatures has formed an Arts Task Force, chaired by Senator Sieroty. This task force will meet throughout the year to explore the problems of funding, of state law, and of state involvement in the arts. This month in Santa Fe, for example, the task force is scheduled to discuss arts education, national artists and craftsmen, state arts legislation and historic preservation.

The result of these meetings will include recommended NCSL policy positions and proposed state action in support of the arts. Also in progress is a survey of all state arts legislation.

What's at stake is more than economic. Though this article has concentrated on the economic and developmental aspects of the arts, these are not and cannot become the principal reason for their existence. In a democratic society whose strength depends on the awareness and commitment of its people, it can only be good public policy to provide means of educating the senses and of increasing understanding. A nation without examples of excellence will soon slip below mediocrity. A state that gives approval to artistic excellence inspires excellence in other walks of life.

Sidney F. Parham, a Denver free-lance writer, has taught university courses in theater and the humanities. Further information on NCSL's State and the Arts project is available from Deborah Bennington, project director, in NCSL's Denver office.

THE NEW MEXICAN Local/Region



ART FOR ART'S SAKE—Michigan Sen. Jack Faxou, and Wheelwright Museum Director Susan McGreevy discuss artistic concerns at the Institute of American Indian Arts Museum Saturday, while standing in front of a series of

R.C. Gorman lithographs. Their discussions were part of the three-day conference of the Arts Task Force of the National Conference of State Legislatures which ends today in Santa Fe.

Legislators meet local artists

By ART LATHAM
The New Mexican Staff

Legislators from 26 states, in Santa Fe on a three-day Arts Task Force meeting for the National Conference of State Legislatures, Saturday encountered a few artistic voices which may be inaudible in the legislators' home states.

Native American and Hispanic artists told the group at the Institute of American Indian Arts that cultural plurality must be preserved in this country's arts.

Lloyd Kiva New, until recently the director of IAlA, was in surgery, but sent a written message to the legislators.

Geronima Montoya, president of the board of directors of Oke Oweege Arts and Crafts Cooperative, and an artist from San Juan Pueblo, said "the state owes the Indian people something."

She advocated expanded recognition of Indian arts through showing Indian works in public places, establishing competitions for prizes for Indians, increased appropriations for Indian art "at all levels," international tours of Indian art exhibits, and increased assistance to elderly Indian craftspeople.

Dancer Oma Sandoval advocated more dance teachers for the state, and Joy Harjo, IAlA creative writing teacher, said "our arts are a necessary part of our survival. Native American arts have only been given a

token support in this country."

Luis Tapia, wood sculptor, characterized government programs as "steam rollers rolling over our culture."

"Most of the books about Hispanics are written by Anglos. I wouldn't try to write about Indians, even though I've been neighbors with them all my life," he said.

University of New Mexico professor of creative writing Dr. Rudolfo Anaya gave the legislators a list of 15 "suggestions" regarding the arts in general.

Foremost on his list was a call for "a commitment to public funding of artists by state legislators."

Legislatures should pass resolutions prohibiting censorship by governmental bodies, as the "artist's task is to critique his society and enhance its culture," he said.

"Never allow the hand that grants money to attempt to dictate the artist's role and work," Anaya said.

Anaya also said "...grant awarding panels should be as representative as possible..."

"Many minority communities have not had access to the craft of writing and publishing. Several programs should be instituted immediately to remedy this situation wherever it exists," he said.

Anaya said gross receipts taxes on royalties on published works should be repealed. Such a law on the books

in New Mexico is "insane," he said.

"And that was a censored comment," he added.

He also advocated adoption of contemporary works by state textbook adoption committees, bilingualism in writing in bilingual communities, and a one percent of the state budget commitment to art in public places.

New York Assemblyman William Passannante told the Indian and Hispanic panelists they must actively lobby for the arts with their state legislators.

"We've tried," Tapia said. "It's got to be a two-way street."

The task force, in Santa Fe for the second of three meetings across the country, intends to widen that two-way street, according to the group's chairman, California state Sen. Alan Sieroty.

The group met in Los Angeles last fall, and will meet again in New York this spring.

"Part of our agenda before our next meeting will be to come up with a policy statement on recommendations for the arts for the July convention of the National Conference of State Legislatures in San Francisco," he said Saturday.

"We'll circulate drafts of the statement to panel members before the meeting, and will come up with a broader statement of suggested programs for the states related to the arts, covering many of the things

we've addressed during our meetings," Sieroty said.

"The suggestions won't be applicable to every state, but some might be adopted. Our plan of action for the states in relation to the arts will include what we'd like to accomplish, and should be applicable to local governments as well, and while our message is directed to the states, the recommendations could be for the federal government as well," he said.

While in Santa Fe, the group has heard reports by task force members on the state of the arts in their respective states, discussions of state art agencies by Bernard Lopez, director of the New Mexico state Arts Division, and a discussion on improving access to public places by for the handicapped.

Also discussed were the arts in education, state arts legislation, and historic preservation.

Lopez Saturday said the "...main benefit of having this group here has been the opportunity for peer exchanges, with a great deal of mutual respect and opportunities for educational experiences."

"This is probably the most effective group of this kind I've seen working this way because they are really becoming aware of the significant problems which confront the artists, and their concerns, and that can't help but help New Mexico," Lopez said.

State Legislators Explore Arts Areas Needing Bigger Push

By ALLAN PEARSON

SANTA FE — Legislators from 26 states throughout the country explored arts issues in the second of three meetings of the National Conference of State Legislatures Arts Task Force, last weekend in Santa Fe.

The NCSL has recently undertaken this project on the "States and the Arts" to examine state support for the performing and visual arts. Funded by a \$25,000 grant from the National Endowment for the Arts, the project is intended to enhance the growing interest and the support state legislatures have recently shown toward advancement of the arts.

New Mexico's representative on this task force is Sen. John B. Irick, R-Bernalillo, and it was he who secured this meeting for Santa Fe. The first meeting was in Los Angeles and the third and final meeting on this funding grant will be in New York City.

Task force members are investigating issues pertaining to support for the arts, and when finished, will then make recommendations on where state legislative arts support should be increased.

Included in the list of issues to be addressed by the task force are the economics of the arts, unemployment in the arts, artists rights, arts education, funding to state arts councils, distribution of arts funding, historic preservation, neighborhood improvement, arts in public places, minorities and the arts, and handicapped access to the arts.

In Santa Fe, state's arts agencies were discussed; there were panel discussions on "Native Artists and Craftsmen," "Arts and the Disabled," "the Arts in Education," "State's Arts Legislation" and "Historic Preservation."

"The task force is basically exploring various states which have implemented or are planning to implement arts legislation," said Ber-

nard Lopez, executive director of the New Mexico Arts Division, who attended all the sessions.

"The task force will be reporting to the NCSL, and at the end of the third meeting in New York, they'll consolidate their information, and make a recommendation," Lopez said. "One of the most important benefits of the task force is the opportunity for important peer exchange. It is actually an educational forum, and they were here gathering information," he continued.

"Many of the legislators from other states told me how important they felt it was to come to Santa Fe to see an arts environment very different from their own communities," Lopez said. "It's also important that people don't exist in a vacuum, knowing only their own approach."

Dr. Beverly Schoonover, associate professor of art education at the University of New Mexico, was one of the panelists Saturday afternoon

along with Superintendent of the Eunice School District Maurice Hughes, Dr. Anne Taylor of UNM and Senator Jack Faxon of Michigan, who is a strong arts supporter.

"I was pleased and surprised to find so many legislators from around the country interested in the arts," Ms. Schoonover said. "Senator Irick and Senator Gladys Hansen attended our panel discussion and were most supportive," she said. "They sought ways to help the arts in education."

"My job on the panel was to make recommendations," Ms. Schoonover continued, "and I stated that the State Department of Education needed to be strengthened, and also the minimum requirements in teachers of the arts. We also need a team of dynamic people as arts specialists in the department of education."

"I also told them that if legislatures do not stand in a god-fatherly position to the arts in education, they surely will die."

Both Ms. Schoonover and Lopez had great praise for Irick for his role in bringing the conference to New Mexico and for being a supporter of the arts.

New Mexico is one of the states where only administrative costs are funded by the state legislature to allow the state Arts Division to distribute federal funds.

One bill, the "1 Percent for Art" measure which has been introduced by State Sen. Tom Rutherford, D-Bernalillo, is the one major arts legislation which Lopez feels finally has a chance of passing. It has come up before the last four legislative sessions. Senator Faxon of Michigan testified before the Senate Finance Committee last Friday concerning the progress of a similar bill in his state. And the committee's recommendation may be decided in the next few days.

At least 11 states, including neighboring Texas and Colorado, have enacted laws earmarking up to 1 percent of a public building's con-

struction costs for original art. It has been estimated that \$25 million annually could be designated for public art across the nation if every state adopted a percent law.

Increased use of public buildings, such as the Armory for the Arts, for arts activities, designating arts contributions on income tax forms, state lotteries to raise funds for the arts, art banks, resale royalties for artists, funding distribution formulas, historic preservation commissions, and above all, state program funds, are examples of other arts support legislation which have been considered and/or passed in many states.

For New Mexico, all of the above except historic preservation remain challenges for the present and the future.

Santa Fe freelance arts writer Allan Pearson contributes features to the Journal.

SIEROTY HEADS PANEL

Task Force Assesses Arts Support

BY SUSAN SMITH

State Sen. Alan Sieroty (D-L.A.), whose name has become almost synonymous with help for the arts in California, is heading a national task force of legislators who are looking into ways state legislatures can increase support of the arts. Last week the task force met in Los Angeles where Sieroty introduced them to leaders of California arts groups.

The idea was for the arts leaders to make suggestions during panel discussions at a three-day meeting in various art centers, but instead legislators found themselves listening to tales of woe in which Prop. 13 was the major character.

The panel, which met at the County Museum of Art, included representatives from 24 states who heard Morton Golden, deputy director of the museum, describe the drop in attendance as a public expression of resentment over the new \$1.50 admission charge instituted because of budget cuts. "People didn't vote for Prop. 13 in order to have fees at the museum," he said.

Pat Moore, superintendent of the Hollywood Bowl, outlined the plight of his 60-year-old facility and the inevitability of raising the price of cheap seats. William McClelland, community relations director for the Music Center, talked about the surcharge that will have to be added to tickets.

