

Emily Anne Staples Tuttle papers.

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5900 Domingo Rd. NE 87108 Phone 265-3271



To:

The Honorable Emily Anne Staples State Senator

235 State Capitol St. Paul, MN . 55155 111111

architecture

ALIANZA ARQUITECTOS: James Nagle Lecture, 7PM on 'Architecture by the Chicago Seven' in Galeria Theatre, First Plaza, downtown on April 24th.

Nagle is Founding Member of Chicago Seven; Member National AIA Committee on Design; Partner, Booth Nagle & Hartray, Architects & Planners, Chicago. Lecture will include a look at the organization & current work of Chicago Seven (now 11) architects who exhibit together & sponsor design competitions. Tickets at the door. Info: Robert Peters 247-4078.

Photos: View of 8 winning entries in 'Chicago Townhouse Competition' (model of James Goettsch entry) sponsored by Chicago Seven with Graham Foundation for Advanced Study in the Fine Arts, recently exhibited at Walker Art Center in Minneapolis.

CALENDAR

APRIL

UNIV OF ALBUQ THEATRE DEP'T: Queen Elizabeth I by Paul Foster, Stage I, 8pm begins Mar 30 thru Apr 2 UNM THEATRE ARTS: Aladdin & His Wonderful Lamp, Rodey Theatre, 12:30 & 3pm. Info & Res: 277-4402 or 277-4332. UNM MUSIC DEP'T: UNM Concert Choir, 8:15

Keller Hall, UNM Fine Arts Center. MUDDY WHEEL: Dual Sculpture Show 2-6pm. Hank Smith (stone) of Kansas City & Fred Wilson (clay/wood/stone) of Albuq thru May at 4505-4th Street NW.

UNM ART MUSEUM: History of Photography in New Mexico, Lower Galleries thru Jul 29. Tue-Fri 10-5pm & 7-10pm; Sun 1-5pm. CRAZY HORSE GALLERY: Art of Geraldine Bishop opens 1-5pm thru Apr 8 at # 1

Patio Market, Old Town. ADOBE GALLERY: New R.C. Gorman works thru Apr 15. Daily 10-6pm at 413 Romero NW. TEXTILES & CRAFTS CO-OP: Opens 2-4pm Gay Carroll-Basket/Pottery; Tom Minor-Stained Glass; Gail Reyes-Knotting thru Apr 15. Daily 10-5pm at 323 Romero NW #3.

NAVAJO GALLERY: Spring Show of R.C. Gorman David Everett, Gary Saxton, Martha Slay-maker, Rory Wagner, Harold Lovell. Daily 10-6pm at 323 Romero NW, Old Town. YUCCA ART GALLERY: Works of Grace Morse,

Helen McPherson, Mildred Brisbin, Dorothy Hibbs thru Apr 29, #10 Hacienda Plaza. ALB CRAFTS GUILD: Sculpture & Drawings of Andy Shows thru Apr 30. Daily 10-6pm with Artist in gallery Fridays, 2201 Silver SE MERIDIAN CO-OP GALLERY: Works of Judy La Fon opens 3-6pm at 220 Central SW.

KANW: Classical Music for Sunday Morning with Charles Carroll & Ginnie Baldwin. Works of Debussy, Vivaldi, Copland, Beethoven, Stravinsky, Spring Theme, 6-10:30 KHFM: Special performance of Peter Grimes at 7:15pm featuring interview with tenor lead, Jon Vickers at 96.3 FM. Cleveland Orchestra Radio Broadcast, 4pm Sundays.

KHFM: NY Philharmonic Radio Broadcasts each Mon at 8pm on 96.3 FM.

KHFM: Adventures in Good Music with Karl Haas, 3pm each Tue, Thu & Sat. First Set (Jazz Commentary) 9pm each Tue, 96.3 FM.

ALB PARKS/RECREATION DEP'T: Arts/Crafts Show 10-2pm; Mexican Folk Dancing Noon. Civic Plaza downtown - free. SUNSHINE THEATRE: Charge of the Light Brigade (1936); King Solomon's Mines (1950), 120 Central Avenue SW. KHFM: Performing Arts Profile-interviews of famous performers, 10pm each Wed.

ALB CIVIC LIGHT OPERA ASS'N: Li'l Abner thru Apr 7th, 8:15pm, Popejoy Hall, UNM. NOR ESTE ART ASS'N: Art Show 9-9pm Apr 5/6; 9-5pm Apr 7/8. Winrock Center. KHFM: Music From Germany each Thu 10am. Guitar Special 7pm & What's New? at 9pm. UNIV OF ALB MULTI-CULTURAL EDUC PROGRAM: Compania Teatro de Albuq Fuente Ovejuna, U.S.A in Spanish thru Apr 8 at 8pm & 3pm on Apr 8 at KiMo Theatre, 5th & Central.

ELIZ WATERS DANCE WORKSHOP: 1pm Concert follows 2-day teaching tour on NMAD & NEA Grant, Duranes Elem, 2436 Zickert Rd NW 1 1 TIFFANY PLAYHOUSE: Heaven Can Wait, comedy/fantasy by Harry Segall, 8pm, Shera-ton Mercado Mall, 800 Rio Grande Bl NW. KHFM: Chicago Symph Radio Broadcasts, 8pm each Friday at 96.3 FM. Singer's World-

Profiles of famous singers at 10:10pm. FRIENDS OF ART: Annual Print Show & Sale 1-7pm, Sheraton Mercado Mall, Old Town. Fritz Scholder Lithograph (value \$3,000) & Indian Squash Blossom Necklace (\$1,000) door prizes; Flea Mart; Silent Auction. KHFM: Jazz Perspectives, each Sat, 10pm.

LA GALERIA DEL NORTE: Arts/Crafts Fiesta indoor-outdoor exhibition, demos a workt shops in batik, raku, watercolor, candle making, woodcarving at 9025-4th NV.

KANW: Classical Music for Sunday Morning 6-10:30am features Mahler, Schumann, Bee thoven, Moussorgsky. Hosted by Charles Carroll & Ginnie Baldwin.

UNM ART MUSEUM: MA Theses & MFA Dissertations, Upper Galleries thru May 6. Tue-Fri 10-5pm & 7-10pm; Sun 1-5pm.

NAT'L LEAGUE-AM PEN WOMEN: Recent Painting Show, State Fair Art Gallery thru Apr 29. Tue-Sun from 2-5pm. ST. JOHN'S CATHEDRAL GALLERY: The Artist & Holy Week. John Tatschl paintings,

sculpture, & slides of stained glass windows. M-F 9-4 & Sun 8-1 at 318 Silver SW. EXPERIMENT IN JEWISH LEARNING: 8pm at Alb High, 800 Odelia Road NE. Alexander, Kisch, on Repairing the Irreparable: The Jews & Germans since WWII. KHFM: Haywood Hale Broun, Sundays at 10am.

SUNSHINE THEATRE: Easter Parade (1948) & American in Paris (1951), 120 Central SW

UNM THEATRE DEP'T: Springtimespace, Dance Concert & Apr 14; Apr 19-21, 8pm Rodey Theatre. Info 277-4402 or 277-3660. UNIV OF ALBUQ MULTICULTURAL EDUC PROGRAM: Mexican Film, Macario, Stage II, Fine Art Center at 7:30pm. Info 831-1111, x 289.

LAST STRAW GALLERY: Opens 1-5, Pottery of Pablo Tello; Pastels of Eileen Crespin & Watercolors of Dan Stoubber thru May at 2039 Plaza NW, Old Town. Mon-Sat 10-5pm.

> KANW: Classical Music for Sunday Morning 6-10:30am. Easter Music featuring works of Rimsky-Korsakov, Wagner, Respichi, Mo-zart. Hosts Charles Carroll & Ginnie Baldwin. ALB PARKS/RECREATION DEP'T: Free Jazz Concert, UNM Jazz Band, Noon, Civic Plaza SUNSHINE THEATRE: San Francisco (1936) & Big Sleep (1946), 120 Central thru Apr 24

UNM MUSIC DEP'T: Symphonic Band Concert, 8:15pm, Popejoy Hall, Fine Arts Center. SIMMS FINE ART GALLERY: Works of Peter Bilan, Mike Hart, Ken Saville opens 5-8pm Alb Academy, 6400 Wyoming NE thru May 10. ELIZ WATERS DANCE WORKSHOP: Dance Concert 8pm, Auditorium of NMSU Branch, Grants NM. Follows 2-day Teaching Tour on NMAD & NEA grant at Blue Water & Mt. Taylor Schools. UNM MUSIC DEP'T: Mozart's Cosi Fan Tutte performed by UNM Opera Studio & Orchestra

& 21st at 8:15pm; 22nd 4pm, Keller Hall.

FREEDOM UNIV: Benefit Dance featuring Bonnie Bluhm & her band. Info: 266-7619 ALBUO YOUTH SYMPHONY: Concert 7:30pm at Popejoy Hall assisted by Jr. Symphony, Jr. Orchestra & Youth Orchestra. ADOBE GALLERY: Works of Navajo Artist Yellowman with artist present 1-5pm thru 22nd at 413 Romero NW, Old Town.

KANW: Classical Music for Sunday morning 6-10:30am features Grieg, Bernstein, Mozart, Gershwin, Beethoven & Schubert.

UNM THEATRE ARTS: Evening of One-Act Plays thru Apr 28, 8pm Experimental Theatre, Fine Arts Center. Info: 277-4402.

ALB PARKS/RECREATION DEP'T: Free performance, Arts-in-the-Parks, 12, Civic Plaza. SUNSHINE THEATRE: Philadelphia Story & Adam's Rib, 120 Central SW.

TIFFANY PLAYHOUSE: A Little Night Music, musical comedy by Stephen Sondheim, 8pm Sheraton Mercado Mall, and 28th. UNIV OF ALBUQ THEATRE ARTS: 3 One-Act plays directed by students: Theatre of the Soul; Rats; A Game. Stage I, 8pm thru Apr 30, Fine Arts Center. UNIV OF ALB MULTICULTURAL EDUC PROGRAM: El Hombre de Papel-Mexican Film, 7:30pm Stage II, Fine Arts Center.

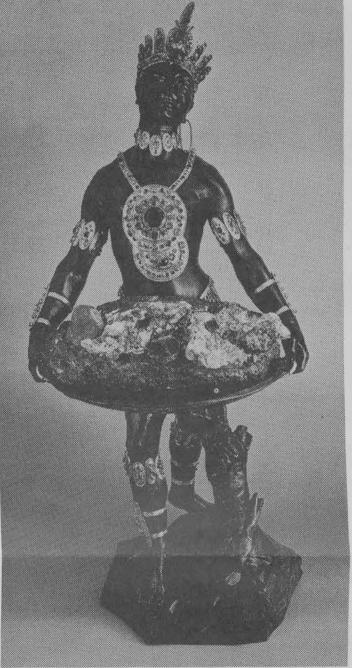
UNM MUSIC DEP'T: Student Composers' Concert, 8:15pm, Keller Hall, UNM FAC. UNM THEATRE ARTS: Student Dance Productions, 8pm Rodey Theatre & Apr 28th.

PEDDLER'S CART GALLERY: Pottery Beyond Function, works of Gary Parker opens 1-5pm thru May 12, 7602 Menaul NE. ALB FREEDOM UNIV: Holistic Health Fair with Arts & Crafts exhibit, 9-6pm thru Apr 29, Pyramid Botanical Gardens at 930 ½ - 21st NW. Info: 266-7619. UNM MUSIC DEP'T: Early Music Ensemble concert 8:15pm, Keller Hall, FAC.

MUSIC VESPER SERIES: Concert, 4pm, Frances Robertson, 1st Methodist Church, Fourth & Lead, SW. 1ST UNITED PRESBYTERIAN CHURCH: Brass Extravaganza, Renaissance to 20th C. 8pm, Sanctuary, 215 Locust NE. UNM MUSIC DEP'T: UNM Jazz Bands Concert

8:15pm, Rodey Theater, UNM FAC. KANW: Classical Music for Sunday morning 6-10am. Works of Wagner, Rodriguez and Michael Rabin. Hosts Carroll & Baldwin. UNM MUSIC DEP'T: UNM Choruses, 8:15pm in Keller Hall, UNM Fine Arts Center.

ALB ART ASS'N: Meetings with speaker 7:30 Apr 25 & May 30, Albuq Federal S & L, at 4901 Central NE. Membership: 299-6820. CHAMBER ORCHESTRA OF ALB: 'COA Amigos' support group, forming. Info: 345-1297 or Box 4627, Albuq, NM 87196. WALDORF SCHOOL ASS'N: 'Education as an Art' slide-sound presentation available to organizations. Info: 881-3272. TIFFANY PLAYHOUSE available for rental as theatre/meeting place. Info: 883-8259 JAL ARTS/CRAFTS COMM: Entries due Apr 27 for show Apr 28-29 at Burke Jr. High. In-fo: C of C, Box 1205, Jal, NM 88252.



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tour

Splendors of Dresden

The Albuquerque Arts Council is sponsoring a Holiday Weekend Tour May 26 - 28 to see the DRESDEN exhibition from the German Democratic Republic at the California Palace of the Legion of Honor in San Francisco.

Representing 5 Centuries of Art Collecting, the exhibit consists of 700 works from 8 Dresden Museums including Parade Armor, Jewels, Oriental & Meissen Porcelain, Bronzes, Paintings of the Old Masters and Modern Paintings, Prints, Drawings, &

The Tour will include air & ground transportation, admissions, 2 nights at the St. Francis Hotel, a one-day Wine Country Tour (including lunch), with leisure time for sightseeing.

Estimated cost is \$305 and reservations should be made immediately. Final payment due by April 25.

Flyers available at the Albuquerque Arts Council, 5900 Domingo Road NE (265-3271); The New West Gallery, Louisiana & Candelaria NE (881-1010); and Globetrotters Travel, 3412 Central SE (255-5558).

Kudos to 26 dedicated legislators who took time from busy schedules for 2nd meeting of Arts Task Force of National Conference of State Legislatures in Santa Fe in February. Group is developing priorities for arts legislation in each state, including Percent for Art measures & increased appropriations to State Arts Agencies, particularly for programs.

National Assembly of State Arts Agency survey reveals New Mexico ranks 40th in nation in per capita expenditures for the arts (11.8 cents) & one of 4 states (Idaho, New Hampshire & North Dakota) which has not appropriated program funds. Rank of the 10 states in Western States Arts Foundation:

11	U states in	western sta	tes Arts	Foundation.	
	STATE	RANK	¢/Cap.	PROGRAM FUND	S
	ARIZONA COLORADO	47th 18th	9.9 23.7 8.6	\$ 60,000 unknown	
	I DAHO MONTANA NE VADA	50th 49th 37th	8.7 15.4	5,000 45,000	
	NEW MEXICO OREGON UTAH	40th 42nd 7th	11.8 11.6 78.4	0 131,000 685,000	
	WASHINGTON WYOMING	46th 35th	10.6	185,000	

In contrast, New York appropriated \$32,181,000 in FY '79 with \$30,000,000 for arts programming; Michigan appropriated \$5,024,300 with \$4,319,300 for programming. Copies of the study are available at the Albuquerque Arts Council, 5900 Domingo Road NE. At press time, the New Mexico Legislature had not

acted on several pieces of arts legislation introduced this session, including a 1% for Art Bill.

workshops

AMERICAN GUILD OF ORGANISTS: Apr 29, 7pm & Apr 30, 7:30pm at St. John's Cathedral 4th & Silver SW on Repertoire & Improvisation. Conducted by Dr. Robert Bennett, Region VII Chairman of AGO & organist of St. Luke's Methodist Church, Houston, TX. Info and fees: 296-3706.

NM WATERCOLOR SOCIETY: April 6, 7:30pm Demo by Steve Quiller (AWS) of Creede, Colorado at 3825 Edith NE. May 6, 7pm Demo by Robert E. Wood (AWS), California at State Fair Gallery. Info/Fee 821-0378.

LA GALERIA DEL NORTE: Weekend workshops in raku firing, macrame; classes in pottery, watercolor, batik, woodcarving & candlemaking. Registration thru May for summer courses in above plus silk screen, weaving, spinning quilting for children & adults, at 9025-4th NW, 897-1988.

ALB CIVIC LIGHT OPERA ASS'N: AUDITIONS for Man of La Mancha at 2:15pm, Apr 22. Pre-audition workshop on available parts & audition techniques, 2:15pm, Apr 15 at 4201 Ellison NE. Info: 344-2317.

Free Radio Publicity Seminar conducted by Albuq Radio Broadcasters Ass'n on use of PSA's, News, & Public Affairs programs. Alb High, 800 Odelia, 7:30pm, April 19th.

continuing

MUSEUM OF ALBUQ: Albuq Public School Art Show. Approx 100 works of mid & secondary students thru May 11. Hispanic Heritage & Bandel Collection continuing to close of Museum in June. Tue-Fri 10-5pm Sat/Sun 1-5pm, Old Sunport, Yale Blvd SE. MAXWELL MUSEUM ASS'N: Southwest Textiles & Pueblo Pottery thru May 4. Mini-Museum 1st Plaza Galeria, 11:30 - 2pm weekdays. NAT'L LEAGUE-AM PEN WOMEN: Spring Show thru May 3, Statesman's Club. M-F 2-5pm. NEW WEST GALLERY: Arts & Crafts sale, all gallery artists/craftsmen. Mon-Sat 10-6pm Candelaria & Louisiana NE.

MARIPOSA GALLERY: Sculpture of Rebecca Davis & Roger Asay. Mon-Sat 10-5pm at 113 Romero NW, Old Town, thru Apr 15th. HOSHOUR GALLERY: Works of Robert Petersen Tue-Sat 12-5pm to Apr 22, 417-2nd SW.

Support All The Arts

Join the Albuquerque Arts Council

Active member Family member Supporting member Sponsor Patron

\$10.00 125.00 *50.00 100.00 \$500.00

Membership includes a subscription to the Bimonthly Cultural Arts Calendar

name. address zip AAC, 5900 Domingo Rd. N.E. 87108

CULTURAL ARTS CALENDAR

MAY

ADOBE GALLERY: Special showing of Hopi Kachina Dolls & Pueblo Pottery by a variety of artists. Daily 10am-6pm thru May at 413 Romero NW, Old Town.

ALBUQ CRAFTS GUILD: Local High School Art Exhibit & Competition selected by Art Departments. Daily 10am-6pm thru May at 2201 Silver SE, corner of Yale.

KHFM: Adventures in Good Music with Karl Haas each Tue, Thu, Sat at 3pm, 96.3 FM. First Set (Jazz Commentary) each Tue, 9pm

- SUNSHINE THEATRE: Duck Soup (1933) with Marx Brothers & Bank Dick (1940) with W. C. Fields thru May 8, 120 Central SW. KHFM: Performing Arts Profile, interview program with famous performers each Wed at 10pm on 96.3 FM.
- ALBUQ ART ASS'N: Art Exhibit & Sale, 9am to 9pm thru May 5, Montgomery Plaza Mall. KHFM: Music From Germany each Thu 10am. What's New? (new recordings), 9pm, 96.3.
- ALBUQ OPERA THEATRE: Verdi's Othello with William Lewis as Othello, Gene Ives as Iago & Donna McRae as Desdemona, 8:15 at Popejoy Hall, UNM. Also Sun, May 6th. UNIV. OF ALBUQ. MULTI-CULTURAL EDUCATION PROGRAM: Companie de Teatro de Albuq in Spanish play by Lope de Vega adapted by Jose Rodriguez, Fuenteovejuna, U.S.A. at 8pm, Vortex Theatre, 2004 ½ Central SE. Also Saturday, May 5. Info: 831-1111. TIFFANY PLAYHOUSE: A Little Night Music, musical comedy by Stephen Sondheim, 8pm at Sheraton Mercado Mall, 800 Rio Grande NW. Also May 5 and May 11/12. KHFM: Chicago Symph Orch Radio Broadcast each Fri at 8pm. Singer's World, profile of famous singers at 10:10pm, 96.3 FM.
- ELIZ WATERS DANCE WORKSHOP: Free Dance Concert featuring Children's Workshop at San Pedro Branch Library, 5600 Trumbull SE at 1:30pm.

LA GALERIA DEL NORTE: Indoor/Outdoor Arts & Crafts Fiesta from 9am-5pm & May 6 at 9025-4th NW. Includes workshops & demos in batik, raku, watercolor, candle making & woodcarving. Info: 897-1988

KHFM: Jazz Perspectives each Sat at 10pm

MARIPOSA GALLERY: Opening 2-5pm, Ceramics Roblist Art Works of Bob Brodsky & Tina Davila; Claissione Jewelry of Karen Arch. Mon-Sat 10-5 & Sun 12-4 at 113 Romero NW. Show hangs thru June 9.

TEXTILES & CRAFTS CO-OP: Opening 2-4pm Afghans of Linda Marsh Pope & Embellished Clothing of Carol Keck thru May 20th, Daily 10-6 at 323 Romero NW #3, Old Town. YUCCA ART GALLERY: Opens 1-5pm, Southwest Spring-all member show thru May at 1919 Old Town Road NW in Old Town.

KANW: Classical Music for Sunday Morning from 6-10:30am hosted by Charles Carroll & Ginnie Galdwin. Works of Verdi, Mozart, Rossini, Stravinski, Bach, Neilson, and Sibelius. Benny Goodman at the Summit. KHFM: Cleveland Orchestra Radio Broadcast each Sun at 4pm. Opera of the Week at 7:15pm on 96.3 FM.

- 1ST UNITED PRESBYTERIAN CHURCH: Free Organ Recital by Charles Harris of Dallas. Sanctuary, FUPC, 215 Locust NE at 7:30pm. KHFM: NY Philharmonic Radio Broadcasts each Mon at 8pm, 96.3 FM.
- SUNSHINE THEATRE: Random Harvest (1942) Greer Garson & Ronald Coleman; Barretts of Wimpole Street (1934), Norma Shearer & Frederick March, thru May 15, 120 Central
- 1st UNITED PRESBYTERIAN CHURCH: Free Concert featuring Chancel Choir & guest So-loists Donna McCrae, Bea Engel Post and Gene Ives. Haydn St. Nicholas Mass, Han-del Organ Concerto #5 & Premier of Mauldin's The Enchanted Land for Narrator & Orchestra. Sanctuary, 8pm, 215 Locust NE ELIZ WATERS DANCE WORKSHOP: Free Dance Concert featuring Children's Workshop at Prospect Park Branch Library, 8205 Apache

HOSHOUR GALLERY: Opens 3-6pm Structures & Paintings of Betty Parsons thru June 16.

ST. JOHN'S CATHEDRAL GALLERY: Opens 1-4pm NM Watercolor Society 10th Anniversary member show - Aspects thru Jul 15 at 318 Silver SW. Mon-Fri 9-4pm & Sun 8-1pm.

> 1st UNITED PRESBYTERIAN CHURCH: Covenant Players of Los Angeles add dramatic interpretations to 9 & 11am worship services.

KHFM: Heywood Hale Broun at 10am, 96.3FM.

MAXWELL MUSEUM ASS'N: Opening new exhibit of Navajo Rugs & Pueblo Pottery, mini-museum at 1st Plaza Galeria, 11:30-2pm.

ALB PARKS/RECREATION DEP'T: Free performance of MacPherson Scottish Dancers, Civic Plaza downtown at Noon.

SUNSHINE THEATRE: Bad Day at Black Rock (1954), Spencer Tracy; Key Largo, Bogart & Bacall (1948), 120 Central SW.

- ELIZ WATERS DANCE WORKSHOP: Free Dance Concert for Children, University of Albuquerque at 2:30pm, Stage II, FAC.
- UNM ART MUSEUM: Opens 1-5pm Modern Art in NM in the '30s: Gina Knee, Cady Wells, & Willard Nash, Upper Galleries thru Jul 29. Tue-Fri 10am-5pm & Sun 1-5pm. KANW: Classical Music for Sunday Morning with Charles Carroll & Ginnie Baldwin. Features Wagner, Haydn, Rossini, music from Fantasia, piano music with Claiburn.
- ALB PARKS/RECREATION DEP'T: Free Band Competition sponsored by Shriners from 9am-5pm on Civic Plaza, 3rd & Marquette. SUNSHINE THEATRE: North by Northwest ('69) Hitchcock with Cary Grant & The Clock (1945) Judy Garland at 120 Central SW.
- ALB PARKS/RECREATION DEP'T: May Day at the Zoo from 12-5pm with performances of Arts-in-the-Parks groups, Rio Grande Zoo. KANW: Classical Music for Sunday Morning from 6-10:30am. Works of Beethoven, Holst, Haydn, Ravel, Mozart & Liszt.
- UNM ART MUSEUM: Lithographs from Tamarind North Gallery thru July 29. Tue-Fri from 10am-5pm & Sun 1-5pm, UNM Fine Art Center
- ALB PARKS/RECREATION DEP'T: Free Arts-inthe Parks performance, Noon, Civic Plaza.

theatre

Theatre Unions, as in other areas, developed as a result of deplorable conditions, poor pay, & bogus contracts. Actors' Equity was the first association to represent professional theatre actors. With the advent of film, radio & TV, the Screen Actors' Guild & Am. Federation of TV & Radio Artists were formed-all AFL-CIO affiliates.

Professional Theatre includes Broadway, Stock, & Road Companies as well as Dinner Theatre & LORT (League of Resident Theatres). Although New Mexico has two AEA Dinner Theatres, very few opportunities are provided for the 65+ AEA and 150+ SAG members in NM to perform here.

The NM ADVISORY COUNCIL of AEA is developing a Showcase Theatre to provide acting opportunities for its members, a training ground for actors, and a forum to read and/or produce new material by playwrights with the hope of establishing a LORT Company in the future. For information, write Box 26235, Albuquerque, NM 87125.

~ deadlines ~

NEW MEXICO ARTS DIVISION: Guidelines and Application forms at NMAD, 113 Lincoln Avenue, Santa Fe, NM 87501 (827-2061) & Albuquerque Arts Council, 5900 Domingo Road NE (265-3271). Deadlines:

May 1 DANCE; CRAFTS; THEATRE JUL 1 LITERATURE; PUBLIC MEDIA; VISUAL

MINI-GRANT applications (up to \$1,000) accepted throughout the year.

Proposed allocations for each discipline: Crafts - \$20,000; Dance - \$20,000; Liter-ature - \$10,000; Music - \$35,000; Public Media - \$35,000; Theatre - \$20,000; Visual Arts - \$20,000; Minigrants - \$10,000; Community Development \$10,000.

Next Meeting: May 21, Santa Fe, location TBA. Funding for Majors; Music; Community Development.

ENDOWMENT

NATIONAL ENDOWMENT FOR THE ARTS: Program Guides & Application Forms available from NEA, Washington, D.C. 20506 or NM Arts Division, 113 Lincoln Avenue, Santa Fe, NM 87501 (827-2061). Deadlines: APRIL, 1979:

- 1 FOLK ARTS
- 2 MUSEUMS: Wider Availability of Museums; Cooperative Programs; Special
- 3 VISUAL ARTS: Photographers' Fellowships
- 15 SPECIAL PROJECTS
- MAY, 1979:
- 1 MEDIA ARTS: Major Media Centers VISUAL ARTS: Art Critics' Fellowships DANCE: Long Term Dance Engagements; Dance/Film/Video; Sponsors-Large Com-panies (Pilot); General Programs
- 15 ARCHITECTURE/PLANNING: All Categories
- OPERA/MUSICAL THEATRE: Professional Companies; Regional Touring (Pilot) Services to the Field

- 1 JAZZ
- MEDIA ARTS: Aid to Film/Video Exhibi-
- 15 MEDIA ARTS: Services to the Field
- 22 DANCE: Grants to Choreographers-Cate-gories 1 & 2
- 29 OPERA/MUSICAL THEATRE: New American
- Works; Special-Opera/Musical Theatre
- 30 VISUAL ARTS: Letters of Intent-Art in

NMHC

NEW MEXICO HUMANITIES COUNCIL: Guidelines & Application forms from NMHC: 267 Geology Building, UNM, Albuq., NM 87131 (277 3705); or NMSU: 1040 Breland Hall, Las Cruces, NM 88003 (646-1945). NMHC funds projects relating Humanities to: Public Bolicy Issues: Contemporary Concerns. Policy Issues; Contemporary Concerns, Themes or Topics. Deadlines: Jun 29 DEADLINES: June 29 & September 28.

seminars

ARTS ADVOCACY-ARTS & EDUCATION INSTITUTE sponsored by Pratt Institute & National Art Education Ass'n. Provides training for artists, educators, & administrators. Two locations: Jul 9-13 in New York & Jul 23-27 in Santa Fe, NM. DEADLINE Jun 15. Info: Pratt Manhattan Center, 160 Lexington Ave, NY 10016 (212-685-2973).

n.m. writers wkshp.

CONFERENCE: June 8-10 covers wide spectrum of writing concerns from creative process to marketing manuscripts. SEMINARS June 11-29 in Fiction; Poetry; Writing for Young People. Info: UNM Division of Continuing Education, 805 Yale NE, Alb, NM 87131 (505-277-3751).

ARTISTS-All Disciplines: Apr 27 DEADLINE for short & long term residencies in the Artist-in-the-Schools Program. Projects include painters, sculptors, poets, prose writers, musicians, dancers, actors, puppeteers, filmmakers, architects, potters, weavers, jewelry-makers & traditional folk artists. Applications from New Mexico Arts Division, 113 Lincoln, Santa Fe, NM, 87501 (827-2061).