This "hand wringing," as Minnesota State Sen. Emily Ann Staples described it, made the legislators impatient. And New York Deputy Speaker of the Assembly William Passannante offered the Californians some advice.

"You've been expecting somebody to come to you and say what do you need. There's got to be a better selling job done by you ladies and gentlemen of the arts. You've got to sell your product," Passannante said. And he offered them the example of the New York Philharmonic which invited legislators to a concert and the Metropolitan Opera which gives free concerts in Central Park.

Miserly Budget

Passannante, from a state which gave its arts council a \$34-million budget this year, could not help referring to the California State Arts Council budget of \$1.6 million as "miserly." And he suggested that the arts community organize itself better.

The advice, however, was not all one way and some California panelists did have suggestions which the legislators might consider for their states.

Richard LeBlond, president and general manager of the San Francisco Ballet, suggested a tax on hotel bills which could be used to support arts groups and the Visitors and Convention Bureau as is done in San Francisco.



Alan Sieroty

LeBlond also suggested that arts institutions be exempt from state property tax. He noted that a couple of years ago the San Francisco ballet was receiving a \$3,000 grant from the state arts council, "and that same year we paid \$8,000 in property tax."

Diane Hoar, development director of the Los Angeles Philharmonic, suggested state programs of matching grants in which the state puts up a fixed sum and the recipient has to raise two or three times as much to receive the grant.

She also suggested that states allow tax deductions for contributions to the arts, an idea presented to Congress this year in the Fisher-Conable Bill.

Sell and Resell

Other ideas included legislation to allow museums to sell contributed works of art (now prohibited) and legislation granting royalties to artists when their works are resold at higher than the original price (Sieroty's Resale Royalties Bill, which has been passed in California, is the first legislation of its kind).

Legislators also looked over summaries of arts legislation at state and federal levels.

Larry Briskin, Sieroty's aide, said the task force will meet in Santa Fe in February and in New York in May before making its report to the National Conference of State Legislatures (NCSL) in San Francisco in July.

The task force is sponsored by the NCSL with a \$25,000 grant from the National Endowment for the Arts, and its final report will include an inventory of state arts legislation and policy position recommendations.

Counties and the Arts

New County Times Special Report

Many facets of art

by Johnnie Smith, Councilman,
Greenville County, S.C., NACo Chairman for the Arts

Atlanta's Mayor Maynard Jackson once said, "Try to imagine your community with no music, no dance, no poetry, no theater—no sculpture or painting. You have to imagine, eventually, industry and jobs gone, too. And, after that, the people."

I can think of no better way to begin. But there is more. Try to imagine your county with no school bands or civic orchestras, school children without music, the elderly and handicapped without craft workshops, buildings lacking architectural design, no puppet theaters in your parks or hospitals, no zoo, no recognition of historic places, no movies or dance.

Art has many facets. So many, that elected officials often don't realize that art programming is happening within their county. And many don't realize that art can bring a new awakening to a dying downtown. It can be an enrichment to citizens' lives, providing new incentives for them to stay. It broadens the tax base and provides jobs.

Many do not realize that nine out of every 10 Americans believe art is an essential element in their lives. In this sense, art cannot be perceived as a luxury or a fringe benefit. It is the total understanding of who we are, both as individuals and as a community. It is a tool by which we communicate, teach and respond.

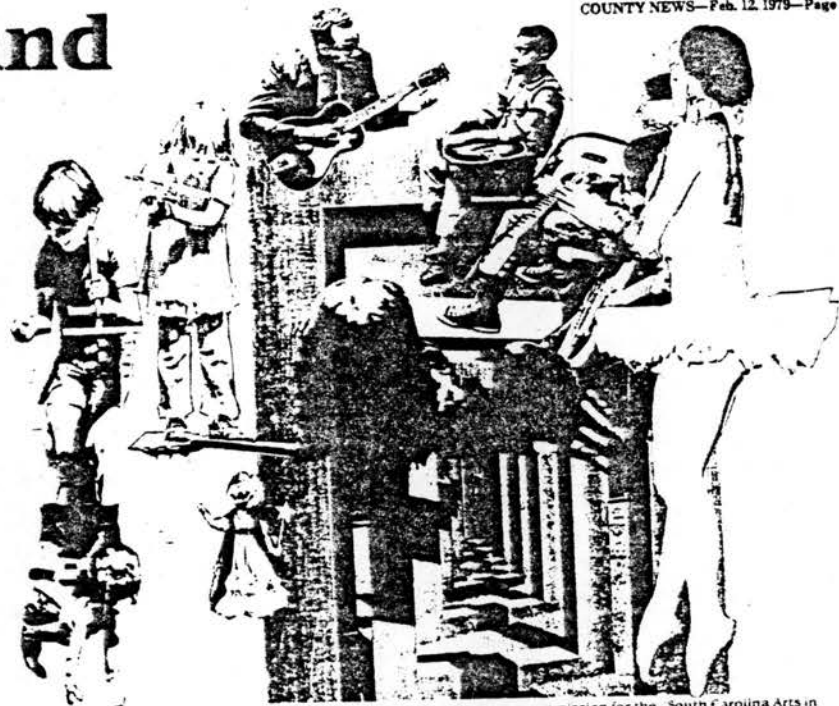
A new awakening and understanding of what art actually encompasses has caused an incredible growth in both public and private art organizations. Federal support has



Johnnie Smith at White House

increased with the demands. In fiscal 66, the National Endowment for the Arts (NEA) received a total appropriation of \$2.5 million. By fiscal '77, this had swelled to \$85 million.

President Carter has recognized the arts as a vital fabric of American life, one that "deserves strong support from the federal government." His Administration recognizes the need to develop a national policy and believes, despite



many other developed nations.

But in addition to a strong federal commitment, we in local government must seek ways to assure that art growth within our community is a coordinated policy. We can help this growth with policies that understand and foster it. Dollar support is not enough and is only a small part of the total picture.

Greenville programs

In my own county with a population of 266,000, we have strengthened community support for the arts through cooperation among art representatives from local, state and national levels. An arts conference, jointly sponsored by BONT (Beginning of a New Thing) Cultural Council (a nonprofit community organization), the Greenville County School District, and the city of Greenville, brought together a cross-section of educators, community leaders and artists to exchange ideas on the arts as cultural keys to education. Two hundred fifty people heard representatives from the National Endowment for the Arts, the South Carolina Arts Commission, the Southern Arts Federation, city and county councils, and leaders from various art and cultural groups within the county. Both our governor and the director of the Kennedy Galleries in New York spoke. The conference was an overwhelming success.

Both BONT and the county school district have been recognized for their commitment to the arts. The county school district's educational program was nominated by

the state arts commission for the South Carolina Arts in Education Award. Its Fine Arts Center, which served as the conference site, provides a diversified, advanced level of arts instruction for gifted students from 15 county high schools.

The BONT Cultural Council's programming appeals to all. BONT emphasizes work with children, youth and senior adults, using the arts to develop self-esteem, awareness, confidence, respect and perception. The BONT Youth Theater and the Rockin' Chair Theatre are products of these efforts. Their productions equal or surpass those of any professional group.

The county also has one of the finest and nationally recognized county museums in the country. We have been successful in developing a strong liaison between our schools and the museum and have made that museum not only a repository for county art, but a living organism where our schoolteachers are trained, and our students develop an appreciation and understanding of the history of their county.

It is clear that our county's concern for the arts has extended beyond the realms of the established art councils and commissions. Interest is growing where it counts most: among the residents of the communities, rich and poor alike. What is happening in Greenville County is also happening across the nation. And where it is not, we must see that it does. We must inventory our resources and develop policies which provide citizens the opportunity to experience beauty in life.

County approaches to the arts are varied

by Linda A. Church, Arts Project Director, NACoRF

In the months that NACo has been compiling information on county government involvement with the arts, one thing has become clear: the county approach to art is as varied as its government structure. Some counties have established art commissions; others use existing agencies such as the parks and recreation department. Some have built successful working relationships with one or more private organizations; others have developed multicounty agencies to perform this function. Activities vary. Some are grant-making agencies, while others serve as coordinators and/or advisors to elected policy-makers.

Each choice is based on what will work given the confines of the government structure, existing resources, the types and functions of local groups both public and private, and the community as a whole. Contrary to a widely held opinion, art is not limited to urban areas. Many rural counties have developed successful and impressive programs.

We have discovered many outstanding and successful examples of the county approaches to art. In the months ahead, we hope to learn more. To provide county officials with an understanding of what has been done, we have selected Dade County, Fla.; King County, Wash.; and Nassau County, N.Y., as examples.

Dade County, Fla.

The growing interest in art in this urban county brought

about the development of the Dade County Council of Arts and Sciences in January 1977. This public council serves as a central office to help cultural organizations with planning, coordination, publicity and programming. The 15-member council is appointed by the county commission. The council is staffed by four county

employees and 41 CETA employees (3 staff members and 38 who participate in various programs).

The total budget for the council is \$575,000—\$500,000 of which is provided through the CETA program. The remainder is made up of \$20,000 from the Fine Arts Council of Florida, \$10,000 from the Junior League, and \$45,000 from the county's general fund. These dollars serve not only as operating funds, but are used to provide grants to community organizations and to sponsor programs and seminars as well.

The council acts as an advisory board to the county commission for long-range planning, serves as coordinator for local art organizations, and provides grants for art activities within the community.

In 1977 the county art council published a 70-page Cultural Arts Survey of Dade County. It identified more than 75 cultural organizations and institutions and found, after doing an economic impact assessment, that these groups had an annual economic impact of \$32 million—\$8 million more than the Miami Dolphins football team.

Working with the community

As a grant-making agency, the arts council provides \$175,000 on a matching basis to sponsor and assist activities of local art organizations and institutions. Also 20 percent of the revenues from a new motel/hotel tax, \$875,000, is earmarked for arts grant use. Organizations receiving these new funds must be nonprofit and meet

Continued on page 6

Building an art network

This special supplement was prepared in cooperation with NACo's Arts Task Force and the National Endowment for the Arts (NEA). Through it we hope counties gain a better understanding of what art is and what it really means to their communities.

Ultimately, NACo intends to build a national network of county art specialists to act as resources to county governments in developing programs. The Arts Task Force calls upon counties to share their art experiences with us. If your county has developed art programs and/or has named an official agency, be it public or private, we ask that you send that information to Linda Church, director, Arts Project, NACoRF, 1735 New York Avenue, N.W., Washington, D.C.

Arts success in a rural county

by Donald Hall, director of parks and recreation, Accomack County, Va.

Accomack County, located on Virginia's Eastern Shore, is part of an isolated peninsula, separated from metropolitan and rural Virginia by the Chesapeake Bay. This makes it difficult for the 29,000 residents to participate actively in regional, recreational or cultural activities outside the county area. Composed of 476 square miles, the county's main industries are truck farming and fishing.

The last census reports show a 13 percent population loss since 1950. Construction of the Bay Bridge/Tunnel has focused attention on the area, but the bridge's toll deters commuter travel. Income level remains far below the state and national average.

In 1974 the Accomack County Board of Supervisors, at the urging of its citizens, formed the Accomack County Parks and Recreation Commission. The board, cognizant of the lack of recreational opportunities, challenged the newly formed commission to study county needs and develop a program to:

- Improve the physical, mental, emotional, social and spiritual life of the people;
- Develop talent, balance growth and promote citizenship;
- Provide learning situations, creative direction, and competition.

A survey of many civic and public groups found a great desire for cultural activities as well as a desire for organized recreational and athletic programs. The commission established goals and set out to find suitable ways of providing for residents' needs.

To start, the Virginia Commission of the Arts and Humanities helped formulate a long-range plan. It based its recommendations on the interests of the local people, using plans and activities which had been successful in other small rural counties.

The music program

The county's first project was in music. A group of parents and interested citizens requested the local parks and recreation office to sponsor a countywide marching and concert band, since none of the five county high schools had enough music students to form a marching band. Based on community support, the parks and recreation commission applied to the Virginia Commission of the Arts and Humanities and the National Endowment for the Arts (NEA) and received a 50-50 matching grant of \$2,000 to help start the project. Drawing from all the schools, a band of 125 was created.

The following year an additional \$1,500 matching grant was approved to form a flag corps. Through donations from civic clubs, individuals, and the Accomack County Board of Supervisors, the flags of every state and territory of the United States were acquired. This had a great impact, not



only on the residents of the county, but throughout the state, since this was the only one of its kind.

The corps was selected as a performing unit in the Virginia Bicentennial Band, and represented the commonwealth in national observances throughout the rural area, as well as in Washington, D.C. and Philadelphia.

This musical activity did much to improve the cultural opportunities for the county's residents. More importantly, it brought a renewed sense of community life to the county.

Hundreds of citizens volunteered to direct and manage the affairs of the band. From a small investment, the project has raised thousands of dollars for music expenses, trips, uniforms, instruments, and related materials. It also has generated revenue for local businesses during performances. The economic pattern has been excellent, and the program has won the respect and approval of all businesses.

The drama program

Following the success of the music program, another group of citizens requested a drama program. Accomack County had been the scene of the first dramatic

performance in the New World in the summer of 1665. After an absence of 300-plus years, we had an opportunity to bring back drama and provide live entertainment for county residents.

Again, the Virginia Commission of the Arts and Humanities and NEA responded with a matching grant of \$1,000. Both adult drama and children's theater operated through summer playgrounds and the schools benefit thousands of citizens during the year. A grant of \$18,000 was received from the Commission of Virginia's Urban Assistance Incentive Fund to establish mobile units to transport these programs to the outlying areas.

The arts program

The Virginia Commission of the Arts and NEA then gave a matching grant of \$2,000 for a pilot project to provide art programs for summer youth, vocational and senior citizens' centers. A well-known local artist agreed to conduct a three-month program for both children and adults.

This was so successful that a "Festival in the Park" was coordinated among all the art groups on the Eastern Shore and those along the Eastern Seaboard. More than 70 artists and wood-carvers, summer art students, 4-H Clubs, and senior citizens participated. Due to the success, the county plans to make this an annual event.

Effects on the community

These programs have enriched the lives of the county's many citizens and have had a great impact on the youth of the shore, giving them opportunities never before available. Delinquent acts among juveniles dropped 50 percent the first year and there has been continual reduction in the past two years.

Other side effects are coming to light all the time. The Accomack County Band stimulated enough interest that two additional music instructors have been hired. Three of the small high schools now have their own bands. Drama groups have become a part of every high school curriculum. Art classes have been requested at the year-round recreational sites, the vocational center and the Senior Citizens' Center.

From a small investment (\$5,000 for music, \$1,000 for drama, and \$2,000 for art) the outlook of thousands of people has been changed. The programs have stimulated economic benefits which far surpass the initial investment.

Simply put, these cultural art activities have repaid the time, interest, and investments many times over.

NACo arts policy

In February 1978, the NACo Board of Directors approved the formation of a special Task Force on the Arts and charged it with the responsibility "to raise the awareness of county officials to the social and economic benefits of the cultural arts." This task force is composed of nearly 20 county officials from around the country.

With the assistance of a small grant from the National Endowment for the Arts, the task force has sponsored three workshops at NACo conferences and has developed a library of information for county governments interested in developing or coordinating art programming. The exhibit by the Handshake Gallery at NACo's annual meeting in Fulton County (Atlanta), Ga. last year was spearheaded by the arts task force and NACo.

In addition, task force chairman Johnnie Smith of Greenville County, S.C. introduced a five-point resolution on the arts which was approved by the membership at NACo's annual meeting in July 1978:

- BE IT RESOLVED,
- That counties recognize the arts as an essential service, equal in importance to other essential services; and help to make the arts available to all their citizens;
 - That every county be encouraged to establish a public agency specifically concerned with the arts;
 - That the physical appearance of the county, its architectural heritage and its amenities, be acknowledged as a resource to be nurtured;
 - That counties be encouraged to set aside a percentage of the total costs of every county construction budget for the purchase or commission of works of art;
 - That counties, working together with the public at large, shall help to effect a new national goal: "That no American shall be deprived of the opportunity to experience the beauty in life by barrier of circumstance, income, background, remoteness or race."

by Steve Bochever, Research Assistant, NACoR

The Comprehensive Employment and Training Act (CETA) is playing an important role in promoting arts and humanities programs in communities around the country. Through a revival of the concept behind the Work Progress Administration's Federal Arts Program of the 1930s, CETA is making it possible for thousands of unemployed artists to display or perform their work in schools, prisons, nursing homes, community centers, and many other public places. In fact this past year roughly \$75 million was spent on expanding the partnership between CETA and the arts.

Counties, serving as CETA prime sponsors, have not only provided artists with transitional employment and greatly expanded the exposure of local residents to the arts, but have also equipped these creative men and women with marketable skills, increasing their prospects of obtaining unsubsidized employment.

Four CETA titles have been used to employ artists and arts-related workers. Of these, Title VI (public service employment) has played the largest role. Examples of creative efforts linking CETA and the arts range from symphonic orchestras to puppet companies that give free performances.

A CETA symphony

Alameda County in California has developed a unique program for unemployed musicians, a CETA symphony. Last year, the symphony hired 74 unemployed musicians to be trained and organized into a symphony orchestra. The orchestra has attracted top-quality musicians and has been well received by county residents. Symphony members receive \$150 per month for this part-time work. Concerts have been played in jails, parks, schools, hospitals, shopping centers, and other public places.

A "special" arts fair

Another example can be found in Rockford, Ill. For the past few summers developmentally disabled youth have been hired to produce and participate in "A Very Special

Arts Fair," a one-day art exhibit and musical affair, presented free of charge to the community. Young people between the ages of 14 and 19 worked 25 hours per week for seven weeks in preparation for the fair. Daily activities included training in: pantomime, dance, dramatic improvisation, baking, line drawing, painting, wire sculpting, weaving and rehearsals for a 90-minute musical/dance production.

The fair scheduled a musical production in the morning. In the afternoon, community members could participate in workshops staffed by program participants in areas such as movement, drawing, pantomime, sculpture and group weaving. As a part of the career awareness part of the program, each participant identified five local businesses or agencies involved in the arts as potential employers. The last week of the program was devoted to follow-up activities and efforts at job placement.

An arts program

The City and County of San Francisco, the first prime sponsor to establish an arts program using CETA funds, has hired several artists to work with neighborhood arts programs. This program is a city-funded unit that seeks to foster public involvement in the arts by establishing neighborhood arts centers, offering inexpensive art classes, and setting up exhibits. Since the program began in 1974, muralists, visual artists, performing artists, photographers, architects, poets, set designers, have been hired into public service jobs under Title VI of CETA.

Through programs such as these thousands of out-of-work artists, both advanced and beginners, in every branch of the arts have been given the opportunity to teach, learn, perform and bring their talents to public attention. Under CETA, the opportunity for designing arts activities, consistent with local arts resources and public service demands, is great. CETA support for the arts in addition to attacking unemployment among artists, exposes the arts to places and people. Such exposure provides a greater opportunity for rich and poor alike to share and enjoy the spirit of art.

CETA spurs arts innovation

Creating a community arts agency

by Patricia Prime, executive director, Metropolitan Arts Congress of Tidewater, (Va.) Inc.

EDITOR'S NOTE: The late Patricia Prime worked closely with NACO's Task Force on the Arts. Her expertise has been an invaluable resource to us. Shortly before her death, Miss Prime submitted this article. The task force appreciates the efforts of this gifted woman and recognizes the untimely loss of a friend.

Today there are more than 1,800 community art agencies (CAAs) in the United States. Approximately 500 are public commissions, the remainder are private nonprofit groups. The bulk of this growth has occurred within the past five years.

For the past two years, there has been a growing recognition of the viability of community art agencies by the National Endowment for the Arts (NEA). After a year of study, NEA has announced the formation of a Task Force on Community Program Policy to study and make recommendations on NEA policy toward community arts agencies.

Much of the recent discussion has addressed the issue of delivering arts programs and services to minorities and special constituencies. Many believe that only on the local level can hard decisions of deserving programs be made.

To induce coordination and communication among existing art groups, and to promote arts programming where it already exists, the states are forcing communities to form CAAs, either public or private, to be grant recipient agencies for local arts services and support. They have developed a new type of grant program called a Local Government Challenge Grant.

Using the model developed by NEA, to challenge the large arts organizations and institutions in the country to increase their community support, the states are saying to local government, "We will give you so many dollars for every dollar you put in your budget for the arts."