NM SCHOOL DISTRICTS - MAY 1 DEADLINE to submit requests for Artist-in-the-Schools Program. Based on 50-50 matching, program is funded by the National Endowment for the Arts and administered by the New Mexico Arts Division. Letters outlining areas of interest should be sent to NMAD: A-I-S Coordinator, 113 Lincoln, Santa Fe, NM, 87501 (827-2061).

ALBUQUERQUE FREEDOM UNIVERSITY 266-7619

ALBUQ FREEDOM UNIVERSITY: Late Registration April 2-6 from 12 - 6pm at 1051/2 Dartmouth SE. Classes available in many areas of interest including visual arts, music, dance, theater. AFU seeks teachers in all disciplines & volunteers for variety of jobs. Info: 266-7619.

Sanctuary, 215 Locust NE. Reservations should be made immediately. This is KANW: Classical Music for Sunday Morning the last opportunity to see the exhibit in U.S. from 6-10:30am. Features Beethoven, Verdi Albeniz, Gershwin, Mozart & Schubert with Charles Carroll & Ginnie Baldwin.

ARTS

TREASURES OF TUTANKHAMUN

KING TUTANKHAMUN

SAN FRANCISCO

JUNE 22-24 & AUGUST 10-12

The Albuquerque Arts Council will sponsor 2 weekend tours this summer to see the KING TUT exhibit at the De Young Museum in San Francisco.

Both tours include air & ground transportation, two nights at the St. Francis Hotel, admission to the exhibit, a one-day Wine Country Tour (including lunch), plus leisure time for sightseeing. The August tour will include dinner in Chinatown.

Estimated Cost (subject to changes in air fare):

JUN 22 - 24 TOUR \$325 AUG 10 - 12 TOUR \$335

Flyers available at the Albuquerque Arts Council, 5900 Domingo Road NE (265-3271); The New West Gallery, Louisiana & Candelaria NE (881-1010); and Globetrotters Travel, 3412 Central SE (255-5558).

MUSEUMS & ASSOCIATIONS

ARCHITECTURE & ENVIRONMENTAL ART

AMERICAN INSTITUTE-ARCHITECTS 842-8744 AMERICAN INSTITUTE-ARCHITECTS 842-8744
DEAN HUNT & ASSOCIATES 255-4864
DON GUNNING (Illus) 244-8171
HOWARD KAPLAN (Illus) 242-1578
MARIANNE RICHARDS (Illus) 294-3965
70 WEST STUDIO (Illus) 867-5615
UNIVERSITY OF NEW MEXICO:
INSTITUTE-ENVIRONMENTAL ED. 277-5058
*ALIANZA ARQUITECTOS 247-4078

DANCE

CIUDADANOS MAYORES HISPANOS 766-7876
HAYDEN SCHOOL OF BALLET 268-6561
NEW MEXICO BALLET COMPANY 821-2953
NEW MEXICO DANCE WORKS 296-5923
OPANCI FOLKDANCERS 243-3617
ORB MOYEMENT ARTS CENTER 867-3222
SHAW (Lloyd) FON. ARCHIVES 247-3921
UNIVERSITY OF NEW MEXICO:
DANCE DEPARTMENT 277-3606
WATERS (ELIZ) DANCE WORKSHOP 298-3094

LITERATURE/LANGUAGE

ARTSPACE MAGAZINE, 242-3023
CLUB CULTURALE ITALIANO, 255-7922
ESCRIBIENTE, BOX 26718, Alb, NM 87125
INDEPENDENT PUBLISHERS FUND 256-3816
+LA CONFLUENCIA MAGAZINE, 242-3023
LITTLE PROF. BOOK CENTER, 266-3110
PUDDINHEAD PUBLICATIONS, 1005 Arizona SE
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ST. JOHN'S CATHEDRAL GALLERY 247-1581
318 Silver SW Mon-Fri 9-4; Sun 8-1pm
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ART MUSEUM, Fine Arts Center 277-4401
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MAXWELL MUSEUM ASSOCIATION 277-4404

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[As Amended by House Committee of the Whole]

As Amended by Senate Committee

Session of 1979

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SENATE BILL No 397

By Committee on Assessment and Taxation

2-19

AN ACT relating to the taxation of income; concerning filing requirements of nonresident husbands and wives [and itemized deductions of an individual]; amending K.S.A. 1978
Supp. 79-32,110 and [,] 79-32,115 [and 79-32,120] and repealing the existing sections.

0024 Be it enacted by the Legislature of the State of Kansas:

Section 1. K.S.A. 1978 Supp. 79-32,110 is hereby amended to read as follows: 79-32,110. (a) *Resident Individuals*. A tax is hereby imposed upon the Kansas taxable income of every resident individual, which tax shall be computed as follows:

0028 0029 Over \$2,000 but not over \$3,000 \$40.00 plus 31/2% of excess over \$2,000 0030 Over \$3,000 but not over \$5,000 \$75.00 plus 4% of excess over \$3,000 0031 Over \$5,000 but not over \$7,000 . . . \$155.00 plus 5% of excess over \$5,000 Over \$7,000 but not over \$10,000 . \$255.00 plus 6½% of excess over \$7,000 Over \$10,000 but not over \$20,000, \$450.00 plus 7½% of excess over \$10,000 0032 0033 0034 Over \$20,000 but not over \$25,000, \$1,200.00 plus 81/2% of excess over \$20,000 0035 0036 If a husband and wife file a joint return for purposes of deter-0037 0038

mining their tax under this act, their tax shall be twice the tax that would be determined hereunder if their combined Kansas taxable income were reduced by one-half.

(b) Nonresident Individuals. A tax is hereby imposed upon the Kansas taxable income of every nonresident individual, which tax shall be an amount equal to the tax computed under subsection (a) as if the nonresident were a resident multiplied by the ratio of modified Kansas source income to Kansas adjusted gross income. For a husband and wife, both or either of whom are nonresidents, whose federal taxable income is determined on a joint return but whose Kansas taxable incomes are determined

separately, the ratio of modified Kansas source income to Kansas adjusted gross income shall be determined by reference to (A) the total of their modified Kansas source incomes and (B) the joint Kansas adjusted gross income they would be required to report if both were residents determining their tax on their joint Kansas taxable income.

- (c) Corporations. A tax is hereby imposed upon the Kansas taxable income of every corporation doing business within this state or deriving income from sources within this state. Such tax shall consist of a normal tax and a surtax and shall be computed as follows:
- 0060 (1) The normal tax shall be in an amount equal to four and 0061 one-half percent (4½%) of the Kansas taxable income of such 0062 corporation; and
 - (2) The surtax shall be in an amount equal to two and one-fourth percent (21/4%) of the Kansas taxable income of such corporation in excess of twenty-five thousand dollars (\$25,000).
- 0066 (d) Fiduciaries. A tax is hereby imposed upon the Kansas 0067 taxable income of every fiduciary at the same rates as is provided in (a) above with respect to resident individuals.
 - Sec. 2. K.S.A. 1978 Supp. 79-32,115 is hereby amended to read as follows: 79-32,115. (a) In all cases where husband and wife file a joint Kansas income tax return, the determination of Kansas taxable income shall, unless otherwise provided, be made as if husband and wife were one individual taxpayer.
 - (b) If the federal taxable income of a husband and wife are determined on separate federal returns, their Kansas taxable income shall be separately reported and taxed.
 - (c) If both husband and wife are residents, and if their federal taxable income is determined on a joint federal return, their Kansas taxable income shall be reported and taxed on the basis of a joint Kansas income tax return.
- (d) If both husband and wife are nonresidents, and if their federal taxable income is determined on a joint federal return, their Kansas taxable income shall be reported and taxed on the basis of a joint Kansas income tax return; or, if they so elect and if they comply with the requirements of the director in setting forth

information on a single form, their taxes shall be determined on the same basis as if separate returns had been filed.

- (e) If either husband or wife is a resident and the other is a nonresident, and if their federal taxable income is determined on a joint federal return, their Kansas taxable income shall be reported and taxed on the basis of their separate Kansas taxable incomes on such single or separate forms as may be required by the director unless both elect to have their Kansas taxable income determined and taxed on the basis of a joint Kansas return as if both were residents as provided under K.S.A. 1978 Supp. 79-32,110 (b).
- (f) If neither husband or wife files a federal return, their Kansas taxable income shall be determined on a separate basis unless both elect to have their Kansas taxable income determined on the basis of a joint Kansas tax return.
- (g) If Kansas taxable income of a husband and wife is determined on a separate basis, and if both are required to file returns under the provisions of this act, neither spouse shall be allowed to use any tax table promulgated by the secretary pursuant to K.S.A. 1978 Supp. 79-32,112a unless both use such tax table, and neither shall be allowed the Kansas itemized deductions authorized by K.S.A. 1978 Supp. 79-32,120, unless both itemize their deductions.
- (h) If husband and wife filed a joint federal income tax return, but, by virtue of subsections (d) or (e) hereof, separate Kansas income tax returns are filed, the Kansas adjusted gross income and Kansas deductions shall be determined separately as if federal adjusted gross income had been determined separately, but the deduction for federal income tax provided in K.S.A. 1978 Supp. 79-32,119 for computation of the Kansas standard deduction and in K.S.A. 1978 Supp. 79-32,120 for computation of the Kansas itemized deductions allowed under K.S.A. 1978 Supp. 79-32,120 may be taken by either or divided between them in such manner as they may elect.
- [Sec. 3. K.S.A. 1978 Supp. 79-32,120 is hereby amended to read as follows: 79-32,120. (a) If federal taxable income of an

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individual is determined by itemizing deductions from his or her federal adjusted gross income, such individual may elect to deduct his or her Kansas itemized deduction in lieu of his or her Kansas standard deduction. The Kansas itemized deduction of an individual means the total amount of his or her deductions from federal adjusted gross income, other than federal deductions for personal exemptions, as provided in the internal revenue code of 1954, as amended, and in effect on December 31, 1977, with the modifications specified in this section.

[(b) The total amount of deductions from federal adjusted gross income shall be reduced by the total amount of income taxes imposed by or paid to this state or any other taxing jurisdiction to the extent that the same are deducted in determining the federal itemized deductions, by the amount of medical and dental expenses claimed in determining such deductions and by the amount of all depreciation deductions claimed for any real or tangible personal property upon which the deduction allowed by K.S.A. 79-32,161, and by K.S.A. 79-32,168 is or has been claimed.

[(c) The total amount of deductions from federal adjusted gross income shall be increased by the sum of:

[(i) The federal income tax liability under chapter 1 of the 0143 internal revenue code for the same taxable year for which the 0144 0145 Kansas return is being filed after reduction for all credits thereon, except credits for federal withholding and payments on 0146 estimates of federal income tax, credits for gasoline and lubri-0147 cating oil tax, and for foreign tax credits. If, in any year to which 0148 this act relates, the taxpayer pays federal income tax pertaining 0149 to a prior year's federal income tax liability, such taxpayer may 0150 deduct such payment in the year such payment is made if, on the 0151 Kansas income tax return for such prior year, such taxpayer 0152 0153 computed his or her federal income tax deduction on the basis of federal income tax paid in such prior year, rather than as accrued. 0154 0155 Notwithstanding the foregoing, the deduction for federal income tax liability for any year shall not exceed that portion of the total 0156 federal income tax liability for such year which bears the same ratio to the total federal income tax liability for such year as the Kansas adjusted gross income for such year bears to the federal

adjusted gross income for the same year.

[(ii) The amount of railroad retirement, social security or self-employment taxes payable under the internal revenue code for the same taxable year for which the Kansas return is being filed to the extent that the same are not deducted in computing federal taxable income. If in any year to which this act relates, the taxpayer pays railroad retirement, social security or selfemployment taxes pertaining to a prior year's liability, such taxpayer may deduct such payment in the year in which such payment is made provided that he or she has not deducted such amount in a prior year.

[(iii) Expenses in excess of fifty dollars (\$50) paid during the taxable year not compensated for by insurance or otherwise, for medical or dental care for the taxpayer, the taxpayer's spouse, or a dependent.

[(iv) An amount for amortization of the amortizable costs of a certified oil production process as computed under K.S.A. 79-32,161.

[(v) An amount for the amortization deduction for a solar energy system allowed pursuant to K.S.A. 79-32,168.

[(vi) The fair market value of a painting or other work of art contributed to any art gallery or museum which is operated on a not for profit basis and which is supported in whole or part by public funds, by any taxpayer whose personal efforts created such painting or work of art, less the amount deducted from federal adjusted gross income attributable to such contribution. The value of such painting or work of art shall be determined and certified to the department of revenue by such art gallery or museum.]

New Sec. 3 [4]. The provisions of this act shall apply to all 0189 taxable years commencing after December 31, 1978. 0190

Sec. 4 [5]. K.S.A. 1978 Supp. 79-32,110 and [,] 79-32,115 [and 0191 0192 79-32,120] are hereby repealed.

Sec. 5 [6]. This act shall take effect and be in force from and 0193 after its publication in the statute book. 0194

NATIONAL CONFERENCE OF STATE LEGISLATURES MARCH 26, VOL. IV NO. 6

Inthe News

FY80 federal budget proposals should include more grant-in-aid consolidation, increased support for block grants and a reaffirmation of the federal commitment to General Revenue Sharing, NCSL told the Senate Budget Committee This month.

(page 2)

Countercyclical fiscal assistance received the support of a panel of state legislators, who urged the Senate to enact a program to avert, rather than to respond to, state and local fiscal crises.

(page 2)

Florida's vocational rehabilitation program has been offered to the federal government, following the state's refusal to satisfy federal requirements that a single state agency administer the program.

(page 5)

Legislators' tax home provisions (HR 2550) will be the focus of a March 28 hearing before the House Ways and Means Subcommittee on Revenue Measures.

(page 3)

Federal aid for highway programs could be increased by the House if states show that they can provide additional matching funds.

(page 3)

NCSL Proposals Adopted in Senate Education Dept. Bill

During its March 14 mark-up of S 210, the Senate Governmental Affairs Committee unanimously approved two NCSL proposals that will protect and strengthen state and local prerogatives in education policymaking, should the Congress create a separate federal Department of Education.

Under an NCSL amendment sponsored by Sen. William Roth (R-De.) and supported by Chairman Abraham Ribicoff (D-Ct.), the "establishing of the Department of Education shall not increase the authority of the Federal Government over education or diminish the responsibility for education which is reserved to States..."

Moreover, after extensive lobbying by the members and staff of NCSL's Education Committee, the Senate committee agreed to provide in the draft language of S 210 for the creation of an Under Secretary of Education who will have major responsibilities for intergovernmental relations and line authority over all assistant secretaries. The Under Secretary must consult regularly with a wide range of state education policymakers to determine differences in federal and state education policies, and must assess the impact of proposed federal initiatives on states, localities and tribal governments.

continued on page 5

Hospital Cost Containment Plan Backed; Senate Urged to Encourage State Programs

In testimony before two Senate health subcommittees, state legislators this month expressed NCSL's support for the Administration's hospital cost containment plan (S 570) and urged the proposed Medicaid and Medicare reimbursement reforms be extended to apply to all payors.

Wisconsin State Representative Joseph Czerwinski told the Senate Human Resources Subcommittee on Health and Scientific Research on March 15 that much of the credit for recent reductions in the rate of inflation in hospital costs must go to the nine states (Colorado, Connecticut, Maryland, Massachusetts, New Jersey, New York, Rhode Island, Wash-



Rep. Joseph Czerwinski

continued on page 6

Grant Reform, GRS Commitment Sought in Federal Budget

SFA Vice Chairman William Hamilton, Jr. told the Senate Budget Committee on March 16 that while NCSL generally supports the proposed FY80 federal budget, state legislators are looking for more grant-in-aid consolidation, increased support for block grants, and a reaffirmation of the federal commitment to General Revenue Sharing in the FY81 budget.

The New Jersey State Senator also called on the federal government to do a better job of assessing the costs of mandated federal programs on state and local governments, particularly in light of what he termed a "broad misconception about the extent of state fiscal surpluses today" (see below).

Though approving of the overall spending restraint in the budget proposal, Hamilton stressed that "the reductions in any one sector of the budget should not be disproportionate.

"It is the position of NCSL that we

can bear some of these reductions," the state lawmaker said, "keeping in mind that any further reductions should be matched with increased flexibility to target funds to state and local priorities." Hamilton pointed to General Revenue Sharing and the Title XX social services block grant program as the "most effective means of aid to states." He explained that the fiscal austerity resulting from Proposition 13 measures will mean "greater state budgetary oversight of federal aid funds."

The FY80 budget continues to impose mandates on state and local governments without provision for the federal government to pay a fair share of the costs, the New Jersey senator told the panel. "Many states are assuming the obligation of paying the full costs of actions taken by local governments in response to state requirements," he noted. "The President



Sen. William Hamilton

should take a leadership role in urging the Congress to pay an adequate share of federally mandated programs."

NCSL contact: Paul Sweet, 202/624-5414.

Countercyclical Aid: Early Action Can Avert Crises

Testifying on March 12 before the Senate Finance Subcommittee on Revenue Sharing, state legislators expressed support for current Administration and congressional countercyclical fiscal assistance proposals and urged speedy action on this legislation to channel about \$400 million in muchneeded aid to highly distressed urban areas (see *Dateline*, 3/14/79, p. 1).

Democratic Speaker John Bagnariol (Wa.), Rep. George Cushingberry (Mi.) and Rep. Patrick Sweeney (Oh.) told the subcommittee that "this program should be in operation before the fact rather than after a fiscal crisis has peaked so that we may be able to ward off severe fiscal crises for our state and local governments."

Though recommending prompt enactment of targeted fiscal assistance legislation to give localities the immediate help they need, NCSL spokesmen observed that the countercyclical program should be designed to include state governments. Noting that many states have used countercyclical funds to assist local governments, the legislators stressed that "states need to be active participants in solving the fiscal strains faced by their localities."

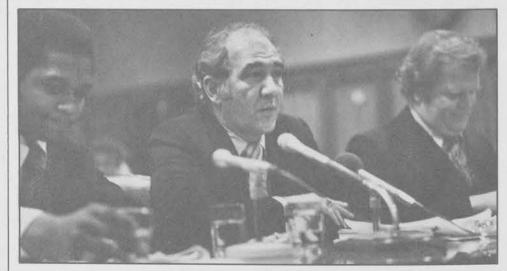
The state lawmakers also rejected the notion that states have adequate surplus revenues to weather a recession. "The bulk of the so-called sur-

plus is held in pension accounts," the legislators explained. "The actual aggregate state government operating surplus is around \$4.3 billion, and represents sound budgeting practices.

"It should be apparent," they concluded, "that there are only marginal state operating surpluses in the country and, therefore, most states do not have ready reserves to assist local governments in the event of a recession."

Meeting later in the day with Sen. Warren Magnuson (D-Wa.), Speaker Bagnariol discussed the status of a proposed \$250 million FY79 supplemental for countercyclical assistance. Senator Magnuson noted that these funds would probably be allocated if the authorizing legislation for the countercyclical program was passed early enough. In other sessions on the Hill, Representative Cushingberry met with Michigan Senators Carl Levin and Don Riegle; Representative Sweeney spoke with Ohio Senators John Glenn and Howard Metzenbaum; and Speaker Bagnariol spoke with Sen. Henry Jackson (D-Wa.).

NCSL contact: Jeff Esser, 202/624-5408



From left: Rep. Cushingberry, Spkr. Bagnariol, Rep. Sweeney

... updates on state/federal issues

House Schedules Hearings on Legislators' Tax Home

of state legislator expenses while in the state capitol. The hearings have been set by Subcommittee Chairman Dan Rostenkowski (D-II.) for Wednesday, March 28th. Legislators are urged to contact Representative Rostenkowski and their own delegations urging speedy action on this legislation in order for it to be resolved prior to the April 15th filing deadline for tax returns. If legislation is not enacted soon, legislators should consider asking for an extension for filing their 1978 tax returns. Other members of the Revenue Measures Subcommittee are: John Duncan (R-Tn.), Wyche Fowler (D-Ga.), Frank Guarini (D-N.J.), Ken Holland (D-S.C.), Raymond Lederer (D-Pa.), Richard Schulze (R-Pa.), Pete Stark (D-Ca.) and Guy Vander Jagt (R-Mi.). NCSL contact: Paul Sweet, 202/624-5414.

The House Ways and Means Subcommittee on Revenue Measures

has scheduled hearings on HR 2550, a bill to permit the deduction

Highway Aid to States Could Be Increased

In the first of a series of oversight hearings on the newly-enacted Surface Transportation Assistance Act of 1978 (STAA), Federal Highway Administrator Karl Bowers told the House Public Works Subcommittee that states are expected to obligate only \$7.6 billion for highway programs, not enough to match the full \$8.4 billion requested in the Administration's FY80 budget. At a March 1 meeting with Subcommittee Chairman James Howard (D-N.J.), however, NCSL Transportation Committee members assured Representative Howard and Rep. Robert Duncan (D-Or.), who chairs the House Appropriations Subcommittee on Transportation, that their states would be able to obligate sufficient funds to match the federal allocation. Representative Duncan has therefore requested his staff to study the issue to determine whether obligation levels beyond the \$8.4 billion level should be considered. Legislators wishing to comment on their states ability to match federal highway appropriations can contact Representative Duncan at 2447 Rayburn House Office Building, Washington, D.C. 20515 (202/225-4811). NCSL contact: Fran Valluzzo, 202/624-5419.

Rural Communications Program Announced

The White House last month announced a set of rural communications initiatives to encourage the use of modern communications systems in bringing health, education, information and entertainment services to rural areas." The fourth in a series of rural development initiatives begun in 1978, the communications initiative includes three areas of emphasis: regulatory changes proposed to the FCC to drop restrictions on ownership of cable TV in some rural areas, to create a new class of low power broadcast stations and to encourage construction of satellite earth stations; USDA loan programs through the Rural Electrification Administration and Farmers Home Administration to assist rural telephone companies and other eligible organizations in rebuilding lines and constructing facilities needed to extend commercial television and associated broadband services to additional rural areas; grants from several federal agencies for public communications facilities and satellite communications services to rural areas and in support of demonstration projects in 13 states to test the technical and economic feasibility of employing telecommunications systems in innovative ways to deliver public services to rural areas. NCSL contact: Bob Davies, 202/624-5391.

March 26, 1979

Treat GRS, State Monies Alike, Court Rules

The U.S. Court of Appeals for the fifth circuit, sitting en banc, has ruled in the case of Goolsby v. Blumenthal that the use of General Revenue Sharing funds for a state or local project does not require the payment of federal relocation assistance under the Uniform Relocation Assistance Act of 1970. NCSL had joined other state and local associations in filing an amicus brief opposing an earlier three judge decision by the Court of Appeals that the use of Revenue Sharing funds did imply a requirement that the Uniform Relocation Act apply to that project. This decision reinforces earlier Court decisions which have held that revenue sharing funds must be treated as revenues collected by the state or local government, not as a traditional grant-in-aid program. Further appeal of this decision is considered unlikely. Goolsby v. Blumenthal docket number 76-2198 U.S.C.A., fifth circuit, March 9, 1979.) NCSL contact: Paul Sweet, 202/624-5414.

Bill Would End Federal Lobbying of States

Senator John Danforth (R-Mo.) has introduced legislation (S 691) which would prohibit the use of federal funds to lobby state and local legislatures. This legislation is similar to an existing statute which prohibits federally-supported agencies from lobbying Congress. Danforth will also attempt to attach similar language as amendments to various appropriations bills. According to Senator Danforth, S 691 would address abuses which "attack the fundamental notion of federalism." Interested legislators are encouraged to contact NCSL with examples of federal agency abuses in the lobbying of state legislatures. NCSL contact: Paul Sweet, 202/624-5414.

White House Schedules Anti-Inflation Meetings

The White House has announced a series of Anti-Inflation Conferences to be held in the 10 Federal Regional Headquarter cities during the coming month. State legislators are invited to attend these sessions, which will focus on the President's anti-inflation program and the FY80 federal budget. Administration officials, including Alfred Kahn, Jim McIntyre, Stuart Eizenstat, Anne Wexler, Bowman Cutter and Jack Watson, will keynote the meetings, and workshops will be held on the federal wage-price guidelines, federal and state procurement policies, and the impact of the anti-inflation program on federal, state and local budgets. The Dallas and Philadelphia meetings have already taken place. Upcoming conferences will be in Atlanta (April 5); Boston (April 12); Chicago (April 5); Denver (April 17); Kansas City (April 2); New York (March 28); San Francisco (April 13); and Seattle (April 12). The White House is also planning up to 17 state meetings on inflation before June 1. More details will follow in Dateline. NCSL contact: John Callahan, 202/ 624-5402.

Management Seminars Set For Elected Officials

Four Management Seminars for officials elected to state, county and municipal governing boards will be presented by the National Women's Education Fund during the spring and summer of this year. The seminars, designed to enhance the managerial and administrative skills of individual elected officials, will be open to all appropriate officials, with special emphasis on the needs of newly elected women. Topics to be covered include: time management; staff development; priority setting; media relations; and the transition from candidate to officeholder. The first seminar, covering the northeast region of the country, will be held at Yale University on May 4 to 6. For information about this session and subsequent conferences, contact Linda Stagno, National Women's Education Fund, 1532 16th Street, N.W., Washington, D.C. 20036 (202/462-8606).

Florida Opts Out of Voc Rehab Programs

The State of Florida is ready to turn over vocational rehabilitation programs to the federal government, but the federal government is so far unwilling to accept the state's offer.

The Comprehensive Rehabilitation Services Amendments of 1978 mandate the administrative structure a state must have in order to receive fed-

Dept. of Education

continued from page 1

Following the Senate action, the Chair of NCSL's Education Committee, Del. Lucille Maurer (D., Md.) said that "the adoption of S 210 would mean the establishment of a point of accountability for intergovernmental relations."

Action on S 210 by the full Senate is expected in early April. Later this month, the House Government Operations Committee will hold hearings on a related, but not identical, Department proposal, HR 2444, sponsored by Rep. Jack Brooks (D-Tx.) at White House request.

NCSL support of any Department of Education is contingent upon several conditions. As NCSL Education Committee Vice Chair Bob Connor (RDe.) recently told Senate staff, "We're not going to back any bill unless it provides: explicit guarantees against federal encroachment, a strong Under Secretary responsible for intergovernmental relations, sound machinery for coordinating federal programs and a reasonable office for civil rights."

NCSL contacts: Sandra Kissick/Bill Wilken, 202/624-5423.

eral funds for vocational rehabilitation. Rather than reorganizing its agencies to satisfy federal requirements, Florida has decided to let the federal government run the program itself.

In a letter to Rep. John Brademas, Majority Whip, Florida Governor Bob Graham said: "I respectfully request that you support legislation either granting Florida a waiver with regard to the single organizational unit requirement, or designating Florida a demonstration state for Vocational Rehabilitation."

Meeting with Representative Brademas on March 13, Florida Speaker Pro Tem Richard Hodes, NCSL Vice President, offered the federal government ''any assistance necessary for the orderly transfer of vocational rehabilitation from state to federal administration.''

Hodes told the Congressman that Florida has no intention of appropriating federal funds for the program, but that state revenues budgeted for voc rehab would go to the agency designated by the federal government— "a reverse grant," the state leader commented.

Describing the situation as a standoff, Representative Hodes noted that Florida has no intention of changing its position on the issue and that Representative Brademas appeared equally certain that the federal legislation would not be changed to accommodate Florida's state agency structure.

NCSL contact: Dick Merritt, 202/624-5413.

Calendar

March 30-31, 1979

Assembly on the Legislature, Hilton Hotel, Tallahassee, Florida (Bill Pound*)

April 5-6, 1979

Workshop on Legislative and Institutional Issues Affecting Geothermal Development in the Eastern United States, The Homestead, Hot Springs, Virginia (Rullie Harris*)

May 16-18, 1979

State-Federal Assembly, Capital Hilton, Washington, D.C. (John Callahan**)

July 23-27, 1979

NCSL Annual Meeting, San Francisco Hilton, San Francisco, California (Teresa Fraley*)

NCSL contacts:

*Denver, 303/623-6600

**Washington, 202/624-5400

Washington |

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Action Alert!

Your efforts in contacting Senate and House members to tell them of NCSL's policy position can make a difference in the following areas now under consideration in Congress.

- Legislators tax home, HR 2550: urge early action on legislation to provide a permanent tax code provision to deal with state legislator per diem allowances. (See *Dateline*, 2/19/79, p. 3)
- Hospital cost containment, S 570; HR 2626: express support for cost containment provisions which preserve and encourage the right of states to establish their own control programs. (See story, p. 1)
- Countercyclical fiscal assistance, S 566; S 2195: urge passage of this targeted fiscal relief measure, which includes a stand-by program for states and localities. (See *Dateline*, 3/14/79, p. 1 and story, p. 2)
- State anti-trust suits, S 300; HR 2060: urge passage of legislation which would allow states to recover up to \$300 million involved in anti-trust suits pending throughout the country; vote in Senate Judiciary Committee scheduled for April 23.

Reimbursement Reform Should Include All Hospital Costs

continued from page 1

ington and Wisconsin) which now operate mandatory cost containment

programs.

"From 1976 to 1977," Czerwinski pointed out, "aggregate hospital costs in these states rose by 12 percent, while in states without such programs the rate of increase was 15.8 percent. Preliminary data reveals that in states with mandatory programs, the 1978 rate of increase measured less than 10 percent."

The Wisconsin legislator suggested that the Senate subcommittee consider three important changes in \$5.70 to encourage the development of state cost control programs: 1) a new state program should be given a grace period to meet the voluntary standards, providing federal program criteria are met; 2) federal grants should be provided to assist states in developing their own programs; and 3) successful state programs should be permitted to set rates of payment for Medicare.