The states are aware that NEA will never be able to provide enough money to meet the needs of the states and that most state legislatures, particularly in this era of Proposition 13, cannot increase substantial appropriations from their legislatures. The next resource must be local government. Since many county boards or city councils do not want to be involved with arts grants because of their lack of expertise, the states suggest creating either a public commission, or contracting with a private, nonprofit arts council as the conduit of grants to local arts groups. In some cases, local governments choose to use the parks and recreation department as the local arts agency.

Some advantages to be considered in creating a public commission are:

- Access to other federal grant programs to expand art activities;
- Access to the expertise of grant people in public agencies;
- The appointment of commissioners for broad based political support.

There are also disadvantages:

- The maze of bureaucratic red tape to get a program started, or to receive an immediate response;
- The necessity of creating additional positions for staff, plus the administrative overhead required by a governmental body.

For some, contracting with a private agency can be the most beneficial to a community. The private arts agency:

- Has access to community fund-raising;
- Can respond quickly to the needs and ideas that arise;
- Can, in many cases, take the political heat out of the grant-making process;
- Is not suspect for its motives among arts and neighborhood people.

County examples

Many counties have elected to work with community art agencies either by building a liaison with their own public art commission, or by naming a community art agency to act as the county's art council.

Black Hawk County, Iowa has named the private Cedar Arts Forum as the official county art agency. Its major role is to bring the performing and visual arts to the people who otherwise may not have access to them.

Onondaga County, N.Y. uses the Cultural Resources Council of the Civic Center as its cultural planning body. This private, nonprofit council also serves the city of Syracuse, the school district, community college, Syracuse Ballet, Syracuse Area Landmark Theatre, the Model Cities program and others.

No matter the choice, the growth of community art organizations has introduced a force within the art world that cannot be ignored.

It seems inevitable that local governments will need to find the best vehicle for their communities. For it appears certain that if a community art agency is not in place in the near future, local governments will lose out on arts dollars for programs that are important to their citizens.



Promoting economic growth

by Louise W. Wiener, special assistant to the secretary of commerce for cultural resources

The tremendous growth of public interest in the arts has made a real impact in the profit-making sector and suggests new opportunities for economic development. Today we understand that the growth of popular interest in the arts has generated a cultural industry with economic interdependencies and advantages, an industry which provides significant support to auxiliary businesses and local tax structures.

In January 1978, the Department of Commerce submitted a paper entitled, "Perspectives on the Economic Development Potential of Cultural Resources," to the White House Conference on Balanced Growth and Economic Development. It points out that cultural resources are:

- People magnets;
- Labor-intensive and able to absorb the full range of skill levels;
- Businesses themselves (regardless of tax status), which are significant purchasers of goods and services;
- Ecologically and environmentally sound as potential economic growth areas.

A magnet for business

The first line of defense for any city is to hold and attract people—residents, workers, other consumers and tourists—and to provide them with jobs and education, recreation, and cultural facilities which make the city an enviable site for locating and relocating business and, therefore, people.

Industries are increasingly footloose. Advances in transportation, communication and technology have made most locations equally accessible. The final decision may be influenced by the presence of those facilities which were formerly considered amenities, but are now necessities.

The process of economic development through the arts relies on identifying and effectively making use of the distinctive heritage of the locale. What may make cultural resources a successful key to economic development is their ability to capture the character of the community.

Cultural activities provide a focus for large numbers of people. They improve the climate not only for tourism, but also for expanded housing, offices, and small businesses. An example of this phenomenon is Lincoln Center for the Performing Arts in New York City. The site, formerly an economically modest neighborhood, is now considered prime property.

New construction in the Lincoln Center area exceeded \$1 billion between 1956 and 1973. The resulting new and renovated apartment and office buildings, restaurants and small shops have netted the city a 400 percent increase in tax revenues since the 1962 opening (a jump from \$10 million annually to \$40 million annually, based on tax figures from 1962 to 1973).

NEA: a guide to programs

Traditionally, the arts have been federally supported through the National Endowment for the Arts (NEA). This agency provides both financial and technical assistance through a host of programs directed to artists, community groups and public agencies. NEA publishes a "Guide to Programs," which provides information on program availability and eligibility criteria and the application process. Copies can be obtained by writing Publications, NEA, 2401 E Street, N.W., Washington, D.C. 20506. Recently, NEA has created a new office of intergovernmental programs to be directly responsible for state and local art projects.

In addition, each state has a designated state arts commission which also provides technical and financial support. Many of the national funds flow through these state commissions. Counties have found state commissions to be an invaluable resource in their cultural program planning and implementation.

A source of revenue

Successful implementation of economic development through cultural resources has occurred in both rural and urban areas. The \$1 million expansion of the Ashland (Ore.) Shakespeare Festival in 1969 stimulated an additional 64,000 theater-goers the first season, 59,000 of whom came from outside the Rogue River Valley. They accounted conservatively for \$667,000 new tourist dollars. By 1977, the festival was attracting almost 250,000 theater-goers, feeding new trade to hotels, motels, restaurants, and transportation facilities.

The phenomenal impact of the Ozark Folk Cultural Center in Mountain View, Ark. is demonstrated by the fact that in 1977 the center and related developments accounted for 402,595 overnight visitors to Stone County, who spent over \$18.11 million.

The Industrial Research and Extension Center of the University of Arkansas has indicated that one-fifth (\$3.98 million) was returned to the county's economy. For the residents of Stone County, most of whom live below the poverty level, according to the 1970 census, this means that 15.2 percent of their personal income comes from an arts-related activity.

The full range of cultural activities—arts, humanities, and historic preservation—stimulates tourism, helps attract new businesses, and generates increased demand for supply materials; this represents new opportunities for small local businesses.

The process of economic development through the arts represents an opportunity for both metropolitan and rural areas to enhance their sense of unique character and identity. Although the secondary effects of cultural activities do not alleviate the need for subsidy, they may suggest that the subsidy is not lost, but is returned through the economic by-products that arts-related activities bring to the community.

Economics of the arts

Art has been traditionally recognized as essential to the quality of life. But the value of art in promoting a balanced economic growth has only been recently recognized. Art is now recognized as a major industry. It provides jobs, indirectly benefits businesses such as suppliers and restaurants, and is a factor considered in business relocation.

Historic preservation projects have brought renewed life to declining neighborhoods and downtown areas. The Economic Development Administration, for example, has shown that historic preservation projects are 75 percent labor-intensive, while new construction projects are only 50 percent so.

A paper published by the U.S. Conference of Mayors, "Taxpayers Revolt and the Arts," claims that, "For every dollar spent on the arts, three to four dollars are generated for the city. Studies have proven that cultural activity is a thriving business which not only means jobs, but also channels more money to the local economy through business support and incentives for business relocation." Using examples from previous studies, the report highlights a number of findings:

- Cultural activities in Chicago have an annual economic impact totaling \$470 million. Direct expenditures were estimated at \$156 million, including \$90 million spent to attend events.
- "Nine striking New York Broadway theaters caused revenue loss to taxi owners of \$117,000 per week, loss to parking lot operators of \$50,000 per week, and to restaurant owners of \$510,000 per week.
- Historic preservation and neighborhood redevelopment projects in Philadelphia's Society Hill increased tax revenue 444 percent. In Savannah, Ga., restoration of an 18th century square generated a 350 percent tax increase.

County programs

Continued from page 3

criteria for support. No match will be required. Grant dollars have enabled opera companies to subsidize tickets for students and senior citizens, and have supported a broad range of organizations serving minorities and the underprivileged.

The council's main function is to act as a resource to all cultural organizations. It publishes a calendar of events, assists organizations with long- and short-range planning, prepares publicity packages, searches out potential funding, and reviews proposals for national and state assistance.

It has recently sponsored training seminars for art organization's personnel. "Organizing Your Volunteers" brought more than 40 organizations together and more than 50 organizations attended a session with members of the press, TV and radio on "Know Your Media."

Cultural center

Dade County is in the process of building a Cultural Complex to be completed in 1981. The cost will be \$11 million, funded by general revenue dollars. The complex, designed by architect Philip Johnson, will house an art institute, the main branch of the county library, and a historical museum. The art institute will be used for traveling exhibits, and is certain to boost tourism. The historical museum will house a large collection of exhibits tracing Dade County's history from the Seminole Indians to the space age.

Percentage for art

In 1973 Dade County instituted a "percentage for art" program. By county ordinance, 1.5 percent of all county building project costs must be spent on art. Since then, 31 commissions have been awarded, ranging from paintings and sculptures to photographs, ceramics, graphics and weaving. More than half are works of artists within the state, and every effort has been made to reflect the ethnic diversity of the county.

King County, Wash.

When the King County Arts Commission was established in 1966, the county had no home rule charter. Consequently, the 12-member arts commission was purely advisory. After the adoption of a charter three years later, the commission was directed to "stimulate interest in and awareness of the visual and performing arts." It was given a first budget of \$40,000, funds which had been appropriated to the parks department for performing art activities.

In 1972 the first paid staff was hired to administer funds primarily for programs of touring performances, artists in institutions and artist workshops.

Today, the King County Arts Commission is composed of 18 members appointed to three-year terms by the county executive and confirmed by the county council. The commission has three major tasks: policy development, program development and financial support, and grant making to local artists and organizations.

The staff consists of an executive secretary, a program coordinator, a visual arts coordinator, a secretary, and a part-time visual arts assistant to manage the percentage for art funding program.

Under the direction of the commission, King County was first in the West to adopt a percentage for art funding program. By county ordinance, 1 percent of county construction project funds are earmarked for the commission of art works for public places. More than \$600,000 has been generated and the commission has involved communities in the selection process. Through this program, the county has commissioned 88 works.

Programs using CETA

Programs offered by the county arts commission are varied. In 1975, three major CETA projects for artists were initiated: two for commissioned art for public places and one in which the commission hired the entire First Chamber Dance Company for a six-month residency in communities throughout the county.

Since then, the commission has employed CETA artists as well as 11 CETA workers to conduct an inventory of historic sites. Twenty CETA artists were hired to do a year's artist-in-residency program. More than 50 jobs have been created by these projects.

In 1979, CETA artists will assist in a new program, an Earthworks Sculpture Symposium, using art in land reclamation. CETA staff also will conduct an inventory of cultural facilities in the county as a planning tool for future development.

Working with the community

Through a community arts program funds go to organizations to improve the quality of art experiences in the community and support arts professionals.

Organizations must be nonprofit, and funded programs must be open to the general public.

The Special Cooperative Arts program funds new programs designed to contribute significantly to cultural life. Proposals must be jointly sponsored by three or more community organizations, which may include art groups, historical societies, senior citizens and youth oriented organizations. The maximum amount to any group is \$5,000.

The Performing Visual Arts program provides funds and assistance to nonprofit groups. Funded programs must be sponsored throughout the year.

The Arts in Institutions program provides funds for artists' services to people with emotional, physical or mental handicaps, both in and out of institutions. Public or nonprofit agencies that serve a countywide clientele may apply for artist fees. The commission pays only professional fees, all other costs are borne by the agency.

The commission publishes a free monthly newsletter entitled "The Arts," which lists coming events in the King County area, articles of interest to the art community, announcement of county art commissions' programs, contacts and deadline information, as well as the minutes from the arts commission meetings.

Also published is a "Guide to Programs," which serves as a mini-catalogue of commission-sponsored projects. The guide includes program availability, eligibility criteria, application procedure, and deadlines. It is available free from the King County Arts Commission, 300 County Administration Building, Seattle, Wash. 98104.

Earthworks symposium

This year the county is inaugurating a new program which will address earthwork sculpture as a land reclamation tool. The symposium will include completed earthworks, proposals for future work and public forums on land reclamation and environmental sculpture, and will reclaim an abandoned county gravel pit.

The two-fold project will involve a well known artist who will create a permanent large-scale earthwork on a 3.69 acre site south of Seattle. Additionally it will employ four to six artists for other sites, such as gravel pits, rock quarries and landfill areas.

Nassau County, N.Y.

Nassau County, population 1.5 million, established a County Office of Cultural Development in 1971. The decision to create such an office stemmed from a growing demand among county residents for an alternative to commuting to nearby New York City to attend cultural events.

The responsibilities of the office, staffed by 10 full-time employees with a fiscal '78 budget of \$663,000, is to provide and administer programs, sponsor and work with community organization programs, and assist in implementation of policies established by the cultural board.

In addition to this office, the county has created the Nassau County Fine Arts Advisory Council, and a county cultural board. The 50-member advisory council assists in seeking grants and raising funds in the community. The cultural board, a policy-making body, is composed of nine members: four appointed by the county executive, and five by the county board of supervisors.

Cultural center

To provide a central site for county-sponsored art activities, Nassau purchased a 173-acre estate for \$3.5 million. The center is open seven days a week and includes a Museum of Fine Art, housed in the mansion house, a nature preserve and an education center.

The county has allocated \$500,000 to restore the mansion. When completed, the mansion will house works of well-known artists on the first floor and works of local artists on the second. In addition to the museum, the mansion provides space for small indoor chamber music concerts, poetry readings and lectures.

In maintaining the cultural center, the Cultural Development Office works closely with other county departments and agencies. The general services and public works departments maintain the grounds. CETA employees are used as security guards on the grounds, as well as within the museum.

Art education

The Cultural Development Office regularly offers a multitude of programs throughout the year. The education center on the estate provides art classes at a modest tuition, ranging from ceramics to landscape painting, and lectures on art history. Special credit classes are provided to teachers to update their skills and to learn ways of using art in their daily class instruction.

With CETA funding, the office hired art professionals to work with handicapped and emotionally disturbed individuals, with a special emphasis on making these individuals self-supporting.

In addition to classes, the Cultural Development Office offers an annual Summer Series at the center which schedules nationally known and local art companies, such as the New York Philharmonic, and Nassau County Opera Company.

The office also sponsors an annual June Festival at the center which attracts 10,000 citizens. The festival includes symphony, concert bands, dance, folk art, a special theater in the woods, and a children's theater.

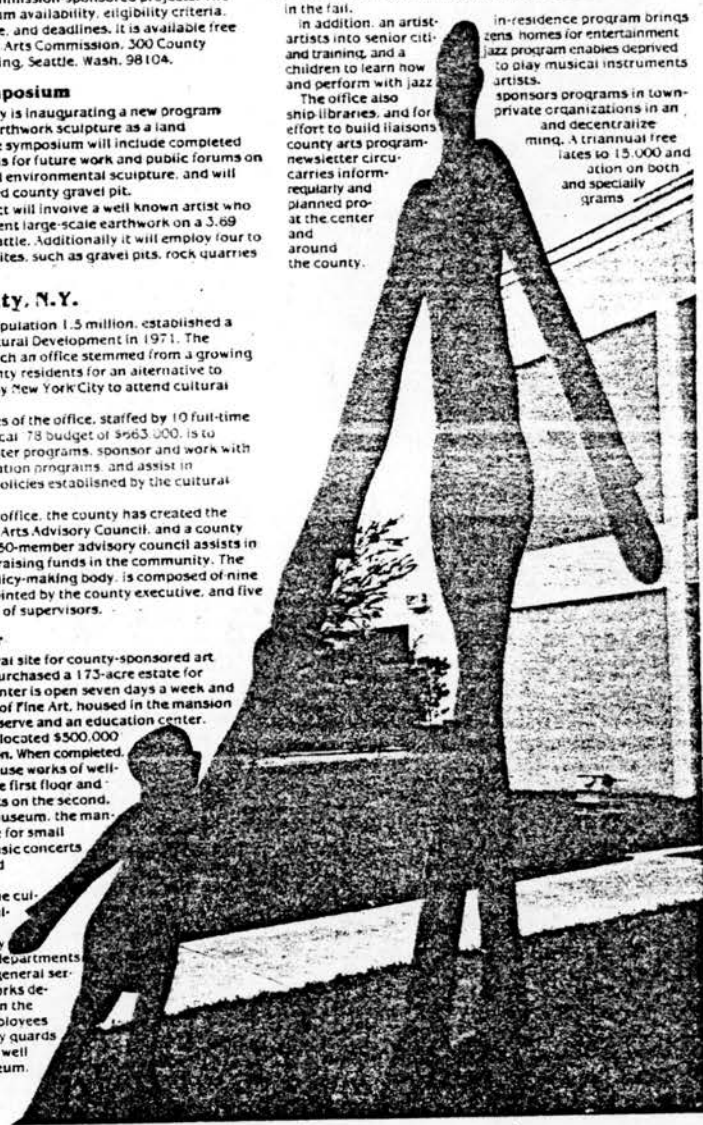
Special programs

The Cultural Development Office has also introduced new programs to the community. An Environmental Arts Project was begun with federal assistance that will include programs in solar greenhouse experiments, and identification and cataloging of tree life in the nature preserve. The county provides mini-buses to transport both handicapped and seniors around the 173 acres of the estate.

In 1978, the center's sprawling woodland provided a natural setting for an outdoor sculpture show entitled, "Monuments and Monoliths: A Metamorphosis." Seventeen works of well known artists were exhibited for two months in the fall.

In addition, an artist-in-residence program brings artists into senior citizens' homes for entertainment, jazz training, and a children to learn how to play musical instruments and perform with jazz artists.

The office also sponsors programs in town-ship libraries, and for effort to build liaisons county arts program-newsletter circulation carries information regularly and planned projects at the center and around the county.



Hundreds of visual and performing artists are struggling to survive and to contribute to what's right about Boston. With old-fashioned idealism, perseverance and discipline, they fight against staggering odds, unknown and unrecognized, to create an environment worth living in.

Globe 2/13/79

Don't shortchange arts

More than two weeks have passed since the announcement of two major national and state grants for the Elma Lewis School. The major media outlets have given very little exposure to this truly remarkable story. This is all too typical of coverage of the arts in Boston and it's a damn shame.

Hundreds of visual and performing artists are struggling to survive and to contribute to what's right about Boston. With old-fashioned idealism, perseverance and discipline they fight against staggering odds, unknown and unrecognized, to create an environment worth living in. Meanwhile, the media carry on a multimillion dollar daily promotion and publicity campaign for

Over 100,000 people went to the Music Hall to see the Boston ballet's "Nutcracker." Revenue is generated for downtown business. Taxes and salaries are paid.

punks, pervers and criminals — everything that's wrong with Boston.

We're told that crime and violence and disaster are newsworthy. That art and beauty are not. We're told that the background and upbringing of criminals are important. That there is no human-interest value in the story of a dancer living in fear that a disc operation might end his career or who, from an already meager salary, buys his own costume because the company lacks funds.

We're told that the depraved performances of murderers and cultists are worth daily front-page, prime-time coverage. That music and dance and other beautiful things must be buried in a special section lost among the ads or covered in the last 30 seconds of news behind six commercials.

Why do the media — and so many politicians — act as if prisoners were their major constituents rather than the millions of average citizens who go to museums, theaters and musical events? We're told that we should concern ourselves with the comfort and well-being of those who seek only to destroy lives. That we should spend our

STUART A. YOFFE



taxes on air-conditioned condominiums for criminals. But not one cent for artists. Millions down the rathole. Nothing for dreams.

We're told that prisons don't meet standards. We're not told how many artists live and work in substandard conditions. When artists are burned out of their homes and lose a lifetime of work, we hear only of building-code violations. Art organizations are newsworthy only when in trouble. The potential bankruptcy of the Elma Lewis

School is news for weeks. That she could still bring us Black Nativity this past Christmas gets one inch on the arts page and a flash on the TV screen.

Why is it right to demand tax money for new jails, but wrong to spend it on a new stagehouse for the Music Hall which will bring international attractions to Boston? How many of us will ever see the inside of that jail? How much revenue will it produce? How much love and laughter will it bring our children?

Over 100,000 people went to the Music Hall in December to see the Boston Ballet's "Nutcracker." Over 30,000 will see "Sleeping Beauty" in April. Revenue is generated for downtown business. Taxes and salaries are paid. Children are

The artists of the Boston Repertory Theater built a new theater literally with their own hands. Now lack of funds prevents them from producing plays.

happier. Adults feel good. And that's just one organization. Other examples abound.

The artists of the Boston Repertory Theater built a new theater literally with their own hands. Now lack of funds prevents them from producing plays. Sarah Caldwell finally got her opera house and now faces difficult renovation costs. The media dutifully report these events and then abandon these organizations in a slim trail of editorials that "tsk, tsk" the problems and mildly encourage the community to support these endeavors in some amorphous way.