Connecticut State Senator Larry DeNardis expanded on the issue of Medicare and Medicaid reimbursement reform in March 13 testimony before the Senate Finance Subcommittee on Health. DeNardis praised the reforms proposed in Sen. Herman Talmadge's (D-Ga.) bill (\$505), but warned that piecemeal policies promoted by different payors acting alone could have only a limited impact on controlling hospital costs for the whole system. "If the reimbursement system

is to provide the lever for controlling costs," the state lawmaker said, "a uniform policy which applies to all payors is essential."

DeNardis said he hoped a compromise bill similar to the legislation that died in the final days of the 95th Congress, which "combined the best elements of the well thought out, longrange structural reimbursement reforms represented in S 505 with the more short-range, temporary restraints on hospital costs suggested by the Administration proposal," would

be approved this session.

Following the March 15 Senate hearing, a small group of elected officials were briefed by Vice-President Walter Mondale, HEW Secretary Joseph Califano and Council of Economic Advisors Chairman Charles Schultze on the Administration's hospital cost containment program. State legislators attending the briefing were: Rep. Hannah Atkins (Ok.), Rep. Eugenia Chapman (II.), Rep. Joseph Czerwinski (Wi.), Rep. Roy Ehrlich (Ks.) and Sen. Harry Meshel (Oh.).

State legislators are urged to immediately contact their congressional delegations to express support for a hospital cost containment bill setting reasonable voluntary guidelines for the hospital industry, backed up by a mandatory system if the voluntary program fails. Should a mandatory system go into effect, provisions should be made to exempt those states which already have their own programs and

to provide federal assistance to states which wish to develop cost control systems.

Legislators are also asked to press for expeditious HEW consideration of waivers which allow states with mandatory cost control programs to determine rates of payment for Medicare. In addition, support is encouraged for reimbursement reforms which are extended to all payors, not just Medicaid and Medicare.

NCSL contact: Dick Merritt, 202/624-5413.

Hospital Cost Containment Provisions

The Administration's hospital cost containment proposal provides for:

- mandatory federal program to take effect in 1980 if hospitals cannot bring cost inflation down to 9.7 percent in 1979;
- exemptions to federal controls for: 1) hospitals in states which meet the 9.7 percent goal; 2) individual hospitals which meet the target, even if the state does not; and 3) rural hospitals, new hospitals and Health Maintenance Organization (HMO) hospitals;
- additional leeway for states which have acceptable cost containment programs of their own.



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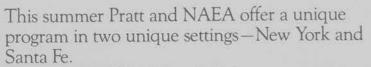
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A guide to Arts Programming in Special Facilities

"It is utterly false and cruelly arbitrary to put all the learning into childhood, all the work into middle age, and all the regrets into old age."

Margaret Mead

DEDICATION

A special place in the success story of the county care arts program is reserved for Mary Homstad, Decorah, Iowa, poet whose personal warmth and professional talents drew out the imaginations of the residents of facilities in Allamakee, Winneshiek, Fayette and Clayton counties. In her forward to the poetry anthology which resulted from those programs, Mary stated, "These writings represent some of the most profound time I have spent engaged in writing and teaching. We started work in Winneshiek, Allamakee, Favette and Clayton County Homes in September of 1977. We did not know what to expect. What we found was exuberance, a desire to try anything, and love ... I am proud to see these poems in print. These poets worked hard and gave me everything they had. If our poems can in any way further the pursuit of art in county care facilities, then we, as poets, have done our job."

Mary died in an automobile accident December 1, 1978.

PREFACE

Iowa is proud of our "Arts in County Care Facilities" program which was initiated with state monies to address the needs of citizens often isolated from creative opportunities. The program, which is the first of its kind in the nation, is consistent with the section of the mission of the Iowa Arts Council which reads:

"Because the arts express values and aspirations beyond the lifespan of the individual, they are central to human integrity and fulfillment. Access to the arts is the right of every citizen."

We thank and applaud the National Endowment for the Arts for funding this documentation booklet and we hope that this record of our program will serve to assist others in establishing programs that are similarly successful and satisfying. It is through the cooperation of state, regional, local, and national agencies that strong, enduring networks for human development can evolve and survive for the benefit of citizens in all circumstances.

Robert D. Ray Governor State of Iowa

This booklet was published by the Iowa Arts Council, State Capitol Building, Des Moines, Iowa 50319, and was partially funded by the National Endowment for the Arts.

"The arts are a function of life itself, and the process of making art — both creative and recreative — can give insight to all other areas of learning." 1

here are almost 4,000 Iowans tucked away in county care facilities. And although a number of them are placed only temporarily, there are many who will always require special care, who will live out their lives in such institutions.

These are citizens troubled by mental, physical or emotional disabilities, or a combination of these problems; citizens without the resources to make their own way in life. But they are citizens nonetheless — individuals with their own needs and rights.

It was with a sense of these needs and rights that in the spring of 1977 State Representative Linda Svoboda of the 72nd District introduced legislation providing guidelines and financial support for a program to bring art to those who are sometimes called "the forgotten people."

Set up with the Iowa Arts and Older Americans program as a model and the Iowa Arts Council as the administrator, the enabling legislation passed with no difficulty.

Admittedly, the funds involved were small (\$10,000). But it was a start, a wedge enthusiastically seized by all involved — the Arts Council, the professional artists at the sites, administrators of the care facilities and, most importantly, the residents themselves.

1 Arts Education and Americans Panel COMING TO OUR SENSES: The significance of the Arts for American Education (New York: McGraw-Hill, 1978)











Steven Zavodny Photos

Item: "It was an incredible experience. It changed my whole perception of so many things... I had no idea what a county home was... and now, well, I would like to go into counseling and some kind of art therapy.

-Mary Homstad, poet

Item: "I liked linoleum and wood carving. I would like to continue in carving & painting of carving as made and would like for Roxan (sic) to continue and teach me more of same."

> -A resident, Iowa County Care Facility, Williamsburg

Item: "This program is absolutely terrific. It is unbelievable what these past 14 weeks have done for the residents of this facility. It has my full support. I hope it can be continued, and I wish to thank you and your great staff from all of us."

Carla N. Kessler,
 Administrator, Clayton
 County Care Facility, Elkader



It is almost impossible to make generalizations about county care facilities in Iowa. Katie Gibson, Arts Council expansion arts coordinator, explains that each county is responsible for its own facility, and physical plants and staffs vary greatly. Some facilities are very old, some brandnew; some staff members exhibit great sensitivity, others have attitudes conditioned by years of depressing experiences.

Despite these wide discrep-

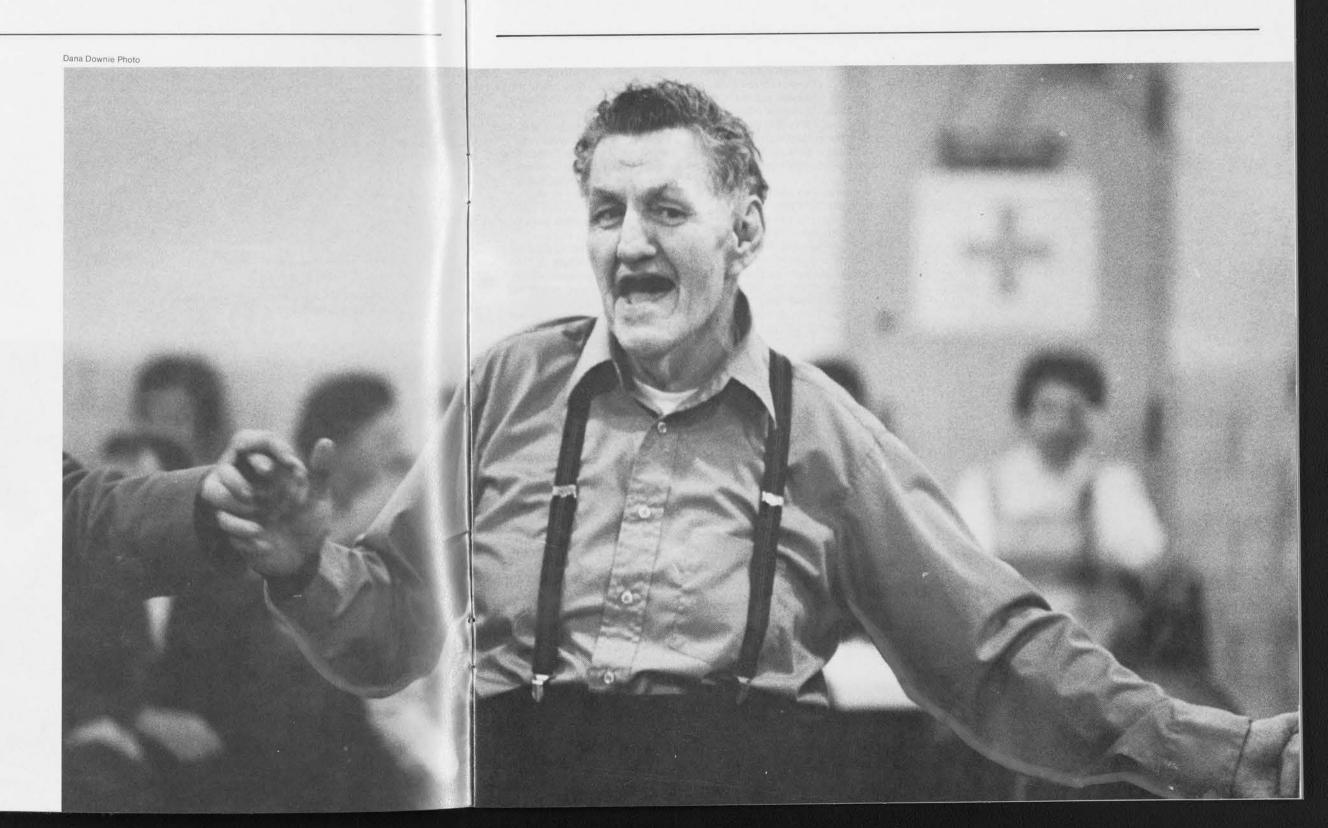
Despite these wide discrepancies, the reaction to the programs set up by the professional artists was almost uniformly enthusiastic.

In addition to giving residents a remarkable boost, it quickly became apparent that there were other positive results — what might be called the serendipity factor: General morale improved. Cooks, cleaning people and other staff members began to look forward to "artist's day" and took pride in the progress of the residents.

JOY

Moves like a circle
Sometimes sitting still
Like a happy kitten
It tastes good like apple pie
It tickles
Sounds like sunshine
A baby
It giggles.
It weighs three pounds.
It is as light as a feather.
Joy is like air.

Group Poem Allamakee



Ithough Arts in Iowa
County Care Facilities was not their
brainchild, the Iowa
Arts Council was able to expedite the project's creation by
patterning it after the their existing Arts and Older Americans
program.

Sensibly, they started small, with seven pilot projects.² The council sent out letters describing the program and listing guidelines that detailed responsibilities of recipient care facilities. Applications were enclosed, and sites were chosen on a first-come, first-served basis.

Also the Council, whenever possible, used full-time artists through the CETA (Comprehensive Employment Training Act) program, thus stretching the state appropriation by employing federally funded artists.

To sensitize the artists to the special problems they might encounter in working with groups composed of the mentally retarded, the chronically ill and the elderly poor, the Council contracted with the Iowa Easter Seal Society to provide an intensive two-day pre-program workshop.

The on-site classes by the artists were set up for one two-hour session each week for 14 weeks.³

The careful planning paid off with an overwhelmingly positive response to the projects, which ranged from painting, music and dance to poetry and puppetry.

Further programs were established, and their success led to continued funding by the State Legislature (another \$10,000) for 1978-79. As of January 1, 1979, 34 county care facilities and 990 residents had taken part in the arts programs. By the end of the fiscal year on June 30, another 14 facilities and some 420 residents should be reached.

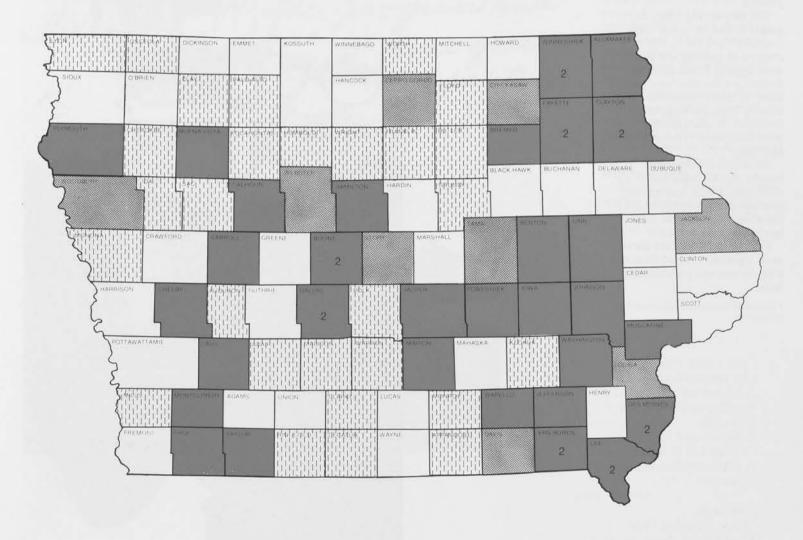
I like the program. I really liked to paint and it gove me something to do. I hope they keep coming.

ARTS IN COUNTY CARE FACILITIES July 1977 - November 1978

County has had arts program (8 counties have 2 programs)

County is scheduled for program

County does not have a Care Facility



² At Dallas, Wapello, Poweshiek, Winneshiek, Clayton, Fayette and Allamakee county care facilities.

³ As the programs evolved, class times varied from artist to artist and site to site.

hat exactly are these programs that have generated such enthusiasm?
Well, there was the puppetry

program that painter David
Bratzel and poet Mary Homstad
evolved.

The two were working together in four northeast Iowa counties, ⁴ and the formal projects in painting and poetry were lagging. It was then that Bratzel got the idea for a puppet show to involve residents more directly in simple steps of performance. It also appealed to their basic need to communicate and "play."

He became the director, bought the materials and supervised residents in making their own puppets. Homstad became the writer-narrator and helped sew the puppet costumes.

For the most part, the shows were vignettes evolved from nursery rhymes and common fairy tales.

4 Allamakee, Winneshiek, Fayette and Clayton counties.

I am a man with
One million dreams
A billion and two wishes
A zillion and three things
Left to do
A trillion and four miles
Of road left to travel down
A jillion and five bridges
To cross

And six miles

Left to go
I hope someday I find
Myself going down the road...

Ivana Allamakee



Linda Montet Photo

I hope we have it next year. I like crafts and painting



inda Montet Photo

As the program progressed, the two artists discovered they had found an almost perfect medium for their students.

There was something for everyone. Those who couldn't speak or memorize manipulated hand puppets; those with physical handicaps took on the speaking roles. In one county (Allamakee), residents worked up an original script — a wedding story about Eddie and Mabel.

Two of the puppet shows — in Fayette and Clayton counties — went on public tour. They were performed in schools, nursing homes and before special groups.

Both Homstad and Bratzel were inspired by their experiences, and both feel that the residents' lives, as well as their own, were changed by the experience.





The artists described the progress of one resident, Mr. O. Explained Bratzel: When O. first made his puppet, he was afraid to put it on, afraid even to approach the stage. It took him two weeks to work up to his first try at learning one bit. After great difficulty with the first piece, he ended up doing four.

Although O. is unable to write, he was part of the program all the way through, one of the most ardent puppeteers, Bratzel said.

The facility staff also learned from the arts program. Because the residents did things in class that staff members had thought impossible, it forced a reappraisal of their views, and increased respect between staff and residents.

Both Homstad and Bratzel believe their experience affected their work, putting them in touch, as Bratzel said, with "some of the more vital aspects of my art," and inspiring Homstad to investigate the career field of art therapy.



Linda Montat Photos

nd there was artist
Kathy Poldberg's
painting class in the
Benton County Care

Facility.

Poldberg became so involved with her students that after her class officially ended, she continued to do volunteer teaching for another eight weeks.

Most of her students were emotionally disturbed, and most substantially improved during the course of the sessions.

Poldberg described Mr. M., who at first used only black paint. After several weeks, he began experimenting with other colors but would paint only squares and rectangles. Eventually, he progressed to detailed drawings, one day providing Poldberg with a painting of sausage and eggs when she reported she hadn't had breakfast.

Poldberg arranged a public exhibit of the residents' works at a downtown bank, and her students proudly attended the opening

ing.
The artist praised the Benton facility's staff, pointing out that Activities Director Doris Fraley is continuing with the painting project.



Steven Zavodny Photo



even Zavodny Photos

FALL

Colors
Happy
Riding the bus
Harvest
Excitement
Nature's romance.

Group Poem Allamakee





HOW TO TALK TO A FLOWER

Give it plenty of water So it won't be thirsty. Talk gentle And don't let it sass you back.

Talk slowly So it will understand. Speak broadminded.

Taste the bud and petals Feel it for softness, Pray for it. And always be polite.

Clifford Fayette





Steven Zavodny Photo



Mary Locke Photo

Karen Ball Photo



he drama classes conducted by Virginia Reed-Bowers in the Keokuk County Care Facility taught the teacher as well as the pupils.

Bowers found her students refreshingly open, unjaded and willing to make the effort to learn. Conducting two one-hour sessions a week, she learned to work class improvisations around anyone who wandered in.

Bowers said that although many of her students — ranging in age from 23 to 70 — fell into the category of mentally retarded, she preferred not to know too much about them, so she wouldn't be tempted to make unnecessary allowances.



Steve Zavodny Photo



Steve Zavodny Photo

n Washington and Iowa counties, painter Roxanne Sexaur's classes concentrated on mural painting.

Sexaur felt some staff

members had rather rigid ideas about each resident's capabilities.

For instance, at one of the sites, the staff felt only certain residents should be allowed to work on the murals. Rather than create tension, Sexaur set up two separate projects — one using those residents the staff suggested, another for all other interested residents.

Sometimes during a session, up to 60 residents would be crowding around the murals, eager to get their conceptions painted on the walls. The enthusiastic participation led to expansion of one of the murals — from one wall to the whole room.

Sexaur, who found the classes a positive experience, suggested that staff orientation before classes started would help alleviate some of the problems she had as teacher-artist.



hen there's the elaborate and wildly successful music program at the Winneshiek
County Care Facility, led by
Dennis Darling, an instructor in music education at Luther College in Decorah.

Darling, who was a volunteer at the home for more than a year before the special arts program started, worked with painter Bratzel and poet Homstad during the Arts Council project and continued as a volunteer after the formal program ended.

Darling's resident-musician dance band often performs in public - and sometimes gets paid for it! The Pot Pourri Cing, or the Potluck Five - depending on whether they play uptown or downtown - also includes a few other members of the community who sit in with the group when they play for such occasions as wheelchair dances, sing-alongs and folk dances. The band boasts a fancy sound system and such instruments as a garbage-can bass. There is also a lady's harmony group made up of residents, and many volunteers to lead in community sings.

In fact, Darling said, almost all residents at the facility take part in musical occasions — either to play, to sing, to dance or to listen appreciatively to one of the most interesting bands in the state.

Darling involves anyone who wants to take part — including one fellow who only plays a single chord.

The music educator believes there is a need for more ongoing programs of this type, and for research to evaluate them.



Dick Schaeffer Photo

hese are success stories.
Were there any failures?
Remarkably, there were not.
Some programs were more successful than others: Some artists were more attuned to the "different" environment, some staffs more supportive. But none were real failures. All seemed to ignite some spark of response in the people they were trying to reach, to supply that "basic human need for beauty and self-esteem." 5

5 Goble, Frank G., THE THIRD FORCE: The Psychology of Abraham Maslow (Grossman).





Steven Zavodny Photo





"I thought the program was very good.
Laurey was a good leader."





How would the Iowa
Arts Council
recommend that
others duplicate the
success of Iowa's Arts in County
Care Facilities program? Taking
into account that resources and
obstacles in each state and local
situation may differ, and
program designers will vary in
motivation and level of expertise,
the essential ingredients of a
successful program remain
constant.

For genuine quality and successful outcome in human terms, these basic strengths of the Iowa program can be duplicated:

Clear program concept—including esthetic, educational and psychological concerns. (This is a crucial ingredient. It means defining and valuing the distinction between genuine creative activities—those that stimulate personal growth by providing an outlet for emotional, sensory and sometimes "inner" realities—and recreational, hobby kit experiences—those that provide individuals with time-filling activities involving a very limited range of personal, creative expression.)

Artists who:

are paid for their efforts; are personally secure, successful, and flexible within the chosen discipline; understand creative process and can simplify its tools, processes, and techniques in sharing it with others; are patient and optimistic about human experience.

Administrators and personnel who:

are committed to the project concept;

accept specifically defined responsibilities to the total program;

will resolve major problems if necessary.

Provision for ongoing consultation between artists and staff to allow for program flexibility and for resolution of ethical, philosophical, or political differences which may emerge—i.e. issues of sedation, of rigidity of institutional schedules and regulations, of supply and facility use, etc.

Outward communication so that local community and media understand the program and are open to involvement.

Tangible evidence — (artist's journals, group murals, quilts, anthologies of poems, scrapbooks, exhibit catalogs, playbills, etc.) to maintain morale once the artist leaves, inspire continued efforts by residents, and provide advocates with a visual focus for promoting program continuation and support.

Generalizations based on the Iowa program are difficult and possibly misleading because of the unique nature of these special facilities. The following suggestions are gleaned from those who worked most directly in the Iowa sites — the artists and the on-site coordinators.

Suggestions for artists

At times it may be helpful to have insight into specific problems of residents, particularly if situations are likely to crop up that may be misunderstood or mishandled due to lack of awareness and/or knowledge. However, try not to use the information to limit people.

It helps if the artist gets to know the people before the program is set up. Assess capabilities, interest, number of participants, etc. This may prevent having to change the program drastically once it's started.

Recognize that there will be attention-span problems.

Have work for a wide range of ability levels, multilevel projects with both challenge and simplicity.

Some residents have limited experience outside of the home, and that's helpful to know in planning activities (e.g., a resident may not be able to paint a circus scene because he doesn't know anything about a circus.)

... The more simple, welldefined, and effective the class activity program, the better the activity director will be able to continue with it after the artist leaves.

...Pay close attention to personal relationships—the personal relationship of artist/activity director is as important as the artist/student relationship.

One way of keeping communication open with the facility staff is to schedule a short conference after each class session to ask for comments and point out what is working well, what isn't, and any needs that have arisen.

Arranging an exhibit, performance, or similar activity suited to the art form at the end of the program helps to include the community outside of the institution and builds residents' pride.

...No doubt there will be something about the institution that bothers the artist—but dwelling on it only disrupts ability to work with the residents. Don't be a campaigner!

Suggestions for program coordinators

Careful selection of the artists is essential. An artist who is serious about his or her personal and artistic growth, who is committed to social interaction and teaching, and who can withstand disappointments, institutional delays, paradoxes and shortness of time and resources is rare — and most likely to persevere for an excellent program!

Meet with artist, activity director and administrator before program begins. Be sure that they understand the goals and objectives of the program.

... Classes need to meet at least once a week because the residents become attached very quickly to the artist and are disappointed if there is no consistency. ... Local publicity is important. Besides community awareness and county care exposure, it helps in seeking future county care monies from local as well as state levels.

... Holding costs down makes it possible for the facility to support the program from its own budget once other resources have been discontinued.

The Arts in County Care Facilities program continues in Iowa with the aid of state and local funds. For more information write the Iowa Arts Council, State Capitol Building, Des Moines, Iowa, 50319.

The Formula

The Iowa Arts Council wishes to extend a special thanks to Representative Linda A. Svoboda (District 72, 66th Iowa General Assembly) for recognizing the need to enhance the lives of residents of county care facilities and initiating legislation to fulfill that need.

Others whose efforts were instrumental in developing and/or securing funding for the Arts in County Care Facilities Program and documentation are cited below.

Robert Bina, Iowa Representative, 80th District
Lani Lattin Duke, Special Constituencies Office of
Special Projects, National Endowment for the Arts
Mrs. James Garinger, Administrator, Iowa County Care
Facility
Philip B. Hill, Iowa Senator, 65th & 66th Districts
John Murray, Iowa Senator, 41st & 42nd Districts
Joan Orr, Iowa Senator, 71st & 72nd Districts
Robert D. Ray, Governor, State of Iowa
Art Small, Iowa Representative, 73rd District
Sixty-sixth and Sixty-seventh General Assembly

The cooperation of the following newspapers is also gratefully acknowledged: Daily Gate City, Keokuk; Daily Iowan, Iowa City; Decorah Newspapers; Des Moines Register; News Republican, Boone; and Waukon Newspapers.

And finally, the Iowa Arts Council acknowledges the artists whose warmth and artistic excellence made the program successful for all participating: David Bratzel, painter/puppeteer, Decorah; Mary Homstad, poet/puppeteer, Decorah; Dennis Darling, musician, Decorah; John Getman, musician, Decorah; Carl Nordyke, dancer, Des Moines; Karen Nichols, actress/musician, Des Moines; Morris Beers, mime/actor, Des Moines; Kathleen Poldberg, painter/artist, Vinton; Margaret Oeltman, painter/artist, Iowa City; Alan Kosters, painter/artist, Orange City; Laurey Easland, musician, Cedar Rapids; Virginia Reed Bowers, dramatist, Keokuk; David Garrison, painter/potter, Burlington; Mary Lou Pfeifer, tole painter, Keosauqua; Dorothy Wilcox, potter, Packwood; Pat Shappell, painter/artist, Des Moines; Roxanne Sexauer, painter/artist, Iowa City; Carol Duree, weaver, Atlantic; Joann Samsel, weaver, Storm Lake; Ann Bliss, painter/artist, Carroll; and George Thomas, potter, Nodaway.

Acknowledgements

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Iowa Arts Council State Capitol Building Des Moines, Iowa 50319 BULK RATE #1195 Des Moines, Iowa On Behalf of our Nation's State Legislatures



National Conference of State Legislatures





The National Conference of State Legislatures

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.



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State-Federal Relations

The office of State-Federal Relations is the Washington, D.C., lobbyist for the nation's state legislators, ensuring that their voices are heard in Congress, the White House and federal executive agencies.

The NCSL's legislative and program specialists screen thousands of bills, regulations, proposals and court actions to determine their impact on state legislatures. Their goal is to alert state lawmakers to federal developments and advise them of actions they can take to preserve their legislative interests. Dateline Washington, the NCSL's biweekly newsletter, is the primary vehicle for communicating this information.

The Washington staff meets regularly with congressional and executive department representatives, exchanging information on federal and state activities and examining the impact of federal policies on state laws and programs. The staff also arranges meetings between legislators and key federal officials,

including sessions at the White House with President Carter. Other recent meetings have been with House Speaker Tip O'Neill, Treasury Secretary Michael Blumenthal, Energy Secretary James Schlesinger, Housing and Urban Development Secretary Patricia Harris and Attorney General Griffin Bell.

Testimony on Capitol Hill

The Washington staff coordinated the appearance of more than 60 state lawmakers before congressional committees in 1977 on such varied issues as energy conservation, health costs, crime, water pollution, urban development and government organization. The witnesses underscored the increasing ability of state legislators to handle difficult national problems and emphasized the desire of state lawmakers to participate in federal decision making.

To maximize state legislators' impact on key issues, the NCSL joins other organizations of governors, mayors, city and county officials in an alliance known as the New Coalition. The group has been working with Health, Education and Welfare Secretary Joseph Califano and his aides to formulate a new national welfare program, and it also is examining Medicaid reform and national health insurance proposals.

In addition to monitoring current developments, the Washington staff follows emerging issues. The creation of a Pensions Task Force in 1977 is an example of the NCSL's efforts to prepare for upcoming federal activity in an area greatly affecting the states.

Policy Development

The activities of the Washington office are guided by policy resolutions and lobbying strategies developed by the NCSL's State-Federal Assembly, composed of 800 state lawmakers from throughout the country. The assembly enacts policy recommendations on the whole range of issues affecting relations between the states and the federal government including air pollution, welfare

reform, energy conservation and hospital cost containment.

The officers of the State-Federal



Del. Steve Sklar (Md.) testifies before Congress.