The media should change their priorities. They should start telling the public about Boston's artists and their work. And not only once in a while. Just compare the daily coverage of sports figures — all free publicity. The media should start a sustained campaign to use more of our tax money for the arts — to support what's right in the city and in our lives.

Stuart A. Yoffe is a past chairman of The Boston Ballet Company and senior associate counsel of John Hancock.

ARTISTS EQUITY INTERVIEW: JACK KEMP ON TAX INCENTIVES FOR THE ARTS

The following remarks by Congressman Jack Kemp (R-NY) have been extracted from an interview with Artists Equity News last fall. Congressman Kemp plans to reintroduce H.R. 9985 which would encourage broad based support of the arts and humanities through tax incentives. The interview began with a question about Proposition 13.

"Let me say what Proposition 13 is and what it isn't, in my opinion. It's not a solution; it's an appeal for a solution. The people of California were appealing literally for some help, because they were drowning in a sea of taxes. Their properties were being inflated, their incomes were being inflated, and they were getting taxed on phantom profits and phantom incomes — incomes they didn't actually realize. The fault lay with the political leadership of California that wasn't listening and didn't hear the appeal; and now the State has ended up with what may be a smaller tax base. Some people, on the other hand, predict that Proposition 13 may lead to an expansion of the construction of residential housing and thus ultimately lead back to a higher tax base.

"Proposition 13 was a signal to the political leadership of the country and to the Congress to listen to the people. What has happened in California is certainly illustrative of the fact that waste will not be tolerated, and that wholesale meat-axe cuts are dangerous, because people get hurt. One of the things that could possibly get hurt is something that's as important to our country as anything else: the cultural, artistic, creative environment.

"How can we stimulate the private sector to contribute and even to expand their contributions to the arts in a contracted economy? I won't say anything about my bill here, except that I am supporting a Federal reduction in tax rates—not to lose revenue, not to shrink the tax base, but quite the reverse—to restore incentive to that productive part of the economy that will raise a higher tax base and the

revenue that is necessary to save those social, cultural, and educational programs sponsored by the government.



Congressman Jack Kemp

"Obviously, it is easier to give when you have a healthier economy and when people have more disposable income. Lowering the federal tax rates will allow not only for an expanded tax base, healthy production, and an increase in our economic growth, it will allow more disposable income for people to save or invest, to educate their children, and to make the type of contributions to the arts that I think the majority of American people would make if they didn't feel all they were doing was working to pay taxes.

"Part of my whole strategy is designed for economic expansion, to create a healthier economy and restore the type of disposable income where people in all walks of life can contribute to their church, to the arts and humanities, to their symphony orchestras, and I mean that very sincerely. We think that using the tax code as an incentive, you could provide a credit that will stimulate people, perhaps from the middle income levels and lower, to contribute.

That's basically what tax credits are for. But we also give taxpayers a choice, because a deduction, frankly, affects people who have higher disposable incomes.

"The choice between a credit and a deduction, as we have designed it in our bill, will democratize, if I could put it that way, the contribution base for the arts and humanities ultimately. The 50% tax credit and the up-to-120% deduction will, I believe, broaden the base of people contributing to the arts.

"I was very pleased to note that the Library of Congress suggested that up to a quarter of a billion dollars would be generated through this bill. I would like to see more. But what I think is even more important is that when you give people more and more of a stake in the health of our cultural life, you not only stimulate dollars going to the arts, but you stimulate their interest in the arts. I think that is part of the attraction of this bill.

"Now, let me make one parenthetical point. I don't want to suggest, by any stretch of the imagination, that this (H.R. 9985) is the only way to go. I think this is a way. I think it is a step in the right direction. I want to find some common ground. I don't think there are Republican artists or Democratic artists. We don't think of the arts as being Republican or Democratic.

"Since it's not possible through government, for so many reasons, to appropriate nearly enough money to do all the things we'd like to do for the cultural life of our country, it seems to me that this bill has a proper role to play in expanding the base of financial support for the arts through the private sector of the economy.

"Ultimately, this bill is part of a larger strategy to create an increase in disposable income so that people will have the freedom of choice to save, invest, buy, and contribute. By creating opportunities for more freedom of choice, you cultivate contributing to a healthier environment in which you can really start having creativity again. We haven't lost a sense of creativity in this country. It's still there, but it's being fettered by all the bureaucracy, the heavy role of taxes and regulations in our society, the paperwork and frustration. People are frustrated; they're really frustrated! And it's got to be frustrating for artists. I really believe that a growing, expanding, prosperous, boundless environment, economically speaking, will spill over onto those men and women of artistic talent and creativity.

"Taxpayers, of course, don't want waste; and the government and government agencies which support the arts have got to be sensitive to just what is going to set off a round of attacks. That's a problem you get into anytime there are government expenditures of funds. With a tax credit and tax deduction for contributions directly to the arts, much more freedom of expression is possible. I imagine artists would want to be as free as possible to express themselves in new and different and varied ways, and that obviously is encumbered when you get the political process involved. Artists do not want to be part of a welfare society. They want freedom of expression. I think what this bill does is provide that type of a climate for not only their financial support, but also for their freedom of movement and freedom of creativity."

usable data

Greater Cleveland Newsletter Enlists Business Support

A newsletter in Cleveland that tells about business support for the arts is stimulating even greater support.

"Business and the Arts Soundings," a monthly two-page newsletter published by the Business and Arts Committee of the Cleveland Area Arts Council, was started nearly a year ago with a one-year grant from the Xerox Corporation. The items it presents are brief and to the point. Some describe large gifts such as Gray Drug Stores Inc.'s grant of \$7,500 to the Cleveland Orchestra to underwrite the Junior Committee's "Serendipity Sunday," a family day which included a concert by the orchestra. Another tells of gifts of \$12,000 each by Ernst & Ernst and National Cash Register to underwrite the cost of one Cleveland Orchestra concert during the Orchestra's fall tour of Japan. Other items detail smaller gifts such as \$500 from Republic Steel to the Center Repertory Theatre for audience development.

The newsletter, which is sent to 400 top corporate executives in the city is written by volunteers and printed on donated paper so the grant is stretching a long way.

"We can tell the newsletter is being read," says Nina Gibans, Director of the Cleveland Area Arts Council. "When we didn't publish a summer issue, we received calls from people who complained they hadn't received their newsletter. I think more businesses are giving to the arts and more arts organizations are getting the contributions. We are called for example by Sohio and other businesses which have never given to the arts before, to consult about their giving. I think it has probably made more noise than anything else we have done for business." □

For every dollar appropriated to the arts by its state legislature, \$145 is generated into the Idaho economy.

—*The Arts & the Public Dollar in Idaho: An Impact Statement, Idaho Commission of the Arts, 1978*

The average gap between earnings and expenses of Chicago's cultural organizations ranges from \$9,000 for small organizations to \$2,367,000 for very large organizations.

—*A Survey of Arts and Cultural Activities in Chicago: 1977, Chicago Council on Fine Arts, 1978*

In Chicago, 164 cultural organizations provide 4,400 full-time and 2,200 part-time jobs, accounting for \$53 million in salaries, wages, and benefits.

—*A Survey of Arts and Cultural Activities in Chicago: 1977, Chicago Council on Fine Arts, 1978*

Identifiable corporate arts support in 1977 totalled more than \$235 million. Speaking at the 11th Annual Conference of the Business Committee for the Arts, Vice Chairman Robert Sarnoff stated that "while there has been a tenfold increase in corporate giving to the arts over the first decade of the Committee's existence, 49% of that support came from only 1% of the corporate population, comprised of companies with annual sales in excess of \$500 million."

—*BCA News, July 1978*

With operating expenses totaling \$80,669,067, some 153 nonprofit professional theatres in 35 states had an estimated impact of \$403.5 million on the economies of their cities in 1977.

—*Fiscal Survey of Nonprofit Professional Theatre: 1977 Theatre Communications Group, 1978*

From a control group of 25 nonprofit, professional theatres, Theatre Communications Group reports that average expenses for these theatres have increased by 44.2% from 1974 to \$1,316,462 in 1977. While earned income increased by 51% over this same period, the gap between earned income and expenses increased by 33%.

—*Fiscal Survey of Nonprofit Professional Theatre: 1977 Theatre Communications Group, 1978*

"The extraordinary growth of both audiences and arts groups has been nothing short of remarkable—proof positive that the people of New York—leaders in business and government and private citizens alike—recognize that the arts are an essential factor in our economic, educational and social well-being."

—*Governor Hugh Carey, Equity News, October 1978*

Fort Worth Plan Resolves Art Deficit

money

"... The Arts Are Good for Business and Good Business Makes Sense for the Arts"

The Arts Council of Fort Worth and Tarrant County, Texas, has money in the bank this year and thereby hangs a tale. It is a tale of extraordinary cooperation between the business community and the Arts Council to wipe out its deficit funding through a "Fourth Year Plan."

"Historically," said Suzanne Miles, Executive Director, "the Arts Council had conducted a spring campaign to cover the needs of a fiscal year which was three-fourths complete."

Four years ago a Development Council of community leaders decided that the Arts Council's method of united funding for the performing arts made sense but that the after-the-fact fundraising was not fiscally responsible. They agreed, as a group and individually to accept responsibility for raising the money to end the deficit.

Their aim was not only to wipe out the deficit for that year, but to make sure there was always some money in the bank. Their solution was the Fourth Year Plan.

The plan included adding an additional third to each year's fundraising goal for three years. A number of large businesses and foundations guaranteed that they would add an additional third to their donations. A committee of bankers invested "Fourth Year Money" raised in each campaign and interest was added to the fund. Patrons were guaranteed that if the plan was not a success, their money would be returned.

Part of the reason for its success was that the Fourth Year Plan was advertised as vigorously as the Performing Arts Fund, particularly in the business community.

This year is the fourth year and the Arts Council started the fiscal year with \$600,000 available, using the money made available by the last three campaigns. At least \$300,000 of the money raised will always remain invested and will draw interest.

"We have been informing businessmen who contributed to the fund of our success and asking their help to insure a financially stable future by continuing their support," Miles said. "The entire community is excited by our success. There was front page coverage and an editorial congratulating Fort Worth citizens. I believe that there is a good general feeling here now that while the arts are good for business, good business also makes sense for the arts. The partnership is likely to last."

The Arts Council raises funds for the Fort Worth Ballet, Fort Worth Community Theatre, Fort Worth Opera Association, Fort Worth Symphony Orchestra Association, Texas Boys Choir, and Van Cliburn Quadrennial Piano Competition.