Assembly and its standing committees and task forces are:

SFA Officers

Rep. Richard Hodes (Fla.), Chairman Speaker Glade Sowards (Utah), Vice Chairman

SFA Committee Chairmen

Criminal Justice

Sen. Stanley Aronoff (Ohio), Chairman Sen. Melvin Close (Nev.), Vice Chairman Rep. Stephen Moberly (Ind.), Vice Chairman

Education

Rep. Tom Massey (Tex.), Chairman Assemblyman Leonard Stavisky (N.Y.) Vice Chairman Rep. Delwyn Stromer (Iowa), Vice Chairman

Energy

Rep. Mary O'Halloran (Iowa), Chairman Sen. Herschal Crow (Okla.), Vice Chairman Rep. Roger Martin (Ore.), Vice Chairman Government Operations Rep. John Bragg (Tenn.), Chairman

Rep. James Ritter (Pa.), Vice Chairman Sen. Clint Roberts (S.D.), Vice Chairman

Human Resources

Rep. Irving Stolberg (Conn.), Chairman Rep. Mary Forsythe (Minn.), Vice Chairman Rep. Elaine Gordon (Fla.), Vice Chairman

Natural Resources Sen. Dan Noble (Colo.), Chairman Sen. George Gunther (Conn.), Vice Chairman Sen. Willis Whichard (N.C.), Vice Chairman

Rural Development Speaker John Carlin (Kan.), Chairman Sen. Donald Northrup (Wyo.), Vice Chairman Rep. Dale Locker (Ohio), Vice Chairman

Transportation
Sen. James Mills (Calif.), Chairman
Sen. Gene Snowden (Ind.), Vice Chairman
Rep. Louis Nickinello (Mass.), Vice
Chairman

Urban Development Sen. Douglas Bereuter (Neb.), Chairman Rep. Elaine Lyons (N.H.), Vice Chairman Sen. Anthony Celebreeze (Ohio), Vice Chairman

Task Forces

Pensions Sen. Harmon T. Ogdahl (Minn.), Chairman

Financial Institutions
Sen. Jay Rolison (N.Y.), Chairman
Sen. Gordon L. Walgren (Wash.), Vice
Chairman

State Role in Indian Affairs Sen. Alfredo Gutierrez (Ariz.), Chairman Sen. Henry Dorman (Wisc.), Vice Chairman

NCSL contacts:

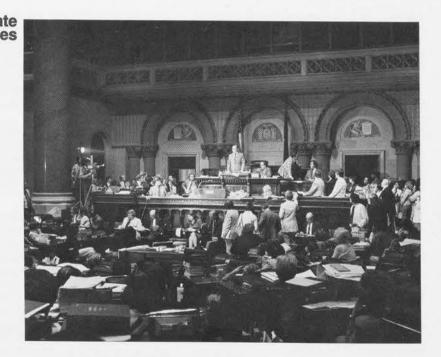
John Callahan, Director State-Federal Relations Washington, D.C., Office Staff Directors:

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Tassie Hanna, Research Associate, Criminal Justice and Indian Affairs Diana Scully, Research Associate Nedra Trahant, Executive Assistant Becky Amos, Administrative Assistant

Supportive Staff: Theresa Brown Sandi Campbell Becky Parker Barbara Simcoe

Denver Office: James Matthews, Energy Lanny Proffer, Pensions Joan Warren, Rural Development



State Services handles the bulk of the NCSL's information requests from legislators and their staffs on issues varying from gambling and state lotteries to legislative staffing patterns. It operates a clearinghouse that collects, indexes and distributes titles and descriptions of research studies prepared by legislative research staffs. State Services also tracks issues such as medical malpractice, sunset laws and legislative review of administrative regulations.

The staff's most recent project is to develop a computer-based system to collect and disseminate research report information for all state legislatures. In addition, it publishes a monthly update on legislative issues, State Legislative Report. Recent reports examined sunset laws, no-fault auto insurance and legislative staff compensation.

A clearinghouse also has been established within the department to collect reports and studies on public pension issues. The clearinghouse staff records changes in state retirement laws and

follows federal developments in the area. In addition, it publishes Pension Report, a bimonthly newsletter.

State Services staff members periodically visit all 50 state legislatures. and also help legislative staff plan their programs for the NCSL Annual Meeting and training sessions. The nine NCSL staff sections are Clerks and Secretaries. Fiscal Officers, General Legislative Services. Leadership Staff, Legal Services Staff, Librarians, Post Auditors, Program Evaluators, and Services and Security.

Committees

State Services provides assistance for five NCSL committees composed of legislators and staff. These committees meet regularly to evaluate legislative needs and to make suggestions for legislative improvement.

The Committee on Legislative Information Needs primarily is concerned with improving communications within and among state legislatures. The committee has supervised the publication of a book on

the use of computers in state legislatures and currently oversees a task force to analyze the use of fiscal information systems in the states. Sen. David Regner

State Legislative Ethics obbyist Registration and Disclosure

Open Meetings

(III.), chairman: Carl Frantz, director of the Office of Legislative Research (Conn.), vice chairman

The Ethics and Elections Committee has drafted guidelines for state legislation dealing with open government and ethics issues. The group has published recommendations on open meetings. government information practices, lobbyist registration, and conflict of interest and financial disclosure. The committee is undertaking an extensive review of election laws and voter registration systems. Sen. S.H. "Hal" Runyan (Ariz.), chairman; Rep. Richard King (Wash.), vice chairman.

Charged with improving the legislative process, the Legislative Improvement and Modernization Committee is examining states' roles in appropriating federal funds. Its 1975 study, the State Legislative Appropriations Process, suggests ways to improve state budgeting and legislative authority over the budget. The committee recently published So the People May Know, an analysis of legislative public information activities, and currently is

Taugher, chief administrative officer of the Assembly Rules Committee (Calif.), vice chairman.

The Committee on the Federal Judicary explores the relationship between the federal courts and state legislatures, and the fiscal impact of judicial decisions on the states. The committee also examines the implications of federalism and separation of powers between state legislatures and the federal judiciary. Sen. Anthony Derezinski (Mich.), chairman: Rep. Marlin Schneider (Wisc.), vice chairman,

Established in 1977, the Committee on Staff Division Activities helps coordinate the different NCSL staff sections and plans programs designed for legislative staff at the Annual Meeting. Robert Smartt, deputy director of the Assembly Majority Staff (N.J.), chairman; Maralyn Budke, director of the Legislative Finance Committee (N.M.), vice chairman.

NCSL contacts:

William Pound, Director State Services Denver Office

Carl Tubbesing, Assistant Director Fran Valluzzo, Senior Special Assistant

Special Assistants: Winnifred Austermann Joan Warren

Glen Newkirk, Director Legislative Information Systems Project Bonnie Dolan, Librarian/Research Assistant Dorothy Stevens, Research Assistant Peggy Danforth, Administrative Assistant

Supportive Staff: Diane Tolson Denise Washington

Seminars and Technical

Services



NCSL's staff for Seminars and Technical Services (STS) has been reorganized this year to provide additional seminars and related services to state legislators and their staffs:

 The NCSL Annual Meeting. scheduled for Denver in July, 1978

 National, regional and state workshops and seminars on a variety of policy and procedural issues

 Project TRAIN, which helps individual legislatures solve management. oversight and policy-making problems

 Individual Legislature Assistance (ILA), which offers seminars on several topics to individual legislatures interested in participating

 Pre-session orientation for new state legislators following the elections

 Technical programs to any state legislature requesting expertise on a substantive or procedural issue.

Management of Seminars and Technical Services is provided by a subcommittee of the NCSL Executive Committee, chaired by conference Vice President George

Roberts, speaker of the New Hampshire House of Representatives.

Project TRAIN

In addition to national seminars, STS offers technical assistance to individual legislatures through Project TRAIN (Training, Resource and Information Network). Sponsored by the NCSL and funded by the U.S. Civil Service Commission, TRAIN works to improve the management, policy-making and oversight capabilities of state legislatures.

In its first 18 months of operation, the project held 45 informational and problem-solving programs that involved more than 2,500 legislators and staff members in 14 states.

TRAIN involves out-of-state lawmakers and staff members in its programs to help solve problems identified by the participating legislatures. The programs are offered by the NCSL to the 50 states at no cost. Some TRAIN programs include:

Streamlining Legislative Rules and Procedures

Legislative Oversight of State Agencies: Management and Techniques State Appropriation of Federal Funds Sunset Law Zero Base Budgeting Effective Staff-Committee Interaction Public Television Coverage of State Legislatures Pre-Legislative Conferences



Staff-Committee Interaction Project

The Staff-Committee Interaction (SCI) project assists legislatures in strengthening the working relationships between legislators and staff in the committee setting. SCI programs use materials developed by the Eagleton Institute of Politics and bring in legislators and staff from other states as consultants. The programs are available upon request to individual legislatures. The National Science Foundation funds the project.

NCSL contacts:

Jerome H. Sohns, Director Seminars and Technical Services Denver Office

Phill Halstead, Assistant Director, STS Director, Project TRAIN and Co-Director, SCI project Kenneth Kirkland, Assistant Director, Project TRAIN and Co-Director, SCI project Cathie Sample, Special Assistant

Teresa Fraley, Conference Management and Development Coordinator Johnetta Scott, Administrative Assistant Ginger Smith, Supportive Staff

Annual Meeting



The NCSL Annual Meeting highlights the year's activities of the conference and brings together legislators and staff from across the country to discuss important state-federal issues. More than 2.000 participants convened at the 1977 Annual Meeting in Detroit, where state lawmakers explored issues varying from property tax reform to recombinant DNA experiments. Other sessions focused on polling techniques, electric utility rate reform. urban reinvestment and health care cost containment.

Special programs also were held for legislative staff members on topics that included the role of staff in implementing sunset legislation and drafting bills. Former Secretary of State Henry Kissinger, Secretary of Commerce Juanita Kreps and ecologist Barry Commoner were among those who addressed the conference on issues related to energy and growth.

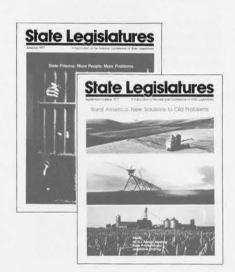
The 1978 Annual Meeting is scheduled for July 5-8 in Denver, Colo. Policy positions of the NCSL are approved at the conference and new officers are installed.

NCSL contact:

Teresa Fraley Conference Management and **Development Coordinator** Denver Office

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Communications



The NCSL magazine, newsletters and books help keep America's lawmakers and their staffs informed on major issues facing state legislatures. State Legislatures magazine, published six times a year, features in-depth discussions on critical issues facing the states, such as juvenile crime, property taxes and nursing home reform. It also includes interviews with major political figures, summaries of state activity, state profiles and reports on NCSL workshops and seminars.

In addition to its articles on policy issues, State Legislatures examines procedural issues, including state appropriation of federal funds and bill drafting procedures. The 32-page publication has a circulation of 12,000 and is distributed to all state legislators.

Dateline Washington, a biweekly newsletter produced in the NCSL Washington, D.C., office, covers congressional activities and national policy decisions that affect states. The eight-page publication includes in-depth reports on key federal-state issues, synopses of major

legislation and court decisions and summaries of NCSL testimony before Congress and the executive agencies. The Update section follows bill progress on Capitol Hill.

All NCSL publications, including newsletters, are overseen by Communications and are offered, free of charge, to state legislators and their staffs. Among the NCSL newsletters are Energy Report to the States, State Legislative Report, Remote Sensing, Pension Report and Science and Technology for the Legislatures.

Other NCSL publications include:
Big City Schools: 1970-75 – A Profile of
Changing Fiscal Pressures
Directory of State Legislative Leaders
and Committee Assignments
Energy: The States' Response in 1976
Medicaid Reform Issues: A Presentation
of Options and Recommendations
So the People May Know: Public
Information in State Legislatures
State Legislative Ethics
The States Combat White Collar Crime

NCSL contacts:

Steve Millard, Publications Editor Denver Office

Kay Christensen, Media Relations Maureen Douglas, Administrative Assistant

Carol Steinbach, Director State-Federal Communications Washington, D.C., Office

Carol Dana, Communications Associate Jean Gwaltney, Communications Assistant The First Branch of Government

In presenting the step-by-step efforts of Minnesota Rep. Tom Berg to pass comprehensive legislation, the NCSL 30-minute film portrays the basic operation of state legislatures across the country. It shows how a lawmaker responds to demands by the public and details the arduous process of how a bill becomes law—from the day of introduction, through committee hearings to floor debate, strategy sessions and finally, a vote before the full House.

Produced by award-winning filmmaker Charles Guggenheim, the film portrays the hard work, planning and perseverance of state legislators. Each state has been sent a copy of the film, which is being shown in statehouses, classrooms, at civic events and on network and educational television. The U.S. Information Agency plans to show the film at embassies and on public television overseas after translating it into foreign languages.



NCSL contact:

Dena Bellows Denver Office Many of the most critical problems facing the nation involve energy: the adequacy of energy supplies, their costs and the efficiency of energy usage. The country's 50 state legislatures have been and are today the leading innovators in responding to these issues. The problems are severe and complex, and legislators require sound technical support in their efforts. Responding to this need, the NCSL is undertaking a major program to assist states in their development of energy policies. The Energy Project and the Geothermal Policy Project are components of the energy program now underway.

Energy Project

The NCSL Energy Project provides state legislators with current information about state energy activities, federal energy programs and technical developments in energy production, supply and conservation affecting state interests. In addition, it presents the energy policy concerns of state government to Congress and federal administrative agencies through a special liaison located in Washington, D.C.

To meet the recurrent information needs of state legislators, the Energy Project publishes Energy Report to the States and Energy: The States' Response. Energy Report to the States is a biweekly newsletter which serves as a major information source for state legislators concerning current energy events. In Energy: The States' Response, the staff annually compiles and reviews all state energy enactments during the preceding legislative session. The Energy Project also responds to specific legislative information requests, convenes workshops for

especially important or timely issues and is developing a pilot computerized State Energy Information System. In mature form, the computerized system will give ready access to abstracts of state legislative enactments, administrative regulations and executive orders.

Funds for the Energy Project are supplied by the U.S. Department of Energy.

NCSL contacts:

James Matthews, Director Energy Project Denver Office

Janet Pardue, Special Assistant Joan Morandi, Administrative Assistant **Geothermal Policy Project**

The Geothermal Policy Project assists state legislators in their formulation of effective policies for regulating the development and use of geothermal resources. The development of these resources for space heating or cooling, electricity production or commercial heat

processing offers important social and economic benefits in more than 20 states. During its two years, the project will work with the majority of those states to acquaint lawmakers with the potential value of geothermal resources in their state and alternative policies for encouraging prompt and responsible development of the resource. The project staff analyzes resource leasing, taxation and other geothermal policy concerns upon request by each state. Funding for the project comes from the U.S. Department of Energy.

NCSL contact:

Rullie Harris, Director Geothermal Policy Project Denver Office

Doug Sacarto, Assistant Director



Science and Technology

The rapid growth of technology demands that state legislatures formulate policies in areas such as land management, energy resources and mass transportation. The NCSL's Science and Technology (S&T) department helps develop and strengthen the legislatures' resources to deal with those issues. The office also provides a policy analysis of scientific issues facing state governments and arranges technical assistance to states.

The office has established the Model Interstate Scientific and Technical Information Clearinghouse (MISTIC) as an individualized answering service for state legislators and their staffs on critical scientific issues. MISTIC helps lawmakers locate sources of information within federal agencies, universities, private industries and other states. Requests to MISTIC have covered issues such as the effect of fluorocarbons on the ozone layer and the transportation of hazardous waste.

Since June, 1977, S & T has been helping state legislatures participate in the

State Science, Engineering and Technology Program (SSET), sponsored by the National Science Foundation. Under the program, legislatures can receive up to \$25,000 for planning how to better utilize their states' S & T resources to strengthen legislative policy-making.

The department also publishes a monthly newsletter, *Science and Technology for the Legislatures*. The newsletter is funded partially through grants to the MISTIC program by the National Bureau of Standards, the U.S. Department of Transportation, the U.S. Environmental Protection Agency and the National Atmospheric and Oceanic Administration.

S&T also staffs the Committee on Science and Technology. Rep. Gordon Voss (Minn.), chairman; William Potter, director of research (N.C.), vice chairman.

S & T publications include:
An Assessment of Science and
Technology in State Legislatures
Energy, Water and the West
Meeting the Challenge Vols. I and II

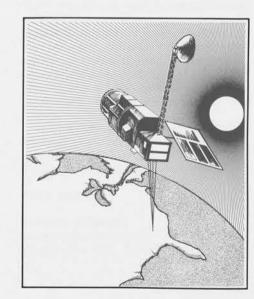
NCSL contacts:

John W. Reuss, Director Office of Science and Technology Denver Office

Joanna Mack, Assistant Director Bart C. Weller, Policy Analyst Keith E. Jackson, MISTIC Coordinator Dorothy Slater, Administrative Assistant

Satellite Remote Sensing

The NCSL has developed a program with the National Aeronautics and Space Administration on the applications,



limitations and costs of using satellites that survey the earth to gather natural resource information. The program focuses on using data collected via satellite to assist state lawmakers on issues such as drought, surface mining and agricultural production. The project also examines the costs of using satellite remote sensing and how to help states implement natural resource programs.

In addition to providing state decision-makers with information and sponsoring remote sensing workshops, project staff members publish a newsletter, Remote Sensing, that provides information on how states use satellite information and tells of new technological developments.

NCSL contacts:

Sally Bay Cornwell, Director Remote Sensing Project Denver Office

Paul Tessar, Assistant Director Mary Arbogast, Administrative Assistant

Through this NCSL project, staff will provide technical information about water quality management to legislators and help promote a dialogue between legislators and EPA regional personnel.

In addition to responding to information requests on the planning programs, the project is sponsoring a series of one-day seminars to discuss state implementation of water quality planning.

NCSL contact:

Tom Schwertfeger, Director Section 208 Project Denver Office

Joanna Rolek, Administrative Assistant

Criminal Justice

A grant from the Law Enforcement
Assistance Administration assists the NCSL
in providing legislators with up-to-date
information on trends in criminal justice, law
enforcement and consumer affairs. The
project monitors state and federal efforts to
reduce crime and delinquency and
encourages innovative state legislation in
this area.

NCSL contacts:

Lanny Proffer, Director Criminal Justice Project Denver Office

Dena Bellows, Research Assistant

Tassie Hanna, Research Associate Washington, D.C., Office

School Finance



The conference's School Finance
Project is funded by a grant from the Ford
Foundation with additional financial aid
from the National Institute of Education
(NIE). Project staff members provide
practical and technical assistance to state
legislatures considering major revisions in
their educational finance systems. They
perform computer analyses of state
education finance systems and administer
a cash grants program for state legislatures
undertaking their own school finance
studies.

The project also is conducting a study, financed by the NIE, to develop funding formulas for schools operated by the Bureau of Indian Affairs.

NCSL contacts:

Bill Wilken, Director School Finance Project Washington, D.C., Office Patrick Bond, Consultant for Data Processing Robert M. Edwards, Special Assistant for Data Processing Susan Wiley, Research Assistant Mollie Zahn, Supportive Staff/Research Assistant 19

Human Resources

Legislatures' Role in Social Services (Title XX)

This project represents the first comprehensive effort to identify the state legislative role in planning, financing and evaluating state social services programs such as day care, family planning, homemaker-chore services, counseling and programs for the elderly. The study covers social services financed under Title XX of the Social Security Act, which became law in 1975.

All 50 states are being surveyed to determine the legislatures' involvement through planning and evaluation of Title XX programs directly and through the state budgetary process. State participation in this program will be summarized in a handbook for legislators and staff.

The project is financed by a grant from the U.S. Department of Health, Education and Welfare.

NCSL contacts:

Deborah Bennington, Director Social Services Project Denver Office

Agnes Zimmermann Supportive Staff

Health Planning

A contract with the U.S. Department of Health, Education and Welfare supports this project to help legislatures comply with the National Health Planning Act of 1974. The project staff conducts regional conferences for state lawmakers on health regulatory issues and serves as a clearinghouse for information and technical assistance on this topic.

NCSL contacts:

Ron Schmid, Director Health Planning Project Washington, D.C., Office

Brenda Jennings, Supportive Staff

NCSL Management

The NCSL's management staff, located in the Denver office, coordinates conference activities including state programs, state-federal services and technical assistance to the legislatures. All financial and administrative matters are handled by this department.

Staff members communicate daily with NCSL officers on a wide range of policy issues, helping to identify state legislative needs and how to meet them.

The NCSL's management staff works closely with the Executive Committee in supervising and implementing NCSL policies and objectives. It also initiates and oversees conference programs that are financed by federal grants. The management staff maintains close contact with NCSL constituents and other public and private organizations on a variety of public policy issues. In addition, it coordinates the conference's media efforts on behalf of state legislatures.

NCSL contacts:

Earl S. Mackey, Executive Director

Karl T. Kurtz, Director of Operations Lonnie Kay Hendrickson, Executive Assistant

Elizabeth Boulanger, Administrative Assistant

Sally Koczy, Executive Secretary Joy MacTaggart, Office Manager

Supportive Staff: Diane Gribble Connie Roets Mary Weston

Executive Committee



President Sen. Fred E. Anderson Senate President (Colo.)



Vice President Rep. George B. Roberts Jr. Speaker of the House (N.H.)



President-Elect Sen. Jason Boe Senate President (Ore.)



Staff Vice President Dr. Robert S. Herman Special Advisor to the Speaker (N.Y.)



Staff Vice Chairman Arthur J. Palmer Director, Nevada Legislative Counsel Bureau



Immediate Past President Rep. Martin O. Sabo Speaker of the House (Minn.)



Immediate Past Staff Vice President McDowell Lee Secretary of the Senate (Ala.)

Rep. Thomas J. Anderson Assistant Majority Floor Leader (Mich.)

Rep. Hannah D. Atkins (Okla.)

Rep. Dale M. Cochran Speaker of the House (Iowa)

Assemblyman Julian Dixon (Calif.)

Sen. George Fleming (Wash.)

Sen. James I. Gibson Senate Majority Floor Leader (Nev.) Rep. E.L. Henry Speaker of the House (La.)

Rep. K. Leroy Irvis Speaker of the House (Pa.)

Speaker Roland Luedtke (Neb.)

Rep. Edward P. Manning Speaker of the House (R.I.)

Rep. Diane B. McCarthy (Ariz.)

Sen. Kenneth Plante Minority Leader (Fla.)

Rep. Vernal G. Riffe Jr. Speaker of the House (Ohio)

Sen. Jerrold Speers Majority Leader (Maine)

Assemblyman Stanley Steingut Speaker of the House (N.Y.)

Sen. John A. Traeger (Tex.)

24 Eastern Region

Assemblyman William J. Hamilton Jr. Speaker of the House (N.J.)

Sen. Lewis B. Rome Minority Leader (Conn.)

Midwestern Region

Rep. Gerald A. Bradley Majority Whip (III.)

Sen. Ross Doyen Senate President (Kan.)

Southern Region

Sen. Joe Fine Senate President Pro Tem (Ala.)

Sen. Kenneth C. Royall Jr. Assistant Majority Leader (N.C.)

Western Region

Sen. Gladys Hansen (N.M.)

Sen. John C. Ostlund (Wyo.)

Linda A. Adams
Director, Legislative Program Review and
Investigations Committee (Conn.)

Jim Bricker Staff Director, Senate Research Center (Wash.)

Maralyn S. Budke Director, Legislative Finance Committee (N.M.)

Timothy Campbell Senate Minority Staff Director (III.)

Patrick E. Flahaven Secretary of the Senate (N.M.)

Joseph E. Gonzales Jr. Executive Director, Assembly Minority (N.J.) W. Marcus Halbrook Director, Bureau of Legislative Research (Ark.)

David A. Johnston Director, Legislative Service Commission (Ohio)

Thomas M. Keel Director, Legislative Budget Board (Tex.)

Ray D. Pethtel Director, Joint Legislative Audit and Review Commission (Va.)

Robert J. Scott State Auditor (Colo.)

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Washington Office 444 North Capitol Street, N.W. 2nd Floor Washington, D.C. 20001 (202) 624-5400



Earl S. Mackey Executive Director

Legislature hosts performers

This may be a season of firsts for the lowa Legislature, and for lowa's performing artists. The season began with a performance by violinist Wilfred Biel and cellist John Ehrlich as part of the State of the State ceremonies in the House of Representatives, and may culminate in a series of performances in various art forms in the Senate Chambers during the Legislative session.

Mr. Biel and Mr. Ehrlich, members of the Drake University Fine Arts Trio and principle players in the Des Moines Symphony Orchestra, played two segments from Kodaly's "Sonata Duo for Violin and Cello" as a prelude to the Governor's State of the State address on January 9. The performance occurred at the invitation of the Governor's Office in cooperation with the lowa Arts Council.

Four performances are anticipated in the Senate Chambers as proposed by Senator Rolf Craft (R), Decorah. Senator Craft has drafted a resolution which would allow for a performance "every third week in the Senate Chamber during an appropriate hour during the months of February, March and April."

Senator Craft said his resolution was inspired by Quad Cities Affiliate Artist Barbara Nissman's performance in the House of Representatives last year. The Senator enjoys the performing arts himself, and "would like to see the concept of the appreciation of art spread" he said. "If we can enjoy art, it's a little like having additional income . . . if in fact we use our income to increase our opportunities to enjoy life, the arts are there to be appreciated."

"That's an economist speaking!" he added.

The proposal suggests performances by artists representing all aspects of the performing arts, to be selected by the lowa Arts Council under the direction of the Executive Director. The Senator said he hopes to bring the resolution to the floor of the Senate immediately after the start of the Session.



lowans' art on overseas loan

East Amana, by Robert Bauer

The Iowa Development Commission has arranged to borrow art work from four Iowa artists for display in the Commission's West Germany office. The works include paintings by Robert Bauer, Amana colonies; Elizabeth Miller, Des Moines; and Ray Frederick, Marshalltown; and a weaving by Connie Enzmann-Forneris, Des Moines. One work by each of the artists will hang in the Commission's Des Moines office as well.

Council to inform legislators

The Iowa Arts Council Board met November 17 in Des Moines with most of the agenda devoted to committee reports and informational presentations.

The board discussed support for the agency budget request and accepted the recommendation of the appropriations standing committee to take an active role in providing information to the Legislature. Brice Oakley, former state representative from Clinton, addressed the board, outlining state agency involvement in the Legislative appropriations process.

OTHER ACTION

Following the recommendation of the Poet Laureate Committee, and after hearing a presentation on small press activity in the Iowa City area by three area poets (Alan Kornblum, West Branch; Jim Mulac, Iowa City; and Morty Sklar, Iowa City), the board voted to establish a study committee in the discipline of literature to investigate agency support of this art form including further investigation of the poet

laureate proposal.

The board also approved guidelines for continuation of the Community Incentive Grant program (see page two); approved preliminary revisions in guidelines for the Impact Grant program (see this page); heard Executive Director Jack Olds' report on the state agency plan submitted to the National Endowment for the Arts; and heard a progress and outlook report on the Affiliated State Arts Agencies of the Upper Midwest presented by Robert Altman, executive director.

Impact Program Revised

The IAC will continue its Community Impact Organization Program under a new title and with revised guidelines and criteria. The *Grants for Impact Organizations* (GIO) Program will have two divisions of support beginning in the 1978-79 fiscal year.

Division I will include arts organiza-

(continued, page 2)

Director's Message:

Handicapped regulations affect grantees a place is available

"State Arts agencies are obligated to develop methods of administering federal funds so as to ensure that handicapped persons are not subjected to discrimination on the basis of handicap either by sub-grantees or by the manner in which the funds are distributed."



Jack Olds

That paragraph is part of the regulations prepared by the National Endowment for the Arts in response to Section 504 of the Federal Rehabilitation Act of 1973. Section 504 provides that "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."

As the prime recipient of federal arts funds, state arts agencies must pass their obligation on to the sub-grantees. Just how we are going to cope with this I am not sure, but we will find a way to fairly and equitably serve our constituents. Certainly technical advice on architectural access, on accommodations for drinking, resting and toilet facilities, on program participation, and on employment of personnel, must be available. Advice on the simple act of "thinking clearly" about alternatives that are practical, reasonable, and equitable will be of major importance. Qualified, sensitive consultants to visit communities to advise sponsors of arts events, will be needed.

Mostly, I am concerned about the small community with limited and/or less sophisticated facilities. Will some community theatres have to close down because they can't afford to renovate and meet the regulations? If signers for the deaf are not available, what must a theatre group, or a poet reading his work, do to meet the regulations? Must art centers in very old buildings with narrow steps and no elevators move to another location — if

a place is available, and if the rent and utilities are affordable — in order to meet the regulations?

There is no reason to panic or make hasty decisions. The NEA compliance regulations are due in February 1979. A transition plan must be prepared within six months of the effective date, which means August 1979. By February 1980, self-evaluation plans should be developed, and by February 1982 the architectural access problems should be solved.

The National Endowment and the lowa Arts Council plan to be ready and available to assist you.

Symphony competition for young artists

More than \$1,000 in cash awards and an \$1,800 scholarship to the Aspen Music School are prizes in the fifth annual Young Artist Competition announced recently by the Des Moines Symphony Guild. Both high school and undergraduate college students are eligible to compete.

The contest is limited to piano and string players, with auditions to be held March 29-31. Entries are due February 15. The competition winner will also make a guest appearance with the Des Moines Symphony.

For more information, contact Julie Graham, Des Moines Symphony Guild, Employers Mutual Building, Des Moines, 50309.

IMPACT continued

tions that have a magnet effect within a region whereby people from several counties might participate in programs. Division II will include arts organizations in the process of emerging as major impact resources.

The purpose of the program is to award recognition to arts organizations providing cultural excellence on a continuing basis to the citizens of lowa.

Grants may be used for general support or program activity, and applicants must demonstrate sufficient funds in the organization's general budget to match the amount of the grant. Organizations designated for assistance in each division will receive equal grant amounts.

Guidelines are now available. Letter of intent must be postmarked by February 15, with the application deadline March 30, 1979 (postmarked). For more information contact Jack Olds, executive director.

Incentive grants continue

The Community Incentive Grant Program will continue for a third year, the IAC has announced. The purpose of the program is to increase cooperation between local arts councils and local governments.

Matching grants of up to \$4,000 are offered to local governments as coapplicants with local arts councils. City and county governments of regions served by lowa's 58 existing community arts councils are eligible to apply.

Funds may assist with programs, personnel, and/or operating expenses of community arts councils, and/or other community based non-profit arts organizations during the period July 1, 1979 through June 30, 1980.

Letters of intent must be postmarked to the Council by April 2, 1979, with completed applications due (postmarked) by June 1, 1979. Guidelines are available from Marilyn Parks, Community Arts Coordinator, Iowa Arts Council, State Capitol Building, Des Moines, Iowa 50319.

PETRA in print

Julie McDonald, author and frequent participant in the writing component of the IAC's Artist-in-Schools program, has written a novel about a young Danish-American girl growing up in the Midwest in the early 20th century. Entitled *Petra*, the 186-page volume is available from the publisher, lowa State University Press, Ames, lowa.

IAC mini-grants

Three arts projects have been funded recently through the lowa Arts Council mini-grant program designed to assist with emergency needs.

Sunnyslope Murals, \$500
Sunnyslope Care Center, Ottumwa Annual Conference \$400
Art Educators of Iowa, Des Moines
Statewide Pow Wow \$500
Native American Project on Alcoholism, Des Moines

The Spirit That Moves Us Press has produced Poetry-with-Drawings placards for display units (originally designed for display in public buses). The placards are in five colors, ten different placards to a set, measuring 11" x 16". They are available for \$6.00 per set. The series is also available in postcard size, \$1.50 per set of ten. Contact Morty Sklar, The Spirit That Moves Us Press, P.O. Box 1585, lowa City, lowa 52240.



Red Oak city officials and Touchstone Executive Director Jacky Adams attended the Community Betterment recognition ceremonies in Des Moines to receive an award for "Outstanding Achievement" from Governor Robert D. Ray. The award was earned for the community project "Lighting Up Our Literary Life," a celebration of Red Oak's literary heritage. From left: Randy La Bounty, Chamber of Commerce; Steve Eden, Recreation Director; Governor Ray; Ms. Adams; and Dave Selene, City Administrator.

Red Oak wins state award

A community celebration of the literary arts has earned statewide recognition for the community of Red Oak. The award, made by the lowa Development Commission's Community Betterment Program in November cited the project for "Outstanding Achievement" in improving local conditions by using the community's initiative and resources.

The Red Oak celebration, called "Lighting up our Literary Life," was initiated by the local arts council, Touchstone. Jacky Adams, executive director of the arts council, described the event as "a celebration to call attention to the cultural heritage we have in literature here in our community."

The community celebrated literary life with five days of emphasis on readers, books, libraries, librarians, teachers of English, writers, and small press publications, March first through the fifth of 1978. The event was very successful, according to Ms. Adams, and drew participants from schools, various community groups and service organizations, and residents of all ages. The celebration was partially underwritten by the Houghton State Bank of Red Oak.

An ill-timed snow storm curtailed some of the intended school participation but did not dampen spirits. School bulletin boards and posters in store windows throughout the community

featured literary themes. Forty-five writers from lowa, Nebraska, and Missouri attended workshop sessions with four nationally-known writers on March 4: Gene Miller of the MIAMI HERALD, two-time winner of the Pulitzer Prize for local reporting; Jayne Ann Phillips, winner of a National Endowment for the Arts Poetry Fellowship Esther McBain Meeks, Junior Literary Guild award winner; and Otha Wearin, southwest lowa native and author of several books including "Country Road to Washington."

Ms. Phillips gave public poetry readings. The Plains Distribution Service Bookbus visited the community for four days, providing exposure to limited edition books by Midwest authors and small presses.

The week culminated with a community tribute to the town librarian of 45 years, Jeanette Winters. Donations of over \$1,000 were accepted in her name and used to purchase a commemorative display case for the town library.

The "Literary Life" project earned second place and a \$400 cash award in the Betterment competition for Outstanding Achievement in the category for communities of 5,000 to 10,000 population. Ms. Adams received the Governor's Leadership Award as project director.

Hurrah for our town!

Efforts to improve the quality of community life in lowa are being recognized through the lowa Development Commission's annual community Betterment awards program. Awards for 1978 were presented in November, with deadlines now announced for 1979.

The program was initiated by Governor Robert D. Ray "to give communities an incentive to improve local conditions by using the communities' own initiative and resources." Guidelines say "a project is a specific undertaking" in any of a variety of categories: culture and education, downtown improvement, economic development, energy conservation, environmental action, health and safety, recreation, etc.

Projects completed during the period September 1, 1978, through September 1, 1979, are eligible for the 1979 competition. Interested communities must submit an entry form by February 1, 1979 and the completed project booklet and information sheet must be submitted by September 1, 1979. Awards include recognition for Outstanding Achievement, Youth Involvement, and Leadership in each of several population categories; and cash prizes which must be used in continuing community improvement efforts. The community of Red Oak was one such winner this year for a community-wide celebration of the literary arts. (Story elsewhere, this

page.)
For additional information write:
Paul Comer, Community Betterment
Program, Iowa Development Commission, 250 Jewett Building, Des Moines

50309.

Meetings announced

The next meeting of the IAC board will be February 22-24 in Des Moines, with review of more than 300 grant applications on the agenda. (For further meeting details, contact the IAC office.)

Prior to the board meeting, advisory panels comprised of experts in five arts interest areas will review applications and make funding recommendations to the board.

Panel meeting dates have been scheduled as follows (with time and place information available by contacting the IAC office):

Community Arts Panel February 6
Education Panel February 7
Visual Arts Panel February 8/9
Theatre/Dance Panel February 14
Music Panel February 15/16

WHEN I GO PICKING BERRIES IT IS QUIET

The Iowa Arts Council staff was saddened by the death of Mary Homstad, poet, in an automobile accident December 1, 1978 near Decorah. Mary had participated in several Iowa Arts Council programs — summer Touring Arts Team in 1977 and 1978, 1978 State Fair arts activities, and most notably the Arts and County Care Facilities program in which she, with another artist, pioneered a new area in arts education and demonstrated the need and the benefits of creative work for people in all circumstances.

Mary's extreme sensitivity to human qualities and needs gave her work a character of dedication and loving attention special among teachers and artists.

Shortly before her death, Mary edited an anthology of poetry written by residents of the Allamakee, Clayton, Fayette and Winneshiek County homes during her work as an artist-in-residence there. Poems from that booklet, When I go picking berries it is quiet, appear here, along with Mary's dedication to the booklet.



Mary Hometa

Dedication

These writings represent some of the most profound time I have spent engaged in writing and teaching.

We started working in Winneshiek, Allamakee, Fayette, and Clayton county Homes in September of 1977. We did not know what to expect. What we found was exuberance, a desire to try anything, and love . . .

I am proud to see these poems in print. These poets worked hard and gave me everything they had. If our poems can in any way further the pursuit of Art in the County Care Facilities, then we, as poets, have done our job. Mary J. Homstad

Tune in!

Eastern Iowans will be kept abreast of arts activities in that part of the state by a new program to air on KSUI radio, 91.7 FM, Iowa City.

lowa Arts Fare, a weekly sampling of the arts in lowa, began January 7. It is broadcast Sunday evenings at 5:30. The program format includes interviews with Eastern lowa artists and performers, editorials by noted arts commentators, a calendar of arts activities in the KSUI listening area, and ARTS-LINE, a bi-weekly feature from the lowa Arts Council.

Guests scheduled for January include members of the University of Iowa Stradivari Quartet; Ruth Keraus, Director of the Southeast Iowa Symphony Orchestra; Julie McDonald, author and journalist from Davenport; Mick Denniston from the Cedar Rapids Community Theatre; members of the Mirecourt Trio, Grinnell College; and others.

Agency report available

The 1976-78 IAC biennium report noting agency accomplishments and disbursal of funds is now available. The report is the fifth such biennium bulletin filed by the agency, representing ten years of service to the state.

ACROSTICS

Floyd is a Lutheran who Opened milk cans for Years, every Day.

Floyd Clayton

Smiley and pretty Young Lovely Very Interested in Art.

> Sylvia Fayette

Hurriedly Always Running Racing Yearning to de

Yearning to do something else. Harry

Clayton

wish that I could be as good and loving as an angel.

I wish also the sale prices would go down like they used to be.

I wish there were more nice birds such as the real Snowbirds and Chickadees, More of all those useful weedseed and insect-eating Birds

And less Starlings and English Sparrows, And I wish there was less accidents of cars.

> Marjorie Winneshiek

HOW TO TALK TO A FLOWER Mary has a pretty flowered skirt Mary is a flower You smell a flower.

> Jimmy Fayette

They like that.

THE QUIET POEM

I'm quiet all the time. When I work by myself I am quiet.

When I am by myself, I embroider and it is quiet.

When I go to church it is quiet, too.

When I go fishing it is quiet. And I love to walk alone.

When I go picking berries it is quiet.

Wilma Allamakee

A QUIET TIME

The most quiet time
Was the next morning
After I had my baby girl.
It was quiet just before
All the babies woke up
Wanting to be fed.
A quiet time is when I go
Into my room at night
When my friends are sleeping
And I give a prayer to God
For letting them all rest in peace
And have a good nights sleep.
Dorothy
Allamakee

Arts and Older Americans: no regrets

"It is utterly false, and cruelly arbitrary to cram all the learning into childhood, all the work into middle age, and all the regrets into old age."

Anthropologist Margaret Mead

lowa's senior citizens have discovered the arts as an alternative to what Ms. Mead describes as a time of regret. Through the arts and Older Americans program, nearly 700 men and women over the age of 60 took part in a variety of opportunities to explore their own creativity during 1978.

They were participants in learning through the arts in classes in 46 sites around the state. Classes lasted from ten to 20 weeks with the art form determined by local interest and the availability of an artist/teacher. Topics included drama, music, dance, painting, poetry writing, pottery and others.

And participants enjoyed themselves, judging from comments received in the IAC office:

From Marshalltown-

"All my life I've wanted to do this. Thanks for your help."

From Monticello—

"This is the high point in my senior citizen life. I have something to think about. I was depressed, withdrawn... (now) I study art books. Appreciate art, architects, Design. It's all something I was never before exposed to."

From Clinton-

"I have found this one of the most enjoyable and satisfying of any of the Senior Citizens activities in which I have participated. (The teacher) is an excellent instructor, giving each student individual pointers at each teaching session."

The Arts and Older Americans program will continue for 1979-80 in 50 sites. Sites are arranged in cooperation with local organizational sponsors who assume coordination and provide matching funds on a 50/50 basis with the IAC. Area aging agencies, community arts councils, parks and recreation commissions and churches have been among sponsors in the past

For information about the program and how your community or senior citizens group can become involved, contact Katie Gibson, Expansion Arts Coordinator, Iowa Arts Council, State Capitol Building, Des Moines 50319.

County care exhibit to tour

An exhibit of artwork created by residents of four northeast lowa county care facilities and their teacher, artist David Bratzel, has been added to the list of exhibits touring under IAC auspices.

The show includes 18 watercolors and drawings created by the institution residents, and 10 charcoal and watercolor portraits of residents by artist Bratzel. Color, subject matter, and simplicity of design elements contribute to a childlike charm in the residents' works.

The artwork was produced during autumn, 1977 as a result of Bratzel's work with residents in Allamakee, Fayette, Winneshiek, and Clayton counties through the IAC Arts in County Care Facilities Program.

"The theme of this show, both the works by participants and my portraits of them, is institutionalization," Bratzel stated in the introduction to the exhibit. "No matter what institution, or for what reasons, people find themselves there, living in an institution becomes a force and a problem. It is in the nature of institutions that most of the force is in the direction of uniformity. The rhythm of an organization can overwhelm any



but the staunchest single drummer.

"Since the Arts, and all truly creative activities, require the personal expression of an individual, they can become a counterbalance to forces that erode creative individuality. For this reason, I feel the Arts are vital to the institutional setting."

County arts research announced

The National Association of Counties has recently begun a project to determine the extent of involvement of county governments in the cultural arts. The project will discern which county governments have established county arts agencies, and how they have funded them, as well as what particular art programs county governments have instituted.

This information will be compiled and made available to assist counties in establishing similar programs. If your county has 1) established a county art agency, or 2) been involved in providing cultural art programs, please send information to Linda Church, NACo, 1735 New York Ave NW, Washington, D.C. 20006.

The exhibit will be on display in the State Capitol Building throughout the legislative session. It will be available for touring after that time. For touring information contact Bruce Williams, Visual Arts Director, Iowa Arts Council, State Capitol Building, Des Moines 50319.

ASAAUM says: let us entertain you!

An array of sparkling entertainment will be available at affordable rates to lowa communities during 1979-80, thanks to the continuing support of the Iowa Arts Council through the Affiliated State Arts Agencies of the Upper Midwest (ASAAUM).

ASAAUM has announced a slate of performers that includes dancers, musicians, theatre groups and the continuing Cinema Circuit, offering performances, workshops, and a variety of other services.

SPONSORS

In order to better assist sponsors in the booking and presentation of Affiliation-supported programs, ASAAUM will co-host program information meetings for sponsors in each

Two meetings in lowa will serve eastern and western regions of the state: March 10, Cedar Rapids Fine Arts Council, Chamber of Commerce Office, 127 3rd Street NE, Cedar Rapids; and March 11, Carroll Recreation Center, Multi Activities Room, 716 North Grant Road, Carroll. Both sessions will be held from 1:00 to 5:00 p.m.

While the agenda for the sponsorship meetings is primarily concerned with ASAAUM program options, booking procedures, and other mechanics of sponsorship for the 1979-80 season, sessions on negotiating a contract and planning a budget may be helpful to sponsors of IAC touring performers and community concert series.

Preliminary information is listed here. Each description notes when performers are available. For mre information write David Haugland, ASAAUM Programs Director, 430 Oak Grove Street, Suite 402, Minneapolis, Minnesota, 55403.

DANCE

Ze'Eva Cohen Solo Dance Repertory (New York City), Fall 1979. Ze'Eva Cohen will offer short residencies to introduce dance through lecture/demonstrations, and performances in communities not previously having modern dance programs.

Short Subjects, Open Availability. Dancers Gary Lund and Ric Rease and musician/composer Terry Tilley offer: unique introductory dance residencies in environments unaccustomed to modern dance, insight into the creative process of choreography and musical composition from concept to production, and evening performance.

MUSIC

Texas Opera Theatre, May 1980. TOT, the touring arm of Houston Grand Opera, will tour two fully staged operas, THE BARBER OF SEVILLE and MADAME BUTTERFLY. Both operas will be sung in English and accompanied by two pianos.

Tom Johnson (New York City),

Throughout 1979-80.

Composer Tom Johnson will be available to work with community symphonies doing his unique form of lecture/performances or "Risks" with pieces of "new music" composed specifically for that purpose. He will offer piano recitals and other residency activities as well.

McLain Family Band (Kentucky). Spring 1980.

A five piece bluegrass group available for short residencies including evening concerts and miniperformances for schools.

Sonos Chamber Ensemble (Minneapolis), Throughout 1979-80.

The violin, viola, cello, piano, and clarinet ensemble will offer half-week residencies of performance, master class. lecture-demonstration, and other services performing from a repertoire of over 100 works of many periods and styles.

Larry Groce (West Virginia), Open Availability.

Folksinger and songwriter Larry Groce introducing the art of songmaking and giving full concerts for family audiences; residencies of a day-anda-half.

Saint Paul Chamber Orchestra, Fall and Winter 1979-80.

Offering single concerts as well as day-and-a-half residencies; with services provided by the full orchestra and by ensembles, depending upon the desires and needs of the sponsor. FILM

Cinema Circuit, Throughout 1979-

Five classic films (Citizen Kane and others) for showing in commercial movie theatres, and a residency by an independent filmmaker. ('79-80 films are the same as '78-79.) Open to twelve communities. THEATER

Commedia Theater Company (Minneapolis), Summer 1980.

Commedia is a summer theater company offering single day and two day residencies with workshops and outdoor performances.

Fiddlers Folly Puppet Theatre (Wisconsin), Fall 1979.

Fiddlers Folly is a three member company using life size puppets to create full scale auditorium stage productions: over 100 puppets to perform two different shows in residencies for colleges and communities.

Minnesota Playwrights Lab (Minneapolis), Throughout 1979-80.

The Minnesota Playwrights Lab will be working with new plays and playwrights in the five states.

Guthrie Players on Tour (Minneapolis), Throughout 1979-80.

Guthrie Players on tour from the Outreach Program will offer two different two person shows—one touring in fall 1979, another winter/spring 1980. In addition a special Christmas production will tour November/December 1979.

Children's Theatre Company (Minneapolis), Throughout 1979-80.

The Outreach Program of the Minneapolis Children's Theatre: the residency team of three artists includes a mimist/choreographer, a musician/composer, and a director/improvisation instructor; working with theatre groups, schools, and/or other community based organizations.

Theatre X (Milwaukee), Fall 1979. Theatre X, an experimental threatre based in Milwaukee, will be touring two new productions during fall 1979: Pure Schmalz and The Fantod.

The Guthrie Theater, Spring 1980. Mainstage tour form the Guthrie, tentatively The Glass Menagerie.

Milwaukee Repertory Theatre, Spring 1980. Shakespeare's Taming of the Shrew; including performances and informal sessions with company members.

Carnegie Hall debut for IAC touring planist

Chiu-Ling Lin-concert pianist, instructor of piano at Drake Unviersity, and for two years a recipient of touring grants from the Iowa Arts Councilwill make her debut in New York's Carnegie Hall in Februar. Ms. Lin was selected for the distinction over a field of 92 other performers in the New York Young Artist East and West auditions last spring.

The "Business in the Arts" Awards, co-sponsored annually by Forbes Magazine and the Business Committee for the Arts, has announced its 1978 competition. Nominations are now being accepted for outstanding corporate programs in support of the arts. Entries must have been undertaken, continued, or completed during calendar year 1978. Deadline for this competition is February 15, 1979. The awards will be presented in Minneapolis in June. All inquiries or nominations may be sent to Awards Administrator, Business Committee for the Arts, 1700 Broadway, New York, NY 10019.

NEA deadlines

The National Endowment for the Arts offers grants-in-aid through twelve program areas: the disciplines of architecture and environmental arts. dance, literature, media arts (film, radio, television), museums, music, theatre, and visual arts; and interdisciplinary areas of education, expansion arts, federal-state partnership. and special projects.

NEA grants to organizations are competitive and are made on a matching basis to those demonstrating non-profit, tax exempt status; compliance with the federal Civil Rights Act; and payment of union scale to professional artists. The NEA also provides fellowships to individuals through some of the discipline program areas.

For further information about NEA programs and deadlines, write the Program Information Office, National Endowment for the Arts, Mail Stop 550, Washington, D.C. 20506.

The Toothpaste Press, has a number of literary publications now available for sale. Request the catalogue of publications from Toothpaste Press, Box 546, West Branch, Iowa 52358.

NEA grants available

The Special Projects Office of the National Endowment for the Arts (NEA) has announced deadlines for a pilot program for art centers and festivals. Guidelines are briefly stated below. For additional information, write Office of Special Projects, Mail Stop 609 National Endowment for the Arts, Washington D.C. 20506.

ART CENTERS AND FESTIVALS (PILOT)

Purpose: To explore methods of assisting organizations serving as "presentors." Open to organizations with full time, year-round professional administration committed to interdisciplinary programming. Matching grants are available to art centers and festivals which address the relationship of the applicant organization to its audience, eg. fund-raising and audience development.

Project Period: projects beginning after October 1, 1979.

Postmark Deadlines:

March 1, 1979 — narrative description of the project and a summary budget for review.

Deadline for March/April Iowa Arts News: February 1.

IAC notes staff changes



Christy Jensen Receptionist/Typist



Ruby Marshall

The Iowa Arts Council has welcomed four new staff members in key support positions over the past six months. The four fill positions created by promotion or resignations.

Christy Jensen, receptionist/typist, joined the staff in July. She is responsible for a variety of office-wide services including greeting the public and maintaining agency files.

Ruby Marshall joined the staff in November as confidential secretary to the executive director. Her role includes editing the annual calendar of summer arts fairs and coordinating mini-grant review in addition to clerical assistance to the executive director.

Cyndy Lyon, programs assistant, fulfills a variety of support functions for the programs division including research, conference preparation, and program coordination. She is a graduate of Western Illinois State University.

Carol LeClaire, programs secretary, provides clerical assistance to the programs division. She is a graduate of the University of Arizona, Tucson, where her studies included French Confidential Secretary and business administration.



Cyndy Lyon, **Programs Assistant**



Carol Le Claire **Programs Secretary**

Art program in UI hospitals

The University of Iowa Hospitals and Clinics have initiated "Project Art" to place original works of art throughout the hospital and clinic complex, including art works in individual patient rooms. The project is intended to "involve the wide community of the entire state: patients, visitors, artists and medical personnel," Arts Coordinator Joyce Summerwill said. "The project is more than just decorating the walls."

Project administrators are particularly interested in including works by lowa artists. The project was begun in June with an exhibit of photographs by John Zielinski, Kalona photographer. Project Art is supervised by a committee which includes a hospital administrator, a hospital architect, a recreational therapist, and representatives from the arts council. University Museum of Art, University Department of Art and Art History, and University Foundation.

For additional information about the program, contact Joyce Summerwill, Arts Coordinator, Museum of Art. University of Iowa, Iowa City, 52242.

Arts Fair Calendar deadline approaches

Sponsors of summer arts fairs wishing to be listed in the annual IAC Calendar of Summer Arts Fairs are reminded of the February 20 deadline for submission of information. Appropriate forms are available by contacting the IAC office. Information must be submitted to Ruby Marshall, Confidential Assistant to the Executive Director.

The calendar is mailed during the first week of April to more than 1,000 persons. The 1978 publication included information on 65 fairs around the state

Bits

The national Coalition of Women Artist Organizations will hold its first national conference in Washington. D.C., January 29. The group, formed in November, 1977, represents 85 women artist groups nationwide as a lobbying agent on Capitol Hill. For more information contact Jayne Hileman, 2808 Brattleboro, Des Moines, 50311.

Art Hazards Newsletter—published by Center for Occupational Hazards, 5 Beekman Street, New York, NY 10038. Stated purpose: "to inform people of hazards of arts and crafts materials and how to work with these materials safely." Published ten times yearly, subscription price, \$10.00. Write above for details.

IAC PUBLICATIONS ORDER BLANK

The following IAC publications are available free or at minimal charges as listed. (Make checks payable to the Iowa Arts Council.)

- Programs, Services, Grants-In-Ald, 1978-79 A thorough listing of all of the services, monies and program opportunities available through the lowa Arts Council for 1978-79. Includes detailed listings of films, touring exhibits and touring performers.

 — Grants-in-Ald — "how-to" information about the grants program of the IAC. Explains
- areas of funding, areas not funded, procedure for applying, the process of consideration, and deadlines
- Artists in Schools 1978-79 Program Brochure "how-to" information on getting a variety of lowa's finest professional artists into your schools to demonstrate their art forms and supplement existing school programs.
- IAC Blennium Report, 1974-76 documentation of arts and cultural programs which took place during the 1974-76 biennium through the support of the lowa Arts Council.

 IAC Blennium Report, 1972-74 — documentation of projects and programs supported by the lowa Arts Council, 1972-74.
- Solo Artists on Tour selected lowa artists (painters, poets, singers, dancers, potters, etc.) available at reasonable fees to conduct workshops, lecture, perform, judge competitions, etc., for your school or community group.
- Slide Loan Service Catalogue lists and describes the selections available for loan from the IAC collection of slides, organized topically (European masters, Iowa artists, cubists, etc.)
- Mural Design and Painting a 64-page handbook on how to design and paint a mural in a public place. Especially useful to communities wishing to do mural projects. Written by Donna Friedman, design instructor, University of Iowa; \$3.00

RETURN TO: IOWA ARTS COUNCIL, STATE CAPITOL BUILDING, DES MOINES, IOWA 50319

NAME

ZIP CODE STATE__

IOWA ARTS NEWS

ADDRESS

A publication of the lowa Arts Council, a state agency, in cooperation with the Foundation for the Arts in Iowa.

Mailing address: State Capitol Building, Des Moines, Iowa 50319.Delivery/Office address: 508 10th Street, 5th Floor, Des Moines, Iowa. Phone: (515) 281-4451

Iowa Arts News is published and mailed bimonthly to approximately 7,000 persons and organizations, including: artists, performers, patrons, college and university arts faculties, community arts council members and boards, libraries, state arts agencies, state legislators, and officials, congressmen and other federal officials and communications media. No subscription fee is charged, although donations are accepted. Elaine Larkin, Editor; Bruce Williams, graphics



Ann Jorgensen, Garrison-Chairman J. W. Henry, Sioux City-Vice-chairman Alice Bowers, Keokuk Joan Clark, Cedar Rapids Nancy Cook, Spirit Lake Frank Jeffrey, Mason City Mary Ellen Kimball, Osceola Arnold E. Levine, Des Moines Maribeth Schechtman, Carrol J. D. Singer, Waterloo Mary Hutchison Tone, Ottumwa A. Richard Turner, Grinnell Jerome Wadian, Fayette Gordon Will, Red Oak H. Mel Willits, Des Moines

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*positions funded in part by federal grants
**part-time position, partial federal funding

Affiliated State Arts Agencies of the Upper Midwest (ASAAUM)—a program/service extension of the lowa Arts Council and the state arts agencies of Wisconsin, Minnesota, and North and South Dakota. Address: 430 Oak Grove Street, Suite 402, Minneapolis, MN

FOUNDATION FOR THE ARTS IN IOWA P. O. Box 5124 Des Moines, Iowa 50306

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NATIONAL CONFERENCE OF STATE LEGISLATURES

ARTS TASK FORCE MEETING

November 16-18, 1978

Wilshire Hyatt House 3515 Wilshire Boulevard Los Angeles, Calif. 90010

THURSDAY, NOVEMBER 16

1:00 p.m. REGISTRATION (Suite 419, Wilshire Hyatt House)

1:30 p.m. WELCOME AND OVERVIEW OF NCSL PROJECT ON "THE STATES AND THE ARTS" AND LOS ANGELES MEETING AGENDA (Suite 419)

Senator Alan Sieroty - Chairman, Arts Task Force

2:00-5:00 p.m. PANEL AND DISCUSSION: "THE NEED FOR LEGISLATIVE SUPPORT FOR THE ARTS"

Jack Faxon, Michigan State Senator

Ruben Gorewitz, Founder of Artists' Rights Today, Inc. (A.R.T., Inc.) and Change, Inc.

Leith Johnson, Artist and former Director of California Art-In-Public Buildings Program

Richard Mayer, West Coast Regional Vice President of Artist Equity Association

William Passannante, New York State Assemblyman

Dr. Harvey Perloff, Dean, School of Architecture and Urban Planning, UCLA The Carts and the Economic Refe of the Cate" Carl Sautter, Director, Pasadena Community Arts Center

6:00 p.m. LEAVE HOTEL FOR HOME OF FRED AND MARCIA WEISMAN (Art Collectors)

6:30 p.m. COCKTAILS, BUFFET SUPPER AND DISCUSSION: "ISSUES OF CONCERN TO VISUAL ARTISTS". Participating artists will include:

Charles Arnoldi Anthony Berlant Karen Carson Robert Graham Ed Moses Alexis Smith

FRIDAY, NOVEMBER 17

9:00 a.m. LEAVE HOTEL FOR LOS ANGELES COUNTY MUSEUM OF ART, 5905 Wilshire Boulevard

9:30 a.m. PANEL AND DISCUSSION: "ART INSTITUTIONS: HOW CAN STATE LEGISLATURES HELP?"

Peter Clothier, Director, Otis Art Institute, Los Angeles

Thomas Garver, Director, Newport Harbor Art Museum

Duluth

Morton J. Golden, Deputy Director-Administrator,

Los Angeles County Museum of Art

Diane Hoar, Development Director, Los Angeles Philharmonic Association

Richard LeBlond, Director, San Francisco Ballet, and President, California Confederation of the Arts

William K. McClelland, Community Relations Director for the Los Angeles Music Center, and past President, California Confederation of the Arts

Pat Moore, General Manager, Hollywood Bowl Association

Peg Yorkin, Managing Director, Los Angeles Shakespeare Festival and President, Free Public Theater Foundation

11:30-12:20pm "BEHIND THE SCENES": TOUR OF LOS ANGELES COUNTY MUSEUM OF ART

12:30 p.m. LUNCH AND VIEWING AT THE CRAFT AND FOLK ART MUSEUM, (THE EGG AND EYE RESTAURANT - 5814 Wilshire Boulevard) Edith R. Wyle, Program Director, Craft & Folk Art Museum

2:15 p.m. LEAVE FOR LOS ANGELES INSTITUTE OF CONTEMPORARY ART, 2020 South Robertson Boulevard

2:30 p.m. PANEL AND DISCUSSION: "THE ECONOMICS OF BEING AN ARTIST:
PROBLEMS AND LEGISLATIVE SOLUTIONS"
Ron Blumberg, Founder and past President, Artists
for Economic Action

John Clifford, Artistic Director, Los Angeles Ballet

Buddy Collette, Musician

Nick Cominos, Filmmaker

Alonzo Davis, Brockman Gallery

Michael Fox, Actors Equity Association

Bob Smith, Director, Los Angeles Institute of Contemporary Art 4:30 p.m. RETURN TO HOTEL

6:00-7:00 p.m. DINNER AT HOTEL - HUGO'S RESTAURANT

7:30 p.m. LEAVE HOTEL FOR AQUARIUS THEATRE, 6230 Sunset

Boulevard

8:00 p.m. PERFORMANCE OF "ZOOT SUIT"

10:30 p.m. DISCUSSION WITH CAST MEMBERS AND GORDON DAVIDSON, PRODUCER

OF "ZOOT SUIT"

SATURDAY, NOVEMBER 18

9:30 a.m. LEAVE HOTEL FOR HOLLYHOCK HOUSE. Hollyhock House was designed as a private residence by Frank Lloyd Wright in 1919 and is now maintained by the City of Los Angeles as part of Barnsdall Park

10:00 a.m. TASK FORCE DISCUSSION

1. Discussion of legislative proposals and policy resolutions

2. Planning for New York City Task Force Meeting

3. Planning for San Francisco NCSL Annual Meeting

LUNCH

1:00 p.m. VIEWING AT THE MUNICIPAL ART GALLERY, BARNSDALL PARK.