For further information contact the Arts Council of Fort Worth and Tarrant County, 3505 West Lancaster, Fort Worth, TX 76107. □

Regional Impact Study

The New England Foundation for the Arts reports that its member states (CT, ME, MA, NH, RI, VT) have mailed a questionnaire to arts organizations in an effort to measure the area-wide economic impact of the arts.

With funding support from the U.S. Department of Commerce, the National Endowment for the

Arts and six state arts agencies, the survey, coordinated by the New England Foundation, will be the first regional effort of its type in the nation. "We will soon know," said New Hampshire Commission on the Arts Director, John Coe, "how many people are employed in the arts, as artists, accountants, carpenters, managers, how much we collectively earn, where our arts institutions spend their budgets, how many dollars they contribute in taxes and so forth." For information, contact the New England Foundation for the Arts, 8 Francis Avenue, Cambridge, MA 02138; (617) 492-2914.

New Impact Study of Cities

Seven cities have been selected to participate in a national project to assess the economic impact of art and cultural activities on the community. The study is being co-sponsored by the National Endowment for the Arts and Johns Hopkins University.

The cities are Boston, San Antonio, St. Louis, Minneapolis, Salt Lake City, Columbus and Springfield, OH.

Oregon City Funds Earmarked

The Portland (OR) City Council, in an unprecedented action, approved funds for three major arts institutions in the city, separate from funds approved through the Metropolitan Arts Commission program.

The City Council voted \$50,000 each to the Portland Art Museum, the Oregon Symphony Orchestra and the Portland Opera Association. Each organization must match the funds with new money.

"Business in the Arts" Winners

Forty-one corporations received "Business in the Arts" awards this year from the Business Committee for the Arts for their contributions to the arts. Eleven of the award-winning corporations gave over \$1 million to the arts in 1977.

Texan Proposes State Agenda for the Arts

"Texas legislators have no sense of shame," says State Representative Lance Lalor in discussing the fact that Texas's per capita arts funding is still the lowest of all the 50 states.

Texas, which is proud of being first and biggest in many things, is last among all 50 states in per capita expenditure on the arts, and this year may be no different.

"Texas legislators have no sense of shame about it," lamented Texas State Representative Lance Lalor of Houston. "They whispered not one word of protest when Gov. Dolph Briscoe vetoed 40% of the state's meager art budget in 1975."

"State aid is paltry," he added, "because the folks back home, who care about the arts, don't lobby their representatives."

Writing in the *Texas Observer* recently, he said, "Too many of them have concluded that politics is dirty, lobbying is evil, and politicians are incorrigible. So they throw up their hands, mutter maledictions against the Legislature, and exile themselves from the political process."

In an attempt to rally disparate arts groups around the state to lobby for a unified, specific program, Lalor recently drew up a 13-point Agenda for the Arts which included increasing money for the Texas Commission on the Arts and Humanities and called for a Per Cent for Art bill, an Arts in Public Places bill, cultural resources development, and maximizing local use of federal funds for the arts.

He also sought a statewide study evaluating arts education programs and the development of curriculum recommendations to integrate more arts into education. He called for legislation protecting artists' rights, a fine prints and reproductions disclosure act, royalties for artists, and membership in a regional arts council.

His efforts have been only "minimally successful" in raising political consciousness among arts groups since the Agenda was published in July, he said.

The Texas Art Alliance agreed to adopt a legislative program at a Nov. 27 meeting.

"I believe they will draw their program from the Agenda for the Arts," Lalor said.

The most influential arts group, he added, is likely to be the Primary Arts Confederation of Texas, (PACT) a coalition of 30 major arts institutions, formed late last year, which hired a professional lobbyist to do a feasibility study on working for more money for the Texas Commission on the Arts.

The Commission was created 13 years ago with a mandate to expand cultural opportunities for all Texans. Texas, however, spends just three cents per capita on the arts. Its 1977 appropriation was just \$1.6 million, 68% of which was federal money.

"We were trying to work with the Arts Commission to get them to make a larger budgetary request for the next two-year period. The major obstacle was getting the Commission to ask for money for the major institutions," said David Gockley, Executive Director of the Houston Grand Opera Association and head of the Primary Arts Confederation of Texas.

In past years the Commission's grants to the major institutions, which have million dollar budgets, were a mere \$2,000 to \$3,000.

PACT recently formed a coalition with the Texas Arts Alliance, the Texas Museum Association, and the Texas Assembly of Arts Councils to try to get something into the budget for all interests.

"We succeeded," Gockley said. "The Commission requested \$8 million for two years—a huge increase—but I don't think we'll have much of a chance to have it passed. We hired one of the top lobbyists to make a three-month feasibility study. When he handed in his report it said—'This is not the year.' Proposition 13 has an intimate bearing on the situation. The effect of the taxpayers revolt is not as strong among taxpayers as it is in the desperate fear of the elected officials that it will be an issue in the next election. They all want to go home and tell their

constituents, 'This is where I cut the budget. This is where I saved you money.'"

The Arts Commission's request goes to the Legislative Budget Board, which makes recommendations to the Legislature. The Legislature, which opens its four-month session in January, meets just once every two years.

"The Budget Board tentatively voted not to give the Commission the increase," Rep. Lalor said. "They said the Commission has never proven, in fact, that it can spend money effectively or efficiently. It is a Catch-22 situation. The Commission has such a small staff, it is swamped with requests from all over the state and therefore it really can't do an efficient job."

Although this may not be the year for more money for art in Texas, Lalor is hopeful of passing some legislation supportive of the arts such as a percent for arts bill, or an arts in education bill. In the last session, legislation supporting community arts groups was passed.

"I have begun to think that the most fruitful course may be to work on arts in education. Teachers are an active political force. Arts educators are organized. Because half the state budget goes to education, legislators might not be so negative. We may have some success in getting arts educators to propose a legislative program," he said.

Taking another tack, he has worked with Arts Advocates for John Hill, a group organized to support the Democratic candidate for Governor, who has committed himself to getting more money from the federal government for the arts if elected.

Why is a state as rich as Texas the last among 50 states in per capita expenditures for the arts?

David Gockley explains, "Texas, being very conservative, has always been very slow to come to the philosophy that the arts need public support. Arts organizations always have had a hard time mobilizing and unifying because of

rivalry between the major urban centers where they exist. The state is still run by rural interests because of the legislative apportionment. In two years we will have a reapportionment which will give greater power to the urban areas. The rural legislators don't seem to be interested in supporting the arts."

He added that even many boards of major arts organizations have politically conservative trustees who don't believe in public support for the arts. "So many are such hard core businessmen, they can't get themselves to ask for public funds if there is any other way. If there is no other alternative, they say you should reduce your program. The Dallas Symphony four years ago was just allowed to go to pot for six months until their deficit was reduced and a new manager took over."

Gockley admitted that the Houston Grand Opera is itself facing a decision before next April on whether to reduce its touring program in rural areas.

"The more these lay people on our boards are educated to the philosophy of making the arts available to the public, the more successful we will be in getting legislation passed," he said.

Some parts of Texas may be changing, including his own city of Houston, he said, because new industry is attracting people from other parts of the country.

"We are getting a more broad-minded, less hard-line element down here gradually," he said.

Lance Lalor has a long-time interest in the arts. With an academic background in art history, he was formerly executive assistant to the Mayor of Houston, primarily concerned with the quality of life in the city.

"The arts," he said, "play a very big part in that." □

Rita Rodin

arts. They went into effect on July 1. The new laws include an Art in Public Building Law, which calls for at least a half of one percent of construction costs of new state buildings to be used for art. Art purchases will be coordinated by the Iowa Arts Council in cooperation with building contractors and architects. The law makes art purchases for state buildings a continuing program, instead of requiring an amendment each time a building appropriation is made.

Another law allows a city or county government to impose a guest tax of up to 7% on gross receipts of its hotels and motels if a majority of voters approve the action in a general election.

At least 50% of these revenues must be spent on constructing, operating or maintaining cultural, recreational, convention or entertainment facilities, or to pay interest on indebtedness for these purposes.

Under a Rural Community Development Act, Iowa communities of less than 2,500 people are eligible for self-help development grants up to \$5,000, not to exceed 40% of the total project costs. Grants for arts purposes will be considered if they emerge as a community priority after public hearings, according to the Iowa Development Commission, which will administer \$250,000 in grant funds this year.

Under a Community Education Act, Iowa local school boards may establish a community education program to provide cultural, educational and other services for all residences in a school district if the electors approve a property tax levy for such a program.

For more information contact the Iowa Arts Council, State Capitol Building, Des Moines, IA 50319.

According to Senator Daniel Patrick Moynihan (D-NY): "The best way to promote art is to make it illegal."

Iowa Legislation Aids Arts

Iowa has four new state laws which will have an impact on the

Arts Advocates of San Francisco Take Lead in Restoring Funds

In a classic example of how a unified arts community can lobby successfully for funds, the newly-formed Arts Advocates in San Francisco persuaded the city's Board of Supervisors to restore \$800,000 in spending for the arts that had been cut because of Proposition 13.

Arts organizations whose appropriations had been cut to as much as 50% of last year's budget, were restored to 85% in October. The vote was a response to a hard and skillfully-fought campaign by the Arts Advocates.

San Francisco is a city with a lively arts scene. There are more than 70 arts groups—a few of them very large and many of them quite small. Hardly any are medium-sized. Until recently there was a deep rift between the large and small organizations, with resentment by some of the small organizations over the major institutions getting the lion's share of available funds, and suspicion by the large institutions that some of the small organizations were fly-by-nights who weren't putting the money to good use. When Proposition 13 struck, no one got very much money, and both large and small organizations agreed that a mutually hostile stance was not a profitable one.

Ironically, San Francisco was the only major city in California to vote down Proposition 13, the tax-cut referendum, and the late Mayor George Moscone had long-supported the arts. Yet panic seemed to strike when Proposition 13 passed and the Mayor declared a state of emergency which allowed him to set aside the special status of the

Hotel Tax Fund, long a comfortable source of revenue for the arts. Instead the money went into the general fund pool.

The nucleus of the Arts Advocates was formed a year-and-a-half ago when Susan Clines, now Director of Special Programs for the American Conservatory Theatre called a meeting of arts managers.

"She felt we had to do some things together at that time in order to raise money from the business community for the arts," recalls Barbara Reineccius, one of the managers of the Julian Theater, and a member of the Arts Advocates steering committee.

In response to the financial emergency, the group met again in July, and Arts Advocates was formed. A steering committee was elected, representing both large and small groups. By September their first order of business was to try to restore the Hotel Tax Fund to the arts.

The Mayor, assured that the arts groups would lobby for the proposal, asked the Board of Supervisors for an increase of \$800,000 in spending for the arts. Roger Boas, San Francisco's chief administrative officer, who is the direct administrator of the Hotel Tax, joined the Mayor in his request.

"The city is divided up governmentally into supervisory districts," explained Barbara Reineccius. "We established a phone chain among 70 organizations and lobbied Supervisors by districts. To prove how important the arts are in the city, we sent out an economic questionnaire and got

back 40 out of the 70 forms. Just based on that group, we found that if we put all the budgets together, we came up with \$33 million, which is spent directly here in the city. We found we had a combined audience of three-and-a-half million and that we generated 660 full-time jobs and 1,357 part-time jobs, not counting the thousands of volunteers.

"Those are figures that can't be ignored. Furthermore, just the fact that we went to each Supervisor's office and persisted in meeting with them seemed to make a difference. We instituted a letter-writing campaign and we asked members of the boards of major organizations to speak to the Supervisors, so we had both a grassroots approach and help from influential people," she added.

"The major break came when we convinced Quentin Kopp, who is head of the finance committee, and who also happens to be running for Mayor. The fact that we had rallied so much support did not go unnoticed," she observed.

The fight was a hard one, with everyone taking precious time away from their own arts organization's work. Where it was a small organization operating on a shoestring, there was no one else for the work to fall on and arts managers simply crammed more into their waking hours.

"We have to go through all this again in January when budgets are submitted for next year," Reineccius said. "In the meantime, charter reform is coming up and we are trying to elect people to the Charter Commission who

are favorable to the arts so that the arts will be considered just as important as libraries and schools under the charter."

Arts Advocates, which is composed of only San Francisco organizations at the moment, is also discussing being the base for the Northern California arts organizations as the California Confederation of the Arts is for the southern group, she said.

For more information about the Arts Advocates of San Francisco, contact Robert Marinaccio, Acting Chairman of Arts Advocates, c/o Performing Arts Services, 1182 Market Street, San Francisco, 94102; or Susan Clines, ACT, 450 Geary Street, San Francisco, CA 94102. □

BRAVO Arts Education Survey

A first-of-a-kind study of Virginia's Arts Priorities has been initiated by BRAVO Arts Education, a nonprofit Virginia Corporation formed in June 1978 "to educate and promote public interest in and awareness of the arts in Virginia."

BRAVO Arts Education is a spin-off of BRAVO Arts, a lobbying group which under the leadership of Chairman Pamela S. Reynolds successfully approached the 1978 session of the Virginia General Assembly for a 400% increase in arts appropriations. "Many of the people have felt that in going to the state for more money in the arts, that we have to have an arts plan for the state," Reynolds explained, "and the only way to do a plan is to know what is in the state and what is needed. And the only way to know that is to do a study." The National Endowment for the Arts has awarded BRAVO Arts Education a \$40,000 for the survey which is the group's first project. The six-week study being designed and prepared by the Southeastern Institute of Research (SIR) of Richmond will involve 400-500 volunteers who will be interviewing artists, arts organizations and the public. The study will also utilize direct-mail

questionnaires and a 3,000 call telephone survey. "The biggest problem we will probably have is trying to contact the individual artists," Reynolds, who is also State Chairman for BRAVO Arts Education, told the *Richmond Times-Dispatch*. "There is no state directory, and artists don't usually take part in surveys. We hope that artists, and anyone interested, will contact us and take part in this survey."

The survey began in early November and will end in Mid-December. Prior to that there was a statewide training program in Richmond on October 30 conducted by SIR for the Area Coordinators, followed by eight area training sessions in Richmond, Northern Virginia, Winchester, Roanoke, Lynchburg, Abingdon and Tidewater.

The deadline set for completion of the Arts Priorities Report is January 31, 1979. The tight working schedule is necessary to enable the Virginia Commission of the Arts and Humanities to use the results in developing a plan for the next biennium (1980-82). In addition, the survey will enable Virginia to meet the new criteria of NEA block grants to the states which in the past has amounted to \$600,000 for Virginia. The new guidelines clearly state that before the grant is awarded the NEA must first see a planning process which provides opportunities for broad participation by artists and performers, organizations and institutions, interpreters, presenters, producers and consumers of the arts.

Following the initial input of the survey study to the Virginia Commission of the Arts and Humanities, artists, arts organizations, and interested publics will have a further opportunity to have input into the development of their plan for 1980-82 through task forces, circulation of a draft plan, and statewide public meetings.

Michael Newton, President of ACA, feels the Virginia survey

may become a model for the rest of the country. "The Virginia Arts Priorities study, which BRAVO Arts Education has undertaken, is very remarkable for the opportunity it presents to people throughout Virginia. The unique survey involving so many hundreds of volunteers may serve as a prototype for other states."

Previous statewide studies have been done in New York, Minnesota and Washington, Mrs. Reynolds said, but all three of those were done entirely by professional research companies, and each cost more than \$100,000.

For information, contact Mrs. Clark Daly, Executive Director, BRAVO Arts Education, 5 North 6th Street, Richmond, VA; (804) 644-7890.

New Hampshire Governor's Committee Studies Arts

The New Hampshire Governor's Advisory Committee on the Arts, established last June, has currently undertaken three tasks: 1) to study the funding support given arts activities in the state; 2) to study the structure and institutions currently supporting the arts and to make recommendations aimed at increasing and strengthening arts activities in the state; and 3) to study ways of utilizing increased private support and the feasibility of a state-wide private foundation on the arts. Paul M. Montrone of Hampton Falls chairs the committee which is assisted by Arts Commission staff.

Art in Public Places

Iowa has joined the growing list of states which have enacted "percent for art" legislation. The Iowa law stipulates that at least one-half of one percent of the total construction costs of new state buildings be used for the purchase of works of art.

In the past, the state legislature frequently passed amendments making possible the purchase of works of art for state building projects but the new law creates a permanent, ongoing mechanism for the acquisition of works.

**THE NATIONAL ARTS &
THE HANDICAPPED
INFORMATION SERVICE**

Larry Molloy, Director

A joint project of the
National Endowment
for the Arts and
Educational Facilities
Laboratories

ARTS
Box 2040
Grand Central Station
New York, N.Y. 10017

ENROLLMENT FORM

The National Arts & the Handicapped Information Service is a consumer-demand information and referral center providing materials that can be used to make arts programs and facilities more accessible to handicapped people. Our reports cover a wide variety of topics requested by our subscribers.

Anyone interested in arts and the handicapped may subscribe to the service by filling out this form and returning it to the ARTS address printed above. In about six weeks you will receive current printed materials and we will put you on our mailing list for future editions. Everyone is eligible to enroll, and there is no charge.

PUBLICATIONS

We have two publications that provide basic information for people recently interested in access to the arts by handicapped constituencies. These reports were published by EFL with support from the Architecture + Environmental Arts Program, National Endowment for the Arts.

☐ Arts and the Handicapped: An Issue of Access Over 150 examples of how art programs and facilities have been made accessible to the handicapped, from tactile museums to halls for performing arts, and for all types of handicaps. Emphasis on the laws affecting the handicapped. (1975) \$4.00. Please make checks payable to EFL.

☐ We're pleased that you are interested in making the arts accessible to everyone... Arts programs and facilities that have been designed to overcome barriers to children, the elderly, and the handicapped. (1976) Free.

FREE TECHNICAL REPORTS:

The following technical reports were produced by the National Arts & the Handicapped Information Service in response to suggestions from our subscribers. These materials supplement, but do not duplicate, the information printed in the original publication Arts and the Handicapped: An Issue of Access, described above.

☐ Annotated Bibliography - Includes publications, bibliographies, braille, recordings, large print, films, videotape and mixed media produced since 1970 on topics that discuss arts and the handicapped. Does not list articles, conference reports, or dissertations.

☐ Architectural Accessibility - Examines the current state of barrier-free design. It includes materials on the law, architectural design, architectural education, guidebooks to accessibility, bibliographies and resource lists.

☐ Arts for the Blind and Visually Impaired - Outlines general principles for planning arts activities for and with blind and visually impaired individuals and discusses integration, consumer involvement, touching, communications, equipment, labelling, signage, and costs. Six articles discuss different aspects of arts, museum programs, and exhibitions. Also provides lists of publications and national resource agencies.

☐ Funding Sources - A straightforward guide to raising funds for projects involving arts and handicapped individuals. Discusses funding support from five general sources: federal funds, state support, foundation grants, corporate giving programs, and organizations that work with the handicapped. Also lists publications, organizations, directories, and guides to writing proposals.

☐ New Programs and Facilities - Describes scores of recent arts programs and facilities designed for handicapped people. Includes new and renovated facilities, cultural and community arts programs, and arts education.

☐ Schoolhouse: Arts Education for Handicapped Students - Describes more than 20 programs for handicapped children in public schools. Includes an annotated listing of arts curriculum materials.

☐ Technical Assistance, Information Centers and Consultants - Identifies low-cost professional advisory services, publications, information services and consultants available for advice and guidance. Professional personnel listed include architects, museum directors, community program administrators, educators, and specialists.

Please help us establish a priority for publishing materials on the following topics:

- ☐ A report on artists: the accessible arts movement
- ☐ Accessible performing arts programs and facilities
- ☐ Accessible professional arts schools
- ☐ Architectural and financial techniques for accessibility in historic preservation
- ☐ Communications and graphic arts for the handicapped
- ☐ Community arts organizations and Section 504 of the Rehabilitation Act
- ☐ Cultural education programs for the handicapped
- ☐ Furniture, equipment and technological aids
- ☐ Legislation, litigation, and legal assistance
- ☐ Mainstreaming, socialization, and attitudinal awareness
- ☐ Museum planning and practices for accessibility
- ☐ Programs for institutional outreach and circulating exhibits
- ☐ Survey instruments, assessment techniques, and transition procedures

Name _____

Position _____

Organization _____

Address _____

City _____

State/Zip _____