1:30 p.m. JAZZ PERFORMANCE AND DISCUSSION WITH MUSICIANS - BUDDY

COLLETTE AND FRIENDS

3:00 p.m. RETURN TO HOTEL

A LIST OF OPTIONAL ART AND CULTURAL ACTIVITIES FOR SATURDAY AFTERNOON AND EVENING AND SUNDAY IS INCLUDED IN THE PACKET OF MATERIALS.



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: March 30, 1979 (2 of 2)

SUBJECT: Mailing Mix Up

I have discovered that some of you apparently did not receive a February 27th double-sided memo I sent to the Task Force with several enclosures. Attached is another copy of the memo, plus the draft of a letter you could use to make the initial contact with a private company or foundation to help in our fund-raising activities. (And with our current funding difficulties - a final word through the Endowment about Yates is still pending - our private sector fund-raising efforts have taken on prime importance.) Below is a list of the enclosures that went with that mailing. If you did not receive either the whole mailing or any of the individual enclosures and you would like them, just indicate your desires on this sheet and return it to me. Sorry for the mix-up.

These were supposed to be sent to everyone:

	Draft for contributions letter, with suggested attachments that included copies of the article on "The States and the Arts" from the February STATE LEGISLATURES Magazine, news clips on the L.A. and Santa Fe meetings, and a description of the overall project.
	Exerpts from COUNTY NEWS on "The Counties and the Arts".
-	A stapled collection of several articles, cover page read "Don't Shortchange Arts".
In addi	tion, this was supposedly sent to those not in Santa Fe: Report of the Los Angeles Meeting of the Arts Task Force
In addi	tion, these were supposedly sent to those who came to the Santa
-	Materials from The National Arts and The Handicapped Information Service
	A Publications List of Handicapped Materials available from The Regional Rehabilitation Research Institute at Georgetown University
	A list of names and addresses of those who deserve thank-yous for the Santa Fe meeting



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 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 assistant 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 the matter'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 "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

February 13, 1979

Senator Emily Ann Staples 235 State Capitol St. Paul, MN 55155

Dear Emily:

It was a joy meeting with you in Santa Fe. It was a rare combination of a happy experience and significant accomplishment. To attempt to accomplish the almost impossible with such compatible dedicated talented humans was a unique occasion that occurs seldom during a lifetime. I learned a lot and folt gratified to be associated with people of such varied backgrounds with one unified goal.

RIGHTS ART DAY TODAY TODAY ARTISTS RIGHTS RIGHTS TODAY ARTRIGHTS

During the last hectic happy moments I mentioned some resource materials that I would now like to share with you personally at your leisure. I have taken the liberty of xeroxing that portion of the book that specifically applies to your own geographical area. The enclosed copy lists the artists organizations in your state that could assist in successfully converting bills into laws.

Larry Briskin would be happy to supply you with copies of bills that have been introduced in various states. After you have introduced similar bills, I will be able to supply you with names of community arts organizations, art educators and art colleges that could supplement the enclosed lists. I would always make myself and artists personally available to testify or assist in any way you may require. It would be sensational, if at the New York meeting you would be able to indicate how many bills have been introduced. This will also make our July meeting in San Francisco more meaningful to your colleagues in attendance.

Thanks again for bringing the impossible dream close to reality. Throughout history it has been the enlightened few that lit the path to fulfillment with their courage, foresight and determination.

It is even so much more encouraging to know that you are not alone in your Herculean endeavors. It is so nice to know that all the others that shared these meetings with us have the same fervors to counteract our previous individual apprehensions of feeling so alone. We have come so far and yet have so far to go. The journey ahead has been facilitated becasue we have all gotten to meet each other. The existence of all of us will make it easier for artists to exist and fulfill their creative poten-

RIGHTS ART DAY TODAY TODAY ARTISTS RIGHTS RIGHTS TODAY ARTRIGHTS

Thanks again for being you.

With sincere love,

Cerlin

Rubin L. Gorewitz

RLG/mk



NEW YORK STATE LEGISLATIVE FORUM

Albany, N.Y.

February 10, 1979

CULTURAL RESOURCES COMMITTEE REPORT ON BILLS EFFECTING ARTS & CULTURAL CONCERNS INTRODUCED TO DATE 2/8/79. Sue Yager Cook, chm. Font Grove Rd., Slingerlands, NY 12159 (518)439-6000. Ursula MacAffer, 14 Lyons Av., Menands 12204 (518)463-1716

To obtain a bill: Go in person, call or write Assembly or Senate Document Room, 3rd Floor, State Capitol Bldg., Albany, NY 12224; list bills in numerical order. No charge, but printing is costly so order only those needed. Assembly bills have an "A" before the number - Senate Bills an "S". A letter following a number indicates it has been amended (ex. S.1234-A is a Senate bill amended once, B indicates twice, etc.)

To find out the status of a bill, call 800-342-9860 (state-wide) or 455-2255 for Capital area. Assembly Information office # (518) 472-6630.

The time to influence legislation is early, before committees act on a bill. Contack chairman of committee to which bill has been assigned. The new Assembly Standing Committee on "Tourism, Arts and Sports Development" will be helpful in that house. Committee meets 10 AM Tuesdays in Rm. 547. Before attending, check with clerk of the Committee to be sure changes have not been made. Also check agenda. (518)472-3150.

Bills in this report will be listed by category, number, introducer, law to be amended, committee and referral date. (M-S) after introducer's name indicates multiple sponsors. If a bill has a companion bill in the opposite house, this indicates the two bills read exactly alike, therefore you will need only one copy from either Assembly or Senate. Numbers assigned to bills have to do with the order in which they are introduced. For a bill to go to the Governor to be signed or vetoed, it must pass both houses in identical versions. You will notice some bills do not have companion bills at this time.

NEW YORK STATE COUNCIL ON THE ARTS: Local Assistance Budget Bill - Regular S.1704 Submitted by Governor-ref. Senate Finance 1/31/79 - Amend Executive Law A.2504 " ref. Assembly Ways & Means" "

Would appropriate 33 Million. Calls for a) at least 50% of appropriation to primary organizations. b) at least 55cents per person, per county expended in arts services. c) de-centralized decision making plan on small grants. d) re-award of funds for limited number of fellowships to NYS artists. There are two provisions with exceptions (a) page 4, lines 27-34 "shall provide that public school districts, their components and affiliate organizations and public universities, state agencies or departments are not eligible to receive grants, except in areas of the state where the basic objectives of the council cannot be served through any other organization..." (b) page 5, lines 16-19 "the residents of each county receive arts services proportionate to at least fifty-five cents per capita of population in each county except that council grant standards of artistic quality and administrative competence must be met...".

Opponents to a&b claim there are other ways to accomplish council goals without involving the precedent of opening grants to public school systems and state agencies. Unlike last year's Hoyt Bill, this is a budget bill and will be acted upon before April 1.

- A.808 Passanante Amd. Exec. L. Requires detailed annual reports to Gov. & the Legislature by 10/1 by the council on the arts. Ref.Tourism, Arts and Sports 1/24/79. Ref. changed to Ways & Means 1/31/79
- A.810 Passanante Amd. Gen. Bus. Law Reconstituting membership of council on the arts; powers & restraints; conflicts of interest rules. ref. Tourism, Arts & Sports 1/24/79

S.932 Bruno ref. Committee on Aging 1/10/79

A.530 Hoblock ref. Tourism, Arts and Sports Devlop. 1/24/79

Amd. Exec. Law: Re. powers and duties of council on the arts - expend at least 2 percent annual budget for senio citizen related projects-ARTS & EDUCATION BILLS:

- A.2298 Nine ref. Education Committee 1/31/79 amd.Educ. Law would permit use of school facilities by non-profit organizations at no charge. (See A6100 of 1978)
- A.2335 Nicolosi (M-S) ref. Educ. Comm. 1/31/79 amd Educ. Law Re. use of schoolhouse grounds in certain cases. (See A.2403 of 1978)
- S.446
 A.357

 Farley

 Passed Senate, 1/30/79-sent to AssemblyEd.Com. amd. Educ.L

 ref. Educ. Com. 1/3/79

 to authorize school dist. to transport pupils to athletic,

 civic, cultural or educational activites (transportation of pupils)
 that no pupil be denied transportation because he is unable to pay-
- A.2111 Graber ref. Educ. Com. 1/25/79 amd Educ. L
 authorizes school trustees or bds. of ed. to provide field trip opportunities to children in non-public schools equivalent to those provided pupils in public schools. (See A. 11572 of 1978)
- B.47 Babbush ref. Educ. Com. 1/3/79 Educ. L
 Re: powers & duties of trustees of common school districts using
 "volunteers" on field trips. (same as S.5637 of 1978)
- S.48 <u>Babbush</u> ref. Educ. Com 1/3/79 Educ. L re. liability for volunteers for personal injury in authorized school volunteer programs.
- S.120 <u>Babbush</u> (M-S) ref. Educ. Com. 1/3/79 Educ. L would create state advisory council & regional advisory councils on education of "gifted Pupils" other provisions. Appropriates 15 Million. (See S.9719 of 1978)
- A.2122 Lewis (M-S) ref. Educ. Com. 1/25/79 Educ. L provides for instruction in art, music, physical ed., library & science in elementary grades...
- S.1022-A Levy,Flynn ref. Labor Comm.1/30/79 and. Workmans Compen requires school dist. to provide compensation sation Law for injuries or death of person employed as film inspection assistant, family worker, ed. asst., etc.

HISTORIC PRESERVATION (Neighborhood Preservation)

- A.2268 Grannis ref. Governmental Operations Com.1/31/79 Parks & Rec. Law ENACTS HERITAGE RESOURCES LAW; to administer state-wide historic preservation...(See A.11386 of 1978)
- A.2417 D'Andrea ref. Tourism, Arts, Sports Devl. 1/31/79 Parks & Rec. Law mandating that notice be given & hearings be conducted prior to the establishment of historic sites and state recreational facilities (See A10819 of 1978)

- Ohrenstein ref. Judiciary Com. 1/25/79
 Would amend CONSTITUTION re. public money and credit to private property
 owner. "use of public money and credit for development and redevelopment
 of empoloyment opportunities; tax sources and sub-standard areas of
 state and localities"
- A.2176 Newburger ref. Local Governments Com. 1/29/79 General City Law Defines "standing of neighborhood organizations in zoning matters.
- S.757 Trunzo ref. Loc. Govts. 1/4/79 Towns

A.999 Cochrane "

authorizes Islip, Suffolk County to designate historic edifices and purchase, restore & sell at public auction.

- S.764 Trunzo ref. Local Govts. Com. 1/4/79 Towns
- A.998 Cochrane "Authorizing Islip, Suffolk County to designate historic materials & artifacts....
- A.2860 E. Sullivan 2/8/79 Encon com. Parks & Rec. Law 5.2147 Halperin 2/8/79 Conservation Com. composition of urban cultural park advisory council to be increased from 7 to 11 in membership; other requirements. (See A12766 of 1978)
- A.2292 Healey Ways & Means Com. 1/31/79 Exec. Law
 Appropriates \$1,200,000 to state youth commission for hometown beautification programs under supervision of state youth commission. (See A.2663-A of 1978)

LIBRARIES, MUSEUMS & HISTORICAL SOCIETIES

(note first four have to do with purchasing through O.G.S.)

- S.1051 Farley ref. Educ. Com. 1/15/79 Educ. L
- A.1338 Wemple ref. Higher Educ. Com. 1/15/79
 provides for libraries and museums to purchase through Office of General Services...
- S.1482 Flynn ref. Local Govt. Com. 1/25/79 Gen. Municipal L.
- A.2043 Koppell ref. Local Govt. Com. 1/25/79 provides for certain purchases through O.G.S. includes museums, botanical gardens, arboretums -
- S.1495 Padavan ref. Educ. Com. 1/25/79 Educ. L
- A.2024 Esposito (M-S) ref. Higher Educ. 1/25/79 permits museums to purchase through O.G.S except printed materials...
- A.1803 Goldstein ref. Tourism, Arts & Spørts Dev. 1/24/79 Gen. Mun. L. Defining museums & like institutions; providing purchases for such services through O.G.S.
- S.346 Padavan ref. Educ. Com. 1/3/79 Educ. L
 re. open trustee meetings of library; requirements for prior notice of
 meeting to public; specifies certin libraries (See S.7257-A of 1978)
- S.654 <u>Dunne</u> ref. Local Govt. Com. 1/3/79 Gen. Munic. La.
- A.552 Orazio ref. Local Govt. Com. 1/3/79
 re. purchasing liability insurance for officers & employees of a public library district...

- A.840 Ross ref.Codes Committee 1/3/79 Penal L. would make crime of obscenity inapplicable to libraries when acting in scope of their duties...
- S.647 Padavan ref. Finance Com. 1/3/79 Finance Law would withhold state assistance payments from museums where admission charges were made to students attending non-public schools while imposing no such charge on students attending public school...
- A.254 Connor ref. Higher Educ. Com. 1/3/79 Educ. L allowing certain contracts to furnish library services & payment thereof..
- A.2497 Griffith ref. Higher Educ. Com. 1/31/79 Educ. L establishing advisory committees for branch libraries in cities of 200,000 or more (See A.5216 of 1978)
- A.439 Stavisky ref. Higher Educ. 1/3/79 Educ. L
 Appropriates \$750,000. Provides for state aid for library services in residential institutions (certain) and hospitals; administered by correctional services dept, state div. for youth; other provisions...
- S.719 Flynn, Knorr ref. Educ. Com. 1/3/79 Educ. L
- A.919 Butler (M-S) ref. Higher Ed. Com. 1/3/79
 Appropriates \$2,018,000 for financial assistance to two regional libraries for blind,, handicapped in Albany & N.Y.City and certain other library systems
- S.914 Stafford ref. Local Govts. Com 1/10/79
 A.1146 Ryan ref. Local Govts. Com. 1/10/79
 Authorizes funds to Heintzelman Library, town of Horicon to be renamed Cultural Education Center...
- REGULATIONS (note, this is a catchall category and applies to a variety of orgs.)
- A.820 Passanante ref. Consumer Affairs 1/3/79 Gen. Bus. Law prohiting sale of mailing lists by governments & employees thereof....
- A.2340 Nicolosi ref. Ways & Means 1/31/79
 Would create temporary commission for elimination of pornographic materials to be called "Commission for the Elimination of Pornographic Materials" (See A.1816 of 1978)
- A.2688 Betros ref. Commerce & Industry Com. 2/6/79 Gen. Bus. Law S.1988 Schermerhorn ref. Consumer, Protection Committee. 2/6/79 Prohibiting theaters from exhibiting coming attractions of x-rated films at certain times. (See A.3171 of 1978)
- S.1170 Schermerhorn ref. Consumer Protection 1/18/79 Gen. Bus. Law
 A.1494 Betros ref. Commerce & Industry 1/18/79
 Refers to certain reading materials display of visual materials of nudity and eroticism.
- A.1459 Molinari ref. Codes Com. 1/17/79 Penal L.

 Defining crime of indiscriminate promotion of offensive sexual material & prescribing penalty (See A.5005 of 1978)

- S.391 <u>Halperin</u> ref. Codes 1/3/79 Penal L.
- A.167 Siegel ref. Codes 1/3/79
- A.628 Gottfried (M-S) Codes

 Re. Defense in obscenity charges where scientific, educational,
 governmental or similar justification exists "affirmative defenses
 in prosecuting for obscenity"
- A.1765 Newburger ref. Govt. Operations Com. 1/22/79 Exec. L prohibiting restrictive membership practices by professional org. as to race, creed, color, sex, etc.
- A.322 Stavisky ref. Govtl. Operations. Com. Exec. L determining unlawful discrimination practices...prohibits unlawful discriminatory practices by institutions, clubs, etc. which are recipients of any form of tax abatement or exemption from state or political subdivision.
- A.89 Pesce ref. Labor Com. 1/3/79 Work Comp. L definition of term employee; provides that employment deemed to commence when employee leaves residence to go to work & until return home, if he procedes directly....
- S.973 Johnson ref. Labor Com. 1/11/79 Labor L.
- A.1238 Cochrane ref. Labor Com. 1/11/79
 making unemployment insurance benefits chargeable to last employer
- S.915 Stafford ref. Labor Com. 1/10/79 Labor L.
- A.1147 Ryan ref. Labor Com. 1/10/79 requirement of unemployment insurance for CETA individual in not-for-profit community based organization
- A.2377 Montano refer Labor Com. 1/3/79 Labor L. benefits under the unemployment insurance law; other provisions...
- S.2172 Solomon (M-S) refer. Labor Com. 2/8/79 Labor L.
- A.2818 Barbaro refer. Labor Com. 2/8/79
 defines hours constituting a week's work; provides that 40 hrs. a week constitutes full time employment; other provisions...
- A.952 Levy ref. Commerce, Industry Com. 1/4/79 Gen. Bus. Law requiring those conducting or promoting live theatrical performance (musical, dramatic, dance, or other stage rendition by living persons in concert hall, recital hall, auditorium or other theatre) to post bond or otherwise secure the performance; other provisions
- S.1443 <u>Pisani</u> ref. Labor Com. 1/24/79 Labor L. A.1919 P.M. Sullivan ref. Labor 1/24/79
- re. fire standards for places of public assembly requirement for smoke detection devices with audible alarm, automatic sprinkler system
- S.1879 Caemmerer ref. Finance Com. 2/5/79 Exec. L requiring bldgs. of public assembly by 75 or more people to be protected by automatic sprinklers includes theatres, playhouses, etc. (See S.5121 of 1978)

S.1583 A.2201	Gold, Flynn ref. Cities Com. 1/29/79 NY City Administrative Pesce ref. Cities Com. 1/29/79 Code providing portable oxygen tanks in places of assembly
A.1516	<u>DelToro</u> ref. Commerce, Industry 1/18/79 Gen. Bus. L provisions affecting the re-sale price of tickets by liscensed brokers in certain cases.
S.1163 A.1509	Knorr ref. Consumer Protection 1/18/79 Gen. Bus. L Schimminger ref. Commerce, Industry 1/18/79 re. unlawful charges in respect to theatre tickets.
S.661	Marchi ref. Finance Com. 1/3/79 Exec. L. Appropriates \$25,000 to attorney general to investigate through Bureau of Frauds - fraudulent practices in unauthorized recording of sound
A.1821	Newburger ref. Consumer Affairs & Protection 1/24 Gen. Bus. L. re sale of unauthorized duplication of an original painting
A.809	Passanante ref. Consumer Affairs & Prot. 1/25/79 Gen. Bus. L warranties upon sale of limited edition prints & numbered prints & provide remedies for breach thereof
S.1493 A.2023	Marino ref. Finance Com. 1/25/79 Exec. L Hannon ref. Govtl. Operations 1/25/79 regulating solicitation & collection of funds for charitable purposes- expending more than 50% of contributions on operation & administrative expenses(See S.9220-A of 1978)
A.2746 S.1968	Grannis (M-S) ref. Health 2/6/79 Pub. Health Law Johnson (M-S) ref. Health 2/6/79 Protecting the public health, comfort and environment by prohibiting smoking in public places
A.1058 S.8 3 1	Martin ref. Health 1/9/79 Pub. Health Law ref. Judiciary application of the sanitary code to temporary food service establishments operated by certain organizations; would not require permit for food consumed and not prepared on premises under auspices of non-profit, religious or charitable org., group or assemblage
S.1095 A.1383	Trunzo ref. Education 1/15/79 Educ. L. McGrath ref. Higher Educ. 1/15/79 regulation & practice of "profession of professional recreator"- leisure studies to include fine arts (liscensing for leisure studies)
TAXATION	(please note implications for non-profit orgs. of A.676)
A.676	Zimmer ref. Ways & Means 1/3/79 Tax Law Clarkico prohibiting N.Y. resident individual to elect to deduct itemized deduction in lieu of standard deductionother provisions

ref. Real Prop. Taxation 1/3/79

recreational services (educational) for children & aged.

exemption from taxation for not-for-profit organizations providing

Real Prop. Tax L.

A.330

- A.1757 Grannis ref. Ways & Means 1/22/79 Tax L.

 exempting from sales & use taxes shops operated by non-profit orgs.

 (See A.1740 of 1978)
- S.871 Winikow ref. Taxation & Government Oper. 1/19/79 Tax L.

 A.1054 Levy ref. Ways & Means 1/9/79

 exempting retail sales at book stores operated by an educational institution from sales tax
- S.357 Goodman ref. Taxation & Govt. 1/3/79 Tax L.

 PASSED 1/30/79 and delivered to Assembly, ref. to Ways and Means 1/31/79

 Re. works of fine art owned by non-resident decedents.

TELEVISION - MEDIA

- S.1027-A Marchi ref. Educ. Com 1/24/79 Educ. L

 A.1321-A McCabe (M-S) PASSED-Delivered to Senate 1/5/79

 providing for creation & operation of P.T.V. & P. Radio Corporations;

 Appropriation. changes references from Educational TV to Public T.V.
- A.324 Stavisky ref. Govtl. Operations 1/3/79 Exec. L. provides enforcement of cable TV regulations (See A.4526 of 1978)
- A.2313 <u>Kelleher</u> ref. Ways & Means Would appropriate \$15,948,000 to Educ. dept. for E.T.V.
- A.321 Stavisky ref. Govtl. Operations Com. 1/3/79 Exec. L to make mandatory that cable TV comn. hold pub. hearing on application for certificate of confirmation of franchise, transfer of control of franchise or abandonment of service (See A.6236 of 1978)
- A.452 Weprin ref. Govtl. Operations. Exec. L to strike out provisions excluding from definition of cable TV system, system which serves fewer than 50 subscribers
- A.298 Eve ref. Govtl. Operations Exec. L
 to strike out reference to tenant in provisions requiring that cable
 TV company & tenant agree to indemnify landlord for damage caused by
 installation, operation or removal of such facilities
- A.784 Grannis (M-S) ref. Govtl. Operations Exec. L to repeal & enact new provisions concerning landlord-tenant relation ships in connection with cable TV facilities
- A.443 Stavisky ref. Educ. Com. Educ. L requiring each municipally owned & operated non-commercial TV broadcast station to be organized primarily educational purposes forbids editorializing or support or oppose candidate for political office; defines such station.

MISCELLANEOUS BILLS

S.2085 Donovan ref. Educ. 2/8/79

A.2780 Graber ref. Ways & Means 2/8/79

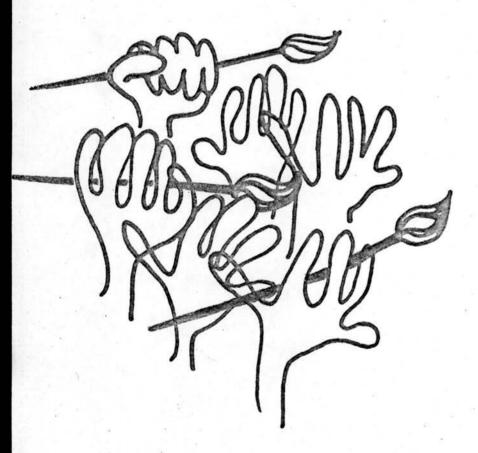
Appropriates \$50,000. authorizes the Educ. Dept. to study and investigate the feasibility of establishing & maintaining a State R.R. Museum.

- S.195 Marchi ref. Conservation Parks & Rec. L Re. NYS Maritime Museum Board increase to 15 - two members to be members of Schermerhorn Row Artists & Residents Asso. (SeeS 9735 of 1978)
- S.313 Nolan ref. Finance Com. 1/3/79 Pub. Bldgs. L to create Nelson A. Rockefeller Empire State Plaza Commission consisting of chairman & 8 members for promoting and managing space for activities including performing arts & other cultural events (See S.6745 of 1978) Appropriates \$250,000
- S.809 Auer ref. Educ. Com Educ. L concerns purchases of film services from sources other than BOCES; provides payment for.
- S.659 Flynn, Bartosiewicz ref. Finance Com Educ. L. Appropriates \$625,000. authorizes state aid to municipalities to furnish & foster recreational activities for elderly.
- S.68 Stafford ref. Judiciary Com sent to Attorney Gen.
 for opinion 1/4/79 (Same as S.7658 of 1978)

 Would Amend Constitution; allow for submission of executive budget every 3 years instead of one.
- S.1648 Pisani ref. Finance 1/30/79 Indian Law
 A.1710 Reilly ref. Govtl. Operations 1/22/79
 Concerns the custody of wampums; provides for their return to
 Onondaga Nation from SUNY (See S.1213 and A.11535 of 1978)

ARTISTS ASSOCIATIONS in the U.S.A.

A Descriptive Directory



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Additional copies of this book available from The Boston Visual Artists Union, Inc. Three Center Plaza, Boston, MA 02108.

Minnesota

Minnesota State Arts Board 314 Clifton Street Minneapolis, Minn. 55404

Albert Lea Art Center p cr mm g t Box 946 Albert Lea, MN 56007 leil H. Ward: President ounded 1959, incorporated, non-profit.

Founded 1959, incorporated, non-profit.

50 members, of whom 40 are artists.

The Center aims to give the people of Albert Lea the proportunity to know, practice and enjoy the arts; to show he relationship of the arts to our daily lives; to join a high and the proportunity in making Albert Lea a cultural center.

Activities include regular monthly meetings, the operation of a gallery, art classes for adults and children, ale and Summer Art Festival. All activities are carried no by volunteers.

n by volunteers.
Financial support is from membership dues, State grants,

rush & Palette Club . ravelers Inn exandria, MN 56308

ppleton Art Club 16 East Rooney Avenue ppleton, MN 56208 llie Miller: President

unded 1950, unincorporated, non-profit.
artist-members. Membership limited to artists.
The purpose of the Club is for fellowship of the

mbers who are interested in painting. Members meet every week to paint together. They splay paintings in two banks, the library and other siness places requesting paintings. For the last 15 ars they have mounted an annual two-day state-wide art hibit with an average of 200 entries and an attendance of proximately 1000 people. The Club and its members are so members of the Minnesota Rural Artists Association. Financial support is from \$1 annual membership dues.

Austin Art Group c/o Ruth Knaur: President 509 4th Ave. S.W. Austin, MN 55912

Art of the Lakes Battle Lake, MN 56515 Von Plechecki: President Founded 1967, incorporated, non-profit. 50 members, of whom 47 are artists. Members must live within a 15 mile radius of Battle Lake.

The purposes of the group are to encourage and promote the interest of art in the area; to stimulate interest in the artists of the area, and to sponsor an annual exhibit.

Activities include a gallery, open every weekend from Memorial Day to Labor Day, art classes given by members for children and adults, six regular meetings, open to the public, from May to October, with demonstrations and workshops by guest artists, and a Sidewalk or Lawn Show and special exhibit annually. There is no paid staff.

Financial support is from \$3 annual membership dues, donations and a 10% commission taken on sales.

Northern Artists Association Jeanne Sliney Rt. 2. Box 388 Bemidgi, MN 56601

Minnesota Woodcarvers Association 10309 Thomas Avenue South Bloomington, MN 55431 Willard Bondhus: Newsletter Editor Founded 1965, incorporated, non-profit. 450 artist-members.

The purpose of the Association is to promote woodcarving. Activities include monthly meetings, open to the public, to instruct and encourage. A monthly newsletter is published with news of the carving world, book reviews, information on supplies, marketing, etc.

Financial support is entirely from \$4 annual membership dues.

Brainerd Art Club 1109 9th Ave. NE . Brainerd, MN 56401

Jonathon Carver Art Guild Lake Village Center Chaska, MN 55318

Chatfield Art Group p cr g 817 S. Main Street Chatfield, MN 55923 Mary Lou Welshman & Beverly Kichne: Co-Chairpersons Founded c. 1954, unincorporated, non-profit. 16 members, 15 of whom are artists.

The Group aims to promote interest in art in the community, to help each to improve their work, and to enjoy the fellowship of those of like interests.

Activities include regular monthly meetings held in members' homes or in a gallery given to the group by the town. Several one-artist member shows have been held in the gallery. They exhibit and sell in fairs and regional shows and have shown at the Rochester Art Center. An annual juried exhibit, open to all regional artists, is held in conjunction with Chatfield's Western Days Festival.

Financial support is from contributions, sales and

show income.

p s pr cr g n Artists del Norte 11319 Bittersweet, N.W. Coon Rapids, MN 55433 Doris Pease: President Founded 1976, unincorporated, non-profit. 61 artist-members.

Artists del Norte was formed to enable artists in the North suburban areas of the Twin Cities to join forces. Activities include program meetings with critiques and demonstrations, a continuing art exhibit for members at a County Activities Center, and a juried exhibition to travel to various library and bank locations in the area. A monthly newsletter is circulated to members.

Financial support is from \$7.50 annual membership

dues.

MRAA - Minnesota Rural Artists Association ps cr ++ n 11319 Bittersweet St. NW Coon Rapids, MN 55433 Joyce Gow: President Founded 1959, incorporated, non-profit. 475 artist members, amateur and professional.

The Association aims to promote practice and interest in the arts statewide.

Activities include a quarterly newspaper, an annual exhibition, slide programs, and artist-designed notepaper and calendar. Twice a year there are meetings hosted by art clubs around the state. The newspaper has been a unifying and broadening influence on many amateur artists.

Financial support is entirely from \$3.50 annual

membership dues.

Needlework Guild of Minnesota c/o Minnetonka Center P.O. Box 158 Crystal Bay, MN 55323

Lacustrian Art League c/o Linda Doebbert 1146 Lake Ave. Detroit Lakes, MN 56501

Society of Minnesota Sculptors s Q ++ c/o 4603 Sunnyside Road
Edina, MN 58424
Wally Shoop: President
Founded 1958, unincorporated, non-profit.
125 artist-members. Membership limited to sculptors.
The Society aims to provide an organization to

further the interest in and promote the use and understanding of sculpture.

Activities include five meetings and one picnic

annually. There are programs featuring local artists and an annual exhibition of members' work.

Financial support is entirely from \$5 annual membership dues.

Fulda Fine Arts Club c/o Sherri Lundeen Fulda, MN 56131

Glenwood Art Group June Newburg 165 10th Avenue N.W. Glenwood, MN 56334

Itasca Art Association p cr s g n Box 365
Grand Rapids, MN 55744
Lyle L. Cameron: President
Founded c. 1960, incorporated, non-profit.
Approx. 100 members.

The purpose of the Association is to promote art interests and activities.

The Association has a Board of Directors, a Committees Board and an Activities Council, each of which meets four times a year in addition to four membership meetings. Activities include a gallery, a newsletter, an Art Market, Art Festival, demonstrations, workshops, an Art Calendar and private and social events. Art scholarships are also given.

Financial support is from annual membership dues of \$3 or \$10, foundation support, donations and income from festivals, calendars, etc.

Range Artists' Association psgt 328 West Howard Street Hibbing, MN 55746 Betty Huddelson: President Non-profit, 350 members, including 50 artists.

The purpose of the Association is to further the

education of the public in the arts.

Activities include exhibitions in the Association's own sales gallery, demonstrations and lectures open to the public, art classes, and an Annual Art Ball.

Financial support is from \$3 annual membership dues (\$1 student or senior citizen) and income from the Ball.

Hennepin Artists' Association ps cr n
P.O. Box 471
Hopkins, MN 55343
Wil L. Tiller: President
Non-profit, 40-65 artist-members, 1 non-artist.
The aims of the Association are to encourage the appreciation and practice of the fine arts and to make local

residents conscious of the area's artists.

Activities include monthly membership meetings open to the public, which include demonstrations, workshops and critiques, annual spring and fall juried shows, with awards, bung in public building discount in public building.

hung in public buildings, discounts on art supplies and art magazine subscriptions, social events and a newsletter.

Financial support is entirely from \$7.50 annual membership dues.

Little House Art Guild pscrprgt 8670-210th Street West Lakeville, MN 55044 Carol Norden: President Founded 1970, unincorporated, non-profit. 58 artist-members.

The Guild aims to provide instruction, workshops, tours, etc., for area people interested in art.

Activities include classes in painting and drawing, workshops, monthly membership meetings, exhibitions of members' and students' work and sales.

Financial support is from \$5 annual membership dues and income from class fees, sales and a bazaar.

Little Gallery Art League Rt. 1, Box 24 Makinen, MN 55762 Founded 1950, non-profit. 40 artist-members.

The League aims to promote art interest locally. They have monthly meetings with demonstrations and discussions.

Financial support is from \$1 annual membership dues.

Mankato Art Club c/o Mrs. Arthur Miller 126 Ridge Lane Mankato, MN 56001

Affiliated State Arts Agencies
of the Upper Midwest
Butler Square 349,
100 N. 6th Street
Minneapolis, MN 55403
Michael Skindrud: Coordinator of the Arts Legal Assistance
Program
Founded 1972, incorporated, non-profit.

This organization serves the Iowa Arts Council, the Minnesota State Arts Board, the North Dakota Council on the Arts and Humanities, the South Dakota Arts Council and the Wisconsin Arts Board, its member agencies. It tours arts performing groups and exhibitions and houses art services programs. It has recently organized a group of Minnesota Lawyers for the Arts, Frederic Rosenblatt; President, c.o Leonard Street and Deinard, 1200 National City Bank Building, Minneapolis, 55402 which will give legal assistance to artists and arts groups, free or according to their ability to pay.

Arts Resource and Information Center The Minneapolis Institute of Arts 2400 Third Avenue South Minneapolis, MN 55404

This is an information and referral center which has published excellent booklets on Non-profit Arts Organizations in Minnesota, Twin Cities Service Organizations for the Arts, and Exhibition and Performing Spaces in the Twin Cities.

Artists, Composers & Authors Caucus 2420 Stevens Ave. South Minneapolis, MN 55404

Artists Equity
Paul Flick
4032 Lyndale Ave. South*
Minneapolism MN 55409

Loring Park Artists Association P.O. Box 3594 Upper Nicolet Station Minneapolis, MN 55403

Midwest Artists Guild 3513 Hennepin Ave. South Minneapolis, MN 55408 Minneapolis' Only Art Museum 120 North 4th Street Minneapolis, MN 55104

Minneapolis Society of Fine Arts-Friends Gallery 2400 Third Ave. So. Minneapolis, Minn. 55404

Minnesota Artists Association Gallery 1012 Marquette Ave. Minneapolis, MN 55403

Minnesota Artists Exhibition Program Minneapolis Institute of Arts 2400 Third Ave. South Minneapolis, MN 55404

Photographers Caucus Twin Cities Metro Arts Al. Butler Square Building 100 North First St. Minneapolis, MN 55401

Stevens Ave. Gallery 2615 Stevens Ave. So. Minneapolis, MN 55408

Street Artists Guild 89 South Tenth Street Minneapolis, MN 55403

Twin Cities Black Communications Group Afro-American Cultural Art 24 East 31st Street Minneapolis, MN 55406

Twin Cities Metropolitan Arts Alliance ps crmm gar ++ #301, 100 North 6th Street
Minneapolis, MN 55403
Tom Dunn: Services Director
Founded 1972, incorporated, non-profit.
900+ members, 700 of whom are artists.

The Alliance aims to serve the artists and arts organizations that are members by making them aware of possibilities in the larger community.

Activities include a voucher plan for ticket subsidies for the performing arts; artists club - meeting space and rehearsal and gallery area; artists' services; group health insurance, workshops, loan plan, resource material on grants, copyrights, contracts, problems, job, studio space and (continued)

competitions listings. Workshops and forums are held on a variety of topics related to artists' problems of making a living from their work.

Financial support is from \$5 annual membership dues, NEA and State grants, other foundation grants and donations.

Twin Cities Women's Graphics Collective 2953 Bloomington Ave. S. Minneapolis, MN 55407

Upper Midwest American Indian Center 1113 W. Broadway Minneapolis, MN 55411

The Weavers' Guild 427 Cedar Ave. Minneapolis, MN 55404

pr mm g n Women's Art Registry of Minnesota (WARM) 414 First Avenue North Minneapolis, MN 55403 Diane Gorney: Administrative Coordinator Founded 1975, unincorporated, non-profit. 37 Gallery members, 40 at large members, all artists. Prospective members must attend a meeting and present slides of their work.

The aim of WARM is to form a practical alternative to current options in the art world, and to encourage the development of women's art by providing a space to exhibit

in a créative manner. Activities include a gallery, with a permanent collection of members' works and changing exhibits, meetings, programs by guest artists, films and other events including poetry readings and performances, a newsletter, a state-wide slide registry, and an exchange of information and exhibitions with other women's groups.

Financial support is from \$120 annual membership dues

and other fund-raising.

Upper Midwest Artists' Association cr n P.O. Box 155 Moorhead, MN 56560. Patricia McGowan Szeitz: President Founded 1974, unincorporated, non-profit. 35 members, 34 artists.

Membership limited to practicing visual artists. The Association aims to promote the best interests of practicing visual artists who work in the Dakotas and Minnesota, by addressing its efforts to: political forum, legal advice and aid, financial cooperation, educational opportunity and activity, and social exchange.

(continued)

Activities include three general membership meetings a year, three newsletters per year, plus subscription to Art Workers News, guest speakers, legal workshops, a group exhibition and discounts on art supplies. The group has taken successful action on artists' rights, having not only had an entry fee dropped from a juried show but refunded to those artists who had already paid it.

Financial support is from annual \$12 membership dues, (\$2 for organizations) with special grants for an exhibit.

Kanabec County Art Association 222 2nd St. Mora, MN 55051

Redwood Falls Art Association Bill Sather, Pres. Morton, MN 56283

White Birch Artists c/o Grace M. Privratsky Nevis, MN 56467

Art Depot #1 & #2 4207 Winnetka Ave. New Hope, MN

Pine City Art Club 425 8th Street Pine City, MN 55063

Pine River Art Club Pine River, MN Myrle Dabill: President Founded c. 1960, unincorporated, non-profit. 20 members, 19 artists, 1 non-artist. Membership limited to realistic painters. The club aims to promote realisite visual art in

the community and to encourage and help each other. Activities include regular monthly meetings, with films or slides or demonstrations and critiques. An annual exhibition is held for members' work and that of other invited painters, both professional and amateur, with

demonstrations held every day during the show. Financial support is from \$3 annual membership dues and art show donations.

Root River Art Guild Preston, MN 55965 Mary Barth: President Founded 1976, unincorporated, non-profit. 24 artist members.

(continued)

The purposes of the Guild are mutual encouragement and painting fellowship.

Activities include weekly meetings, classes and exhibitions to local spaces.

Minnesota Crafts Council cr ++ n 1105 10th Street, S.W. Rochester, MN 55901 Judy Onofrio: President Founded 1969, incorporated, non-profit. 800 members, mainly artists.

The purpose of the Council is to promote productivity and the enjoyment of crafts through education and communi-

cation.

Activities include regular monthly meetings, open to the public, an annual juried exhibition, a juried art fair, a Minnesota Crafts Festival, workshops, and the publication of a magazine, Craft Connection, 6 times a year.

Financial support is from membership dues. NEA and State grants, donations and magazine subscriptions.

Lake of the Woods Art Club c/o Mrs. Carl Peterson Roosevelt, MN 56673

Film in the Cities mm ph
2388 University Avenue
St. Paul, MN 55114
Richard Weise: Director and President
Founded 1970, incorporated, non-profit.
Memberships have just begun.

The group aims to provide a forum for area film and video artists, to share work and facilities with each

other and the public.

Activities include an exhibition program of film, video and photos in the groups' gallery. Film showings, free to the public, are sponsored at the Minneapolis Institute of Arts. Classes in film-making and photography are taught in conjunction with Inver Hills Community College.

Financial support is \$125 annual membership dues, NEA

State and other foundation grants, and donations.

The Fine Arts Society of Dakota County 950 5. Robert St. St. Paul, MN 55118

Gopher State Ceramic Association P.O. Box 30152 St. Paul, MN 55175 Minnesota Professional Photographers Association p.O. Box 33 S St. Paul, MN 55075

Sky Gallery, FASDC 950 S. Robert Street St. Paul, MN

Bay Area Artists p s cr n t Silver Bay, MN 55614 Virginia McCorkle: President Founded 1959, incorporated, non-profit. 40 artist-members.

The group aims to encourage local artists and

exhibitions.

Activities include monthly meetings, open to the public, painting classes and informal workshops, including a "Nature in Wood" program for school children, retarded children and emotionally disturbed groups, a monthly newsletter, a Spring Art Show and exhibits in various community business locations. A scholarship is also given to a high school student.

Financial support is from \$3 annual membership dues, small donations and income from a raffle and Bicentennial cookbook.

The Voyageur Art Club Rt. 1, Box 131 Two Harbors, MN 55616

Agassiz Palette Club p ar R.R. 1, Box 183 Wheaton, MN 56296 Grace Wohlenhause: President Founded 1970, unincorporated, non-profit. 10 artist-members.

The club aims at education for themselves and the

public, and enjoyment.

Activities include two meetings a month for painting, programs, slide shows and critiques as well as business. An annual exhibition, which includes crafts as well as painting, is hung in public buildings and businesses. The group is interested in artists rights and has written letters on matters of concern.

Financial support is from \$3 annual membership dues and a one-time fee for painting a public statue.

Pakota County Fine Arts Eliza Ellerd (Sky Gallery) 903 Johnson Ave. White Bear Lake, MN 55110 Kandiyohi County Art Association pscr
Willman, MN 56201
Joan Hinderaker: President
Founded 1973, unincorporated, non-profit.
75-100 members, professional and amateur artists.
The Association aims to sponsor and encourage activities in the arts in the county and its surrounding

activities in the activities are activities include regular monthly program meetings, open to the public. The summer months are scheduled for outdoor activities of workshops and painting and poetry outdoor activities of workshops and painting and poetry in the park. Grant money was used for a large public-participation art workshop held in a shopping mall. The group will have an exhibition and sale gallery on a six-months trial basis.

trial basis.
Financial support is from membership dues of \$4 and \$6 annually, special grants for workshops, and fund-raising for the gallery.

The Art Group (TAG) 1533 2nd Ave. Windom, MN 56101

Winona Art Group, Inc. 228 East 5th Winona, MN 55987



New York State Council on the Arts

80 Centre Street New York, N.Y. 10013

Hugh L. Carey Governor

September 10, 1979

Kitty Carlisle Hart Chairman Seymour H. Knox Honorary Chairman A. Robert Towbin Vice Chairman

The Honorable Emily Anne Staples State Senator 235 State Capitol St. Paul, MN 55155

Shana Alexander Elizabeth S. Chapin Richard V. Clarke Hugh W. Downe Peter Duchin Miriam Colon Edgar M. Irene Fugazy, s.c. Heike Brenner Garth Lee Guber Sara Koffman Edward M. Kresky Arthur Levitt, Jr. Samuel H. Lindenbaum Armond Magnarelli Calvin Rand Oscar E. Remick Blanchette H. Rockefeller Dear Emily Ann Staples:

Andrew D. Wolfe HONORARY MEMBERS

I regret having missed the San Francisco Conference of State Legislators, particularly the Arts Task Force Meetings, but I am much the wiser for the reporting and the evidence of active and creative thinking.

Romare H. Bearden James R. Houghton **Dorothy Rodgers**

In reviewing the arts legislation that was voted on by the Task Force with Rubin Gorewitz and Carolyn deLisser, we discussed the value of having more specific information about the status of actual or proposed bills in your state related to the agenda items. Your responses to the enclosed questionnaire will be consolidated and circulated to all respondents and will enable us all to proceed more effectively. As we have already seen with % for Art legislation, it ultimately becomes tailored to a compromise between goal and practicality. Understanding the elements of the process is both necessary and productive.

Theodore W. Striggles Executive Director I do hope it isn't too much of an imposition on your time. Knowing that it will serve Artists Rights Today Inc. as well as all of our independent needs should make it a more worthwhile undertaking.

I look forward to your response and to some future dialogue.

Sincerely

Joan D. /Firestone Assistant Director We deeply appreciate your cooperation in listing and commenting on the Arts Legislation introduced to date in your state. For your convenience the legislation below is listed in the same order as the enclosed NCSL Arts Task Force list of recommended state legislation. Please indicate in the appropriate spaces when or if your state has:

- 1. introduced the legislation
- 2. successfully passed the legislation
- 3. any special features you consider advantageous and important
- 4. salient points of argument for, and against
- 5. any groups or organizations that were particularly helpful and supportive of the legislation

tate of rts Legislation	introduced (year)	passed (year)	special features	outstanding argument for	outstanding argument against	supportive groups
1. % for Art in State Buildings				TOTAL STATE OF THE		
	Parties of Control					
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2. Sales and Use Tax Exemption						
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	introduced (year)	passed (year)	special features	outstanding argument for	outstanding argument against	supportive groups
3. Artist-Art Dealer Relations						
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4. Consumer Protection in Purchas- ing Art						
5.Artists' Income Tax Deductions						
6. Resale Royalties						

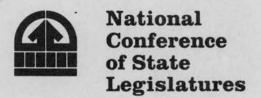
•	ntroduced (year)	passed (year)	special features	outstanding argument for	outstanding argument against	supportive groups
7. Artists Live- Work Space						
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8.Appropriation for Arts Institutions						
9. Art Preservation						
						_
10.Death Taxes Paid by Artists' Heirs						

	introduced (year)	passed (year)	special features		outstanding argument for	outstanding argument against	supportive groups
11. Art Bank							The second s
				with the same than			
12.Income Tax Checkoff							
13. State Lottery							
14.Tax Deduction for Purchase of Contemporary State Art							1

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15.Arts Education						
16.Composition of State Arts Agencies	1					10. januar 12. januarra 11. januarra
17. Local Arts Funding						. 201:0clum Lecidali Elon
18.Artists in Residence						

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19.Museum Acquisition and Districtions	ns					lā.Arts Saucu-lon
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20. Other Legisla- tion						16.Compositi of state Arts Agmictes
20. Other Legislation						lecon Nl Lecon Nl Lecon I
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arts Jask Force



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, other legislators and guests attending Arts

Task Force Meeting in New York City, May 2-6

FROM

Deborah Bennington Project Director

DATE

April 26

SUBJECT:

Agenda and Last Minute Pointers

Enclosed is a detailed agenda for what we think is a spectacular meeting in New York City. A few changes may be made in the final version.

You should note some changes from the Proposed Agenda you received earlier:

- -- We encourage you to do your sightseeing, museum visits and so forth on Wednesday afternoon, or in place of the Pompeii Exhibition viewing on Thursday afternoon (3-5 p.m.)
- -- The Tour of the Metropolitan Opera House will take place on Thursday afternoon from 1:30 2:30, rather than at the start of Thursday evening's activities.
- -- The discussion topics previously listed for Saturday and Sunday mornings have been interchanged.

With the help of the New York State Arts Council, we have pulled off quite a coup for our Dance Class arrangements. We will be "taught" by the Eliot Feld Ballet, one of the major contemporary small dance companies in the country. It is located in one of the best examples of a renovated building for artists' work spaces in the Greenwich Village-SoHo area. The Ballet is very excited about hosting our group, and have even arranged for refreshments after our class. We urge everyone to participate in this class, including your guests (spouses, friends, etc.). Please remember to pack and bring with you Saturday morning some appropriate attire. Dance leotards and tights are the best of course, but jogging or casual clothes suitable for exercising are equally acceptable.

Again with the help of the New York Council, we have been fortunate to arrange for a small number of complementary or lower cost tickets to a variety of performances for Saturday night. At the time of registration, you will be able to select a performance to attend.

I am including your guests in my meal counts and reservations. Please tell me at registration if your guests will not be joining us for our various activities.

I was able to get first choice tickets to Broadway shows for just about everyone. Below is a list of the tickets I will have purchased for you. Please plan to give me a check for your tickets at the time of registration.

Contact me at my office or at the Hotel from the evening of May 1st on if you have any questions. I am looking forward to seeing you there.

BROADWAY TICKETS PURCHASED

"Dancin" - @ \$22.50		
Tom Graves, 2	Total	\$45.00
Pamm Reichl, 1		\$22.50
Nozoni, i	10141	422.30
"A Chorus Line" - @\$22.50		
Senator Jensen, 2	Total	\$45.00
Senator Fahey, 1	Total	\$22.50
"Grease" - @\$22.00		
Senator Hein, 2	Total	\$44.00
"Ain't Misbehavin'" - @\$20.00		400 00
Delegate Menes,4		\$80.00
Senator Merlino, 4		\$80.00
Senator Lamont, 2	Total	\$40.00
"Da" - @\$16.00		
	Total	\$32.00
berrer be rasse, 2	TOTAL	432.00
"Sarava" - @\$25.00		
Senator Evans, 1	Total	\$25.00
(Julius Caesar closed)		
"Sweeney Todd" - @\$20.00		
Representative Krasker, 3	Total	\$60.00
"The Best Little Whorehouse in		
Senator Sieroty, 1		\$18.50
Representative Bina, 2		\$37.00
Larry Briskin, 1	Total	\$18.50
Umb Plant Wall 8616 52		
"The Elephant Man" - @\$16.50	m1	616 50
Representative Sweeney, 1	Total	\$T0.20

National Conference of State Legislatures

ARTS TASK FORCE MEETING

May 2-6, 1979

Roosevelt Hotel 45th & Madison Ave. New York, NY 10017 212/661-9600

AGENDA

WEDNESDAY, MAY 2

Afternoon

5:00 - 7:00 p.m.

7:45 p.m.

8:30 p.m.

MUSEUM VISITS AND OTHER SIGHTSEEING

Early arrivers are urged to visit The

Guggenheim, The Metropolitan Museum of
Art, The Frick, The Whitney, other museums,
or other points of interest not on the
agenda.

REGISTRATION AND SANTA FE MEETING FILM SHOWN (Deborah Bennington's Room, Roosevelt Hotel)

MEET IN HOTEL LOBBY TO LEAVE FOR THE COOKERY

PERFORMANCE OF ALBERTA HUNTER (The Cookery, 21 University Place, Greenwich Village)

THURSDAY, MAY 3

8:30 - 9:00 a.m.

9:15 a.m.

9:30 a.m. - 12:00 noon

REGISTRATION

(Deborah Bennington's Room, Roosevelt Hotel)

LEAVE HOTEL BY BUS FOR LINCOLN CENTER

VISIT TO LINCOLN CENTER AND THE JULIARD SCHOOL
Tours of performing halls and visits with
staff from The Lincoln Center and Juliard.
Group will be welcomed by John Mazzola,
President of Lincoln Center and Mark Shubart,
Director of the Lincoln Center Institute.
(Start at the Grand Promenade, of Avery
Fisher Hall, Lincoln Center, Broadway
at 65th Street.)

12:00 noon - 1:15 p.m.

LUNCH IN ANY ONE OF THE FOUR LINCOLN CENTER RESTAURANTS

1:30 - 2:30 p.m.

BACKSTAGE TOUR OF METROPOLITAN OPERA HOUSE (Starts in Main Lobby of the Opera House, at the foot of the Grand Staircase)

2:30 p.m.

LEAVE METROPOLITAN OPERA HOUSE BY BUS FOR AMERICAN MUSEUM OF NATURAL HISTORY

Arts Task Force Meeting Agenda New York City Page Two

3:00 p.m.	VIEWING OF POMPEII EXHIBIT AT AMERICAN MUSEUM OF NATURAL HISTORY (Use Museum entrance at Columbus Avenue and 77th Street, group will be met by Director Dr. Linda Hyman)
4:15 p.m.	LEAVE MUSEUM BY BUS FOR ROOSEVELT HOTEL
5:10 p.m.	LEAVE HOTEL BY BUS FOR METROPOLITAN OPERA HOUSE
5:30 p.m.	RECEPTION HOSTED BY METROPOLITAN OPERA (Mezzanine Lounge, Metropolitan Opera House at Lincoln Center, Broadway & 65th Street)
6:15 p.m.	DINNER AT THE OPERA CLUB of the METROPOLITAN OPERA HOUSE (courtesy of private donors)
8:00 p.m.	PERFORMANCE OF "SLEEPING BEAUTY" BY THE AMERICAN BALLET THEATRE HOSTED BY THE BALLET AND THE METROPOLITAN OPERA HOUSE
10:30 p.m.(approximatel	y) RETURN TO ROOSEVELT HOTEL (probably by taxi)

FRIDAY, MAY 4

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

8:00 - 8:30 a.m.	REGISTRATION			
	(Deborah Bennington's Room,	Roosevelt Hotel)		

3:30 a.m. LEAVE HOTEL FOR MUSEUM OF MODERN ART

8:30 a.m. LEAVE HOTEL FOR MUSEUM OF MODERN ART

PANEL AND DISCUSSION: "THE ECONOMICS OF THE ARTS"
(Trustees Room, 6th Floor, Museum of Modern
Art, 11 West 53rd Street -- someone will be
at Museum entrance to clear you for free
admission to Museum)

Panel and Discussion in Three Parts Moderator: Senator Michael Gery, Indiana

Part 1: "THE 'I LOVE NEW YORK' TOURISM CAMPAIGN FEATURING THE ARTS"

Dan Lewis, Deputy Commissioner for Tourism, New York State Department of Commerce

Part 2: "STUDIES ON THE ECONOMIC RETURN TO COMMUNITIES FROM THE ARTS"

Michael Croman, Acting Director, Connecticut Commission on the Arts (on Connecticut and New England Studies)

June Goodman, Chairman, Connecticut Commission on the Arts (on Connecticut and New England Studies) 'Arts Task Force Meeting Agenda New York City Page Three

> David Cwi, Senior Research Associate and Director of Cultural Policy Unit, Johns Hopkins University (an overview of economic impact studies)

Martin Segal, President, The Cultural Assistance Center, Inc., New York City (on the economic return of the arts to New York City)

Part 3: "ATTRACTION OF THE ARTS FOR BUSINESS"

Edward Strauss, President Elect, Business

Committee for the Arts (on the purpose
and programs of B.C.A.)

(invited) A representative of Philip Morris (on Philip Morris' location in New York due to the arts and the company's support for the arts)

Carl Stover, President, Cultural Resources, Inc., Washington, D.C. (overview of the relationship between the arts and business and the work of C.R.)

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

LUNCHEON HOSTED BY PHILIP MORRIS, INC.
(Founders Room, Museum of Modern Art)

(invited) Speaker: David Rockefeller, Jr., Chairman, Arts, Education & Americans, Inc.

1:45 p.m.

LEAVE MUSEUM OF MODERN ART BY BUS FOR THE STUDIO MUSEUM OF HARLEM

2:15 - 3:15 p.m.

VISIT TO STUDIO MUSEUM OF HARLEM
Includes tour and discussion of museum
programs and its role as a neighborhood arts
center.
(2033 Fifth Avenue)

3:15 p.m.

LEAVE MUSEUM BY BUS FOR THE DANCE THEATRE OF HARLEM

3:30 - 4:30 p.m.

VISIT WITH THE DANCE THEATRE OF HARLEM
Includes observing children's dance classes,
company rehearsal, and discussion of Dance
Theatre's role in the community.

(466 West 152nd Street)

4:45 p.m.

RETURN TO ROOSEVELT HOTEL BY BUS

Evening

ON YOUR OWN

Arts Task Force Meeting Agenda New York City Page Four

SATURDAY, MAY 5

8:30 a.m.

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

12:00 noon

12:30 - 1:30 p.m.

1:45 - 3:00 p.m.

3:00 p.m.

3:30 - 4:45 p.m.

4:45 p.m.

5:45 p.m.

6:00 - 7:30 p.m.

Evening

LEAVE HOTEL BY BUS FOR NEW YORK SHAKESPEARE FESTIVAL THEATRE

WELCOME AND BRIEF DESCRIPTION OF JOE PAPP'S NEW YORK SHAKESPEARE FESTIVAL THEATRE PROGRAMS Joe Papp, Director

DISCUSSION OF "STATE ARTS LEGISLATION,"
"NEW NCSL POLICY RESOLUTION ON THE ARTS"
(and brief State Arts Reports by Task Force
Members who were not in Santa Fe)

(New York Shakespeare Festival Theatre, 425 Lafayette - at Astor Place, in Greenwich Village, in Little Theatre.)

LEAVE THEATRE BY BUS OR FOOT FOR THE BALLROOM RESTAURANT

LUNCH AT THE BALLROOM
(458 West Broadway in SoHo)

WALKING TOUR OF SOHO COURTESY OF THE MUNICIPAL ARTS SOCIETY

Doris Friedman - Tour Guide
SoHo is a unique area of artists live/work
spaces, galleries, shops, dance studios,
restaurants, etc., that has been built
since the mid-1960's.

LEAVE SOHO FOR ELIOT FELD BALLET

DANCE CLASS AND REFRESHMENTS AT THE ELIOT FELD BALLET

Eliot Feld has one of the best-known smaller contemporary dance companies in the country. Task Force members who do not choose to participate in the dance class are urged to join the group at the Studio for Refreshments starting about 4:15 p.m. (890 Broadway)

LEAVE BALLET BY BUS FOR ROOSEVELT HOTEL

LEAVE HOTEL BY BUS FOR HOME OF MRS. HART

RECEPTION HOSTED BY MRS. KITTY CARLISLE HART, CHAIRMAN, NEW YORK STATE COUNCIL FOR THE ARTS (32 East 64th Street, 3rd Floor)

TASK FORCE MEMBERS ATTEND VARIOUS ARTS ACTIVITIES (which were selected from choices offered at time of registration.)

Art's Task Force Meeting Agenda New York City Page Five SUNDAY, MAY 6 PANEL, DISCUSSIONS AND BRUNCH 9:30 a.m. - 1:30 p.m. (Madison Room, Mezzanine, Roosevelt Hotel) Moderator: Assemblyman William Passannante, New York "THE NEW YORK EXPERIENCE WITH FUNDING THE ARTS" Kitty Carlisle Hart, Chairman, New York State Council for the Arts (overview of recent New York State support) Eric Larrabee, Former Director, New York State Council for the Arts (background on the growth of New York State support) "ADVOCACY WITH THE LEGISLATURE AND THE PUBLIC AND CENSORSHIP CONSIDERATIONS" Amyas Ames, Chairman, Concerned Citizens for the Arts and Chairman of the Board, Lincoln Center (on organization and impact of concerned citizens) Elizabeth Howard, Executive Director, The Alliance of State Arts Councils, Inc. (on advocacy role of the Alliance) Joan Firestone, Assistant Director and Legislative Liaison, New York State Counsil for the Arts (role of Council vis-a-vis legislature and arts community and censorship considerations) MEETING CONCLUDES 1:45 p.m.

ROBERT F. BINA STATE REPRESENTATIVE Eightieth District STATEHOUSE TELEPHONE (515) 281-3221

HOME ADDRESS 1641 West George Washington Blvd., No. 8 DAVENPORT, IOWA 52804 Phone: (319) 391-9377



House of Representatives

STATE OF IOWA
Sixty-Eighth General Assembly
STATEHOUSE
Des Moines, Joina 50319

COMMITTEES

Cities, Ranking Member Commerce State Government Budget Subcommittee on Transportation

Dear Arts Task Force Members,

Enclosed are some materials on the arts in Iowa, particularly the brochure on the innovative state arts program in county homes. Those of us who played a small part in this program are indeed proud of it, and we hope it will give your state some encouragement to work on this type of program if you have not already began such a program.

Hopefully we will be able to further expand this program through the upcoming appropriations for this agency.

Look forward to seeing all of you in New York City! Hopefully by that time we will have resolved the funding problems for the second year of this task force.

Warm regards

Robert F. Bina Iowa Member N.C.S.L. Task Force

RFB/mjg Enclosures



REPRESENTATIVE DISTRICT 80

IN SCOTT COUNTY - PRECINCT: 61, 62, 64, 71, 72, 73, 74, 83, 84.

NCSL - Outs Dark Force

National Conference of State Legislatures Proposal For Private Funding 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 \$77,647,710 in appropriations to state arts agencies, an increase of 12.2% 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 ten 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.

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.

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.

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. Then, 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 as 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 to begin the program.

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 legislature to respond to the needs for arts support. Other aspects of project 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.)

Additional Funds Needed to Meet Program Objectives

The NCSL is now seeking additional funds from private sources to augment the NEA seed money. A total of \$35,000, which could come from several sources, is sought for a one-year period starting February 1, 1979. These supplemental funds would enable NCSL to meet its objectives of helping state legislatures provide the most efficient and effective support for the arts by substantially improving the capabilities of the current project. (A budget breakdown is attached.)

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.)

Tasks

Additional Funds would support the following activities:

- I. Increase the effectiveness of the Arts Task Force
 - A. Bring in leading representatives of the arts world as consultants to assist Task Force investigations
 - 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.)
- II. Publication and Media Activities
 - A. Regular newsletter for state legislators on arts issues
 - 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
 - C. Publication of a "Legislator's Handbook on Supporting the Arts," to report on state arts legislation and Task Force findings

- 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 resource 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.

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 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.

December 1978.

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. Letter from Internal Revenue Service on NCSL Tax Status
- 7. NCSL Audited Financial Statements

NATIONAL CONFERENCE OF STATE LEGISLATURES

Budget for The States And The Arts

			Additiona	al
	Current F	unding	Funding Prop	oosal
		ICSL and State Legislatures	Private Sour	rces
DIRECT COSTS				
Salaries				1
Project Director (100% @ \$20,000)	12,000 (60%)		8,000.00	(40%)
Secretary (50% @ \$9,000)		#	4,500.00	
Employee Benefits @ 15% of Salaries	1,800		1,875.00	
Travel Rent	1,800		2,000.00	
150 sq. ft. @ \$8.90 per 100% person	890		1,201.50	
General Office Expenses Equipment	1,000		600.00 500.00 4,200.00	
Printing Computer Time Meeting Expenses			500.00	
Task Force Members Time Task Force Members Travel		12,000 12,000	To the state of th	
Consultants	-	-	3,000.00	
TOTAL DIRECT COSTS	17,490	24,000	27,876.50	
INDIRECT COSTS				
@ 75% of Salaries and				
Benefits	7,510 (50% of NEA fund here)	[10.17]		(50% of private funds here)
TOTAL COSTS	\$25,000	\$29,965	\$35,064.00	į

NATIONAL CONFERENCE OF STATE LEGISLATURES

EXECUTIVE COMMITTEE 1978-1979

PRESIDENT:

Senator Jason Boe Senate President S203 State Capitol Salem, Oregon 97310 503/271-4502 - Business 503/378-8173 - State Capitol

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Director
Legislative Service Commission
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Representative Gerald Bradley Majority Whip 226 E. Market Street Bloomington, IL 61701 309/828-2911 - Office 309/829-1513 - Residence 217/787-7996 - State Capitol Senator James Dunn
P. O. Box 887
Lead, SD 57754
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605/584-3292 - Residence

Senator James I. Gibson Senate Majority Floor Leader 806 Park Lane Henderson, NV 89015 702/564-2104 702/565-8741

Senator William J. Hamilton, Jr. New Jersey Senate 96 Bayard Street P. O. Box 1149 New Brunswick, NJ 08903 201/249-5345 - Legislative Office 201/249-3660 - Law Office 201/247-7537 - Residence

Senator Gladys Hansen 2906 Los Amigos Ct. Las Cruces, NM 88001 505/522-1559 - Residence 505/827-3141 - State Capitol

Senator Al Holloway State Capitol Atlanta, GA 30334 912/435-5601 - Office 912/436-6710 - Residence 404/656-5070 - State Capitol

Speaker K. Leroy Irvis
House of Representatives
Capitol Building
Harrisburg, PA 17120
717/787-2121 - State Capitol
412/281-7734 - District Office

Speaker Edward P. Manning House of Representatives State House Providence, RI 02903 401/227-2466 - State House 401/861-9040 - Office 401/333-6342

Representative Diane B. McCarthy House of Representatives 5041 W. Kaler Circle Glendale, AZ 85301 602/271-3376 - State House 602/937-3519 - Residence Speaker Leo T. McCarthy California Assembly State Capitol Sacramento, CA 95814 916/445-8994 - State Capitol 415/557-2662

Speaker Vernal G. Riffe, Jr. House of Representatives State House Columbus, Ohio 43215 614/456-4191 - Business 614/456-4960 - Residence 614/466-3246 - State Capitol

Speaker Stanley Steingut New York Assembly State Capitol Albany, NY 12248 518/472-7683 (Jan-July) 212/227-1157 (July-Dec)

Representative Delwyn Stromer Assistant Minority Leader State Capitol Des Moines, IA 50319 515/587-2473 515/281-3221 (During Session)

Senator John A. Traeger Route 3, Box 646 Seguin, TX 78155 512/379-8180 - Business 512/379-5154 - Residence 512/475-3756 - Legal Office

EASTERN REGION

Senator Lawrence J. DeNardis 790 Still Hill Road Hampden, CT 06518 203/777-6631, ext. 233 - Office 203/288-5467 - Residence

Senator Stanley J. Zarod Massachusetts Senate State House, Room 423 Boston, MA 02133 617/727-4121 - State Capitol 413/543-4149 - Residence

MIDWESTERN REGION

Senator William Bablitch Majority Leader 241 South Capitol Building Madison, WI 53702 608/266-2508

Senator Ross Doyen President of the Senate 434 W. 9th Concordia, KS 66901 913/243-2201 - Residence 913/296-2419 - Topeka Office

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203/566-4205

Jim Bricker
Staff Director, Senate Research Center
Room 101, Senate Office Building
Olympia, WA 98504
206/753-1823

Joe Brown Secretary of the Senate State Capitol Tallahassee, FL 32304 904/488-1621 - Office 904/877-9781 - Residence

SOUTHERN REGION

Representative Charles M. Deaton P. O. Drawer B Greenwood, MS 38930 601/453-3445 601/354-6174 - State Capitol

Senator Harry J. McGuirk 908 Frederick Road Baltimore, MD 21228 301/788-7100

WESTERN REGION

Representative Robert Marks P. O. Box 116 Clancy, MT 59634 406/933-5589 - Residence

Senator Gordon Walgren Majority Leader 510 Washington Avenue Bremerton, WA 98310 206/479-4545 - Business 206/377-4471 206/373-3431 206/753-7644 - Legislature

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512/261-6674 - Residence

Ray D. Pethtel
Director, Joint Legislative Audit & Review
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823 E. Main Street, Suite 200
Richmond, VA 23219
804/786-1258 - Office
804/794-6729 - Residence

Robert J. Scott
Colorado State Auditor
1200 Lincoln, Sixth Floor
Denver, CO 80203
303/839-2051 - Office
303/722-6540 - Residence

Robert Smartt
Deputy Director
New Jersey General Assembly
State House, Room 215
Trenton, NJ 08625
609/292-7065 - Office
609/882-1114 - Residence

EDUCATION

CURRENT PROJECTS

School Finance:

Provides technical assistance, research services, and cost-sharing grants to selected states considering major revisions of their education finance systems. Also supports staff services to Education Committee. Funding: Ford Foundation - \$271,755 through September 30, 1978, 1 year renewal being negotiated; NIE - \$259,941 through December 31, 1978.

Project Director: Bill Wilken

AUTHORIZED BUT UNFUNDED PROJECTS

Public School Curriculum

To develop a public school curriculum package on state legislatures which could be adopted to fit the needs of each state. The package will include such things as textual materials, teachers' manuals, simulations, the NCSL film, and other instructional aids.

Funding being sought in conjunction with SGAC.

ENERGY

CURRENT PROJECTS

Energy Policy:

To develop effective arrangements for the participation of state and local governments in the resolution of energy problems. Provides staff to the Energy Committee. Energy Report to the States is published bimonthly. Computerized energy information system to be developed.

Funding: Department of Energy - \$225,000 through September 30, 1978. 1

year renewal being negotiated. Project Director: Jim Matthews

Geothermal Code:

To communicate to state legislators the potential value of geothermal development and the importance of formulating effective state policies. Funding: Department of Energy - \$212,138 through January 16, 1979. An additional award of \$68,000 has been awarded by DOE to provide policy analysis and development assistance to four Eastern Region States not covered in initial contract.

Project Director: Rullie Harris

Hydropower Project

To inform state legislatures of the problems and opportunities for development of small-scale hydroelectric power in the U.S. The project will identify and describe legal, institutional and economic obstacles to development and outline alternative policies that are consistent with rapid and efficient utilization of this energy resource through a program of regional conferences, preparation of policy report, two case studies and technical

Funding: Department of Energy - \$248,190 through August 31, 1979.

AUTHORIZED BUT UNFUNDED PROJECTS

Energy Conservation:

To assist state legislatures in development of energy conservation programs to meet federal guidelines requiring states to set standards for energy conservation programs by 1979.

A proposal has been submitted to DOE for approximately \$100,000 for 1 year.

GOVERNMENT OPERATIONS AND FISCAL AFFAIRS

CURRENT PROJECTS

Public Pensions:

To provide direct services to legislatures in developing means and mechanisms to improve their capability to handle public pension issues. Funding: \$67,120 through March 31, 1979.

Project Director: Lanny Proffer

AUTHORIZED BUT UNFUNDED PROJECTS

Fiscal Information Systems:

To provide legislatures with assistance in comparing and analyzing fiscal information systems.

Possible funding sources are being sought.

HUMAN RESOURCES

CURRENT PROJECTS

The States and the Arts

To provide a clearinghouse of information on arts legislation and programs, technical assistance, and a collection of innovative legislation on supporting the arts. A workshop was conducted on state legislative activities in support of the arts at the NCSL Annual Meeting, July, 1979.

Funding: National Endowment for the Arts - \$25,000 through April 1979. Funding for increased activity being sought from private foundations.

Project Director: Deborah Bennington

AUTHORIZED BUT UNFUNDED PROJECTS

Identification of Mental Health Issues:

This proposed project will provide the following services:

clearinghouse of information on state mental health legislation

report for NIMH which identifies federal legislation and regulations impeding effective coordination and implementation of state mental health policies and goals.

regional seminars conducted for key legislators and staff on options for

improving state mental health systems

publication of a legislator's guide to mental health

technical assistance to individual legislatures on request.

Funding will be sought from NIMH for approximately \$100,000 a year for a two to three year project.

Indian Affairs:

To develop and explore specific models of intergovernmental cooperation for states to use in arriving at agreements with tribes to resolve their jurisdictional disputes. A commission would be composed of state legislators, representatives of the National Tribal Chairmen's Association and the National Congress of American Indians, and Federal representatives. Models developed by this commission would then be tested in a few states, to determine if this approach of negotiation and agreement is realistic and practical. Funding of approximately \$200,000 is being sought from Ford Foundation and Donner Foundation.

Health Care Cost Containment:

To provide state legislatures with timely, adequate and precise information on health care cost containment issues and to perform a liaison function between the appropriate federal agencies and state legislatures to facilitate communciation and to ensure adequate response to the nation's health care cost control problems. Funding is being sought from DHEW for approximately \$100,000 for a one year project.

Humanities

To develop and explore the feasibility of a larger project in the area of Humanities of particular concern to state legislatures. Among the issue areas to be explored are the development of a clearinghouse of information and technical assistance for legislatures on humanities issues, legislative fellowships or internships in the humanities, improved instructional and audiovisual materials for NCSL seminars, and the development of a public school curriculum on state legislatures. Funding for a \$25,000 grant was turned down by the National Endowment for the Humanities.

LAW AND JUSTICE

CURRENT PROJECTS

Criminal Justice:

Provides legislatures with up-to-date information on trends in criminal justice, law enforcement and consumer affairs. The project monitors state and federal efforts to reduce crime and deliquency and encourages innovative state legislation in these areas. Provides staff to the Criminal Justice Committee.

Funding: LEAA - \$64,806 through March, 1979.

Project Director: Lanny Proffer

AUTHORIZED BUT UNFUNDED PROJECTS

Corrections:

To assist legislatures in the field of corrections. Alternatives for penal institution changes will be evaluated and fiscal implications of reform possibilities assessed through a program of seminars, clearinghouse of information, and technical assistance.

Funding sources are being contacted.

LEGISLATIVE IMPROVEMENT

CURRENT PROJECTS

Seminar for New Legislative Leaders:

A seminar for newly elected legislative leaders was held in January 1977 to exchange ideas on legislative management. Summary and evaluation of seminar to form the basis for future new leaders' seminars.

Funding: IPA - \$25,511. Renewal proposal to be submitted for upcoming

Project Director: Karl Kurtz

Staff Committee Interation (SCI):

To evaluate instructional materials produced for Eagleton Institute of Politics during first stage of project. NCSL will field test, modify, and distribute two workbooks designed to improve interaction between professional committee staff and legislator committee members.

Funding: NSF - \$26,800 through February 1979.

Project Director: Phill Halstead

AUTHORIZED BUT UNFUNDED PROJECTS

Legislatures' Role in State Planning:

To conduct research and provide technical assistance to legislatures on how they might improve their capacity to deal with both functional and comprehensive planning. Preliminary proposal discussed with IPA. Prospects are reasonably favorable at this point.

SCIENCE AND NATURAL RESOURCES

CURRENT PROJECTS

State Science, Engineering & Technology:

Program to implement State Science, Engineering & Technology (SSET) Program which involves assisting NSF in developing program guidelines consistent with needs of state legislatures; conducting workshops to acquaint states with program objectives and requirements; assisting states in preparing program proposals; developing mechanisms for conducting program effectiveness evaluations; and assisting states in institutionalizing a science and technology capability.

Funding: NSF-\$227,125 through May 31, 1979. Renewal proposal submitted

for additional year.

Project Director: John Reuss

Model Interstate Scientific & Technical Information Clearinghouse (MISTIC):

To help legislatures locate sources of information within federal agencies, universities, private industries and other states on scientific and technical

Funding: A consortium of federal agencies with NSF as coordinator - \$40,000 from September 15, 1977 through September 14, 1978. Funding for an additional year is being negotiated.

Project Director: John Reuss

Satellite Remote Sensing:

Provides information to legislators on satellite remote sensing as a tool for state land management; provides information to federal agencies and state legislatures on land, resource and environmental management programs.

Funding: NASA - \$219,946 through July 31, 1978. Renewal proposal for one year approved.

Project Director: Paul Tessar

Water Quality Management:

To analyze the state policy implications of the Clean Water Act of 1977 (PL 95-217) and to assist state legislatures in implementation of area-wide waste treatment management programs mandated by Section 208 of the Act. Project services include a series of regional and in-state legislator workshops, a comparative state information service and preparation of a report to EPA outlining problems associated with state implementation of the Act.

Funding: EPA - \$108,644 through September 30, 1978.

Project Director: Tom Schwertfeger

URBAN/RURAL DEVELOPMENT

CURRENT PROJECTS

Conduct of State-Local Finance

To bring to the attention of state legislatues innovative state programs for local government financial management including particularly recommended legislation developed by the Advisory Commission on Intergovernmental Relations. A series of four regional seminars, individual state technical assistance, and general information services will be provided.

AUTHORIZED BUT UNFUNDED PROJECTS

State Role in Urban Policy:

In conjunction with the Conduct of State-Local finance project, to provide further information on state capacity to deal with urban problems and the state reaction to the Administration's proposed urban policy, NCSL has proposed the following activities.

- collection and critique of recent state legislation addressing such issues as economic and social reinvestment in urban areas, redesign of state aid programs for increased funding of distressed areas, and general state fiscal policies
- extensive interviews conducted in 6-8 states to determine how key legislators view their role in regard to these issues
- development of report on state legislative reaction to the National Urban Policy Program. Funding of about \$150,000 over a one year period will be sought from HUD or the Department of Commerce.

INFORMATION SERVICES

CURRENT PROJECTS

Legislative Information Services (LIS):

To develop an information system consisting of a computerized data bank of abstracts of state legislative research reports and to develop an information exchange between state legislatures and the Congressional Research Service. Funding: NSF-\$178,300 through August 1979. The Illinois Library Study Commission has appropriated \$20,000 to support developmental costs of this project. The State Government Affairs Council is providing \$10,000 and other funding sources are being sought for development of a bill status/statutory retrieval capacity.

Project Director: Glenn Newkirk

SEMINARS & TECHNICAL SERVICES

CURRENT PROJECTS

Project TRAIN:

To strengthen state legislatures by providing assistance to the 50 state legislatures in the areas of management, personnel, communications, organization and legislative oversight. A special component on legislative staff development offers assistance in the areas of personnel management, staff organization and professional development.

Funding: IPA - \$182,188 through May 1979.

Project Director: Phill Halstead

U.S. Canadian Legislative Exchange:

To provide an opportunity for legislative leaders from both Canada and the United States to acquire information and exchange ideas that will be of assistance in solving public policy problems in their respective countries. Two two-day pilot programs for Canadian provincial and American state legislative leaders will be held to discuss a variety of governmental operation and public policy questions.

Funding - Donner Foundation, \$25,000 through June 1979.

AUTHORIZED BUT UNFUNDED PROJECTS

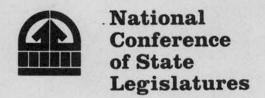
Internship Program:

To give recognition and the opportunity for further governmental learning experiences with NCSL to highly qualified students who have successfully completed a legislative internship in one of the states. Funding possibilities currently being investigated.

Business/Leaders Seminar:

To provide an annual high-level seminar program for top business executives and outstanding state legislators to address major issues of concern to business and government.

Funding sources being sought in conjunction with SGAC.



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

POLICY RESOLUTION ON "ARTS AND CULTURE"

ADOPTED AT THE 1977 ANNUAL MEETING OF THE

NATIONAL CONFERENCE OF STATE LEGISLATURES

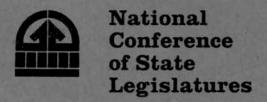
The performing and visual arts are becoming more important to our citizens. Contributing to the education of youth, the enrichment of life for the aging, and the general intellectual and spiritual growth of all, they are becoming an increasingly important resource.

State legislatures have a vital and growing interest in the support and advancement of the arts for all Americans. Expenditures in this area, both public and private, yield large and lasting benefits.

To serve the growing public interest in the arts and use the arts more fully, the National Conference of State Legislatures urges state legislatures to continue to make even more effective the intergovernmental, public-private partnership which has yielded such substantial progress in this area in the last decade.

State action to be considered includes:

- increased support to state arts agencies for their efforts to expand opportunities to practice and experience the arts;
- preservation of public buildings of historic note and improvement in the design of the total physical environment;
- increased funds for works of art in the construction or renovation of budgets for state buildings;
- permission for multiple public and private use of state buildings, including historic structures;
- attention to artists in public employment and training programs;
- use of the arts in programs for youth, the aging, the handicapped, neighborhood and community development, transportation, and the prevention and control of crime and delinquency.



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.

NATIONAL CONFERENCE OF STATE LEGISLATURES

Financial Statements - June 30, 1978

(With Accountants' Report Thereon)

PEAT, MARWICK, MITCHELL & Co. CERTIFIED PUBLIC ACCOUNTANTS
580 WALNUT STREET

CINCINNATI, OHIO 45202

The Executive Committee
National Conference of State Legislatures:

We have examined the balance sheet of the National Conference of State Legislatures as of June 30, 1978 and the related statement of revenues, expenses and changes in fund balances for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the aforementioned financial statements present fairly the financial position of the National Conference of State Legislatures at June 30, 1978 and the revenues, expenses and changes in fund balances for the year then ended, in conformity with generally accepted accounting principles which, except for the change, with which we concur, in the method of accounting for vacation expense as described in note 1(i) to the financial statements, have been applied on a basis consistent with that of the preceding year.

The examination referred to above was directed primarily toward formulating an opinion on the financial statements of the National Conference of State Legislatures, taken as a whole. The supplementary data included in the Schedule is presented for supplementary analysis purposes and is not necessary for a fair presentation of the financial position and revenues, expenses and changes in fund balances of the National Conference of State Legislatures. The supplementary data has been subjected to the auditing procedures applied in the examination of the basic financial statements and, in our opinion, is stated fairly in all material respects only when considered in conjunction with the financial statements taken as a whole.

Plath. Manurick, Mithale #46.**

September 22, 1978

NATIONAL CONFERENCE OF STATE LEGISLATURES

Balance Sheet

June 30, 1978

Assets	General <u>Fund</u>	Restricted Fund
Cash	\$ 987	=
Due from Restricted Fund	588,493	-
Accounts receivable (note 2):		
State Appropriations	53,792	
U. S. Government Agencies	-	741,657
Expense advances	8,392	-
Prepaid expenses	9,501	-
Deposit - States Services Organization	73,304	
Total assets	\$ 734,469	741,657
Liabilities and Fund Balances		
Accounts payable	107,112	-
Accrued vacation pay (note li)	70,589	-
Due to General Fund	_	588,493
Due to The Council of State Governments	147,655	-
Appropriations for future periods	13,950	, _
Advance annual meeting registration fees	78,330	2 —)
Fund balances	316,833	153,164
Lease commitment and contingent liabilities (notes 4 and 5)	-	
Total liabilities and fund balances	\$ 734,469	741,657

See accompanying notes to financial statements.

Statement of Revenues, Expenses and Changes in Fund Balances

Year ended June 30, 1978

	General Fund	Restricted Fund	Total
Revenues:			
Appropriations	\$ 1,472,585	-	1,472,585
Grants and contracts	-	1,365,176	1,365,176 216,290
Non-Federal matching contributions	122 046	216,290	133,046
Seminar and committee registration fees	133,046 117,824	_	117,824
Annual meeting registration fees	6,205	-	6,205
Sales of publications Film production subsidies and sales	10,131	i —	10,131
Interest	17,998		17,998
Miscellaneous	-	78,408	78,408
Total revenues	1,757,789	1,659,874	3,417,663
Expenses:	70/ 960	539,455	1,334,324
Salaries	794,869 94,678	63,831	158,509
Employee benefits Consultants and contract services	26,069	246,042	272,111
Travel and conferences	360,172	147,963	508,135
Office expenses, including purchases of			
office furniture and equipment	268,324	91,714	360,038
Rent and property maintenance	99,416	62,456	161,872
Printing, publications, and film	120,975	27,113	148,088
Chairman's expenses	566		566
	1,765,069	1,178,574	2,943,643
0			
Grantee matching expenses: In-kind		135,417	135,417
Contributed grantee overhead		80,873	80,873
General fund contribution to the		00,0.0	.
restricted fund	78,342	(78,342)	
	1,843,411	1,316,522	3,159,933
Indirect costs recovered	(308,685)	343,352	34,667
Total expenses	1,534,726	1,659,874	3,194,600
Excess of revenues over expenses	223,063	-	223,063
Every of restricted vessints over revenues			
Excess of restricted receipts over revenues recognized	_	122,656	122,656
Fund balances, beginning of year as		122,030	111,000
previously reported	128,770	30,508	159,278
Effect of vested vacation earned but	***************************************	andrea 🕶 depressiones	
not paid at beginning of year	(35,000)		(35,000)
Fund balances, beginning of year as restated	93,770	30,508	124,278
Fund balances, end of year	\$ 316,833	153,164	469,997
• *************************************			

See accompanying notes to financial statements.

Notes to Financial Statements

June 30, 1978

(1) Summary of Significant Accounting Policies

(a) Basis of Accounting

The Conference maintains its accounts on the accrual basis of accounting in accordance with the principles of "fund accounting" in order to insure observance of limitations and restrictions on the use of certain resources. This is the procedure by which resources for various purposes are classified for accounting and reporting purposes into funds that are in accordance with activities or objectives specified. Funds restricted by outside sources are so indicated and are distinguished from unrestricted (General) funds. Externally restricted funds may only be utilized in accordance with the purposes established and are in contrast with unrestricted funds over which the Governing Board retains full control to use in achieving any of its designated purposes.

(b) Appropriations

Appropriations remitted by the respective state or territory for the support of the Conference are recorded as revenues. Appropriations for which collection is not assured are not recorded.

(c) Furniture, Fixtures and Equipment

The Conference does not capitalize expenditures for office furniture, fixtures, equipment and leasehold improvements. Such purchases are expensed in the accompanying statement of revenues, expenses and changes in fund balances in the year in which the equipment is placed in service.

(d) Publications

Authorship, printing and publishing costs are expensed when incurred.

(e) Retirement Plan

It is the policy of the Conference to fund and accrue plan costs when required under the terms of the retirement plan.

(f) Indirect Costs Recovered

Some Federal contracts and grants contain provisions for overhead charges that permit the Conference to recover, according to the terms of the agreements, administrative overhead. Charges are made to the contract or grant when the provisions of the agreement have been complied with and are included as indirect costs recovered in the accompanying statement of revenues, expenses and changes in fund balances.

(Continued)

Notes to Financial Statements, Continued

(1) Summary of Significant Accounting Policies, Continued

(g) Grantee Matching Contributions

Some Federal grants contain provisions which require the grantee to contribute matching funds or in-kind services to the grant sponsored project. Funds are also contributed by the grantee to defray unbudgeted expenses of the project as incurred and are included as a General Fund contribution to the Restricted Fund. The matching funds and in-kind services are recorded as non-Federal matching contributions (revenue) of the Restricted Fund in the accompanying statement of revenues, expenses and changes in fund balances. The contributed services are correspondingly included as a grantee matching expense of the Restricted Fund.

(h) Due to and from The Council of State Governments

The Conference participates with The Council of State Governments in a consolidated cash management and accounting system. Accordingly, amounts due to and from The Council of State Governments included in the accompanying balance sheet represent funds deposited with the Council or amounts advanced from the Council as accounting agent for the Conference.

(i) Vacation Pay

The Conference has changed its method of accounting for vacation pay earned by its employees. Vacations were formerly expensed as they were taken. The expense is now accrued as vacation days are earned. The effect of this change was to increase salaries by \$35,589 in the accompanying statement of revenues, expenses and changes in fund balances. The approximate amount of accrued, earned and unpaid vacation pay as of the beginning of the year amounted to \$35,000.

(2) Accounts Receivable

Accounts receivable are considered by management to be fully collectible, and consequently no reserve for doubtful accounts has been provided.

(3) Retirement Plan

The Conference maintains a qualified retirement plan in cooperation with The Council of State Governments. Contributions of the Conference and those of eligible employees are made to Teachers Insurance and Annuity Association and College Retirement Equities Fund, which administer the individual contracts for each employee. Total pension expense amounted to \$45,169 in 1978.

(Continued)

Notes to Financial Statements, Continued

(4) Leases

At June 30, 1978, total minimum office and equipment rentals payable under operating leases expiring on various dates to 1984 (with a right to renew a lease on office space on the same terms until 1985), amounted to \$487,008. Rental expense for offices and equipment amounted to approximately \$109,000 in 1978.

(5) Federal Grants and Contracts

The Conference has entered into grants and contracts with various agencies of the United States Government. The purposes of which are to perform research and related projects, or to assist in defraying expenses for projects undertaken by the Conference. The grants and contracts are subject to various expenditure restrictions, and some require matching or in-kind contributions. The grants and contracts are subject to Federal audit examination to determine compliance with the agreement. Should any expenditures, including required matching or in-kind contributions be disallowed, the Conference could be required to refund disallowed amounts. No provision has been made for possible audit disallowances, as the Conference is of the opinion that any disallowed amounts would not be material.

Appropriations

Year ended June 30, 1978

Alabama	\$	27,750
American Samoa		825
Arizona		18,810
Arkansas		20,690
California		99,830
Colorado		20,690
Connecticut		24,930
Delaware		12,380
Florida		39,060
Georgia		32,000
Guam		825
Hawaii		14,560
Idaho		13,240
Illinois		62,140
Indiana		34,820
Iowa		24,450
Kansas		22,100
Kentucky		26,350
Louisiana		28,230
Maine		15,970
Maryland		28,230
Massachusetts		36,710
Michigan		51,300
Minnesota		28,230
Mississippi		22,100
Missouri		32,950
Montana		14,560
Nebraska		17,860
Nevada		13,160
New Hampshire		14,560
New Jersey		39,790
New Mexico		15,970
New York		101,410
North Carolina		34,820
North Dakota		14,100
Ohio		60,260
Oklahoma		23,050
Oregon		20,690
Pennsylvania		65,910
Puerto Rico		1,100
Rhode Island		15,510
South Carolina		23,510
South Dakota		14,560
Tennessee		29,650
Texas		61,670
Utah		15,970
Vermont		13,160
Virginia		32,450
Virgin Islands		825
Washington		25,400
West Virginia		19,750
Wisconsin		31,040
Wyoming		12,680
The second state of the second	6	1,472,585
	Ş	1,4/2,303

Internal Revenue Service

Index Number: 0170.04-00

Department of the Treasury

Washington, DC 20224

National Conference of State Legislatures

1405 Curtis Street 23rd Floor

Denver, CO 80202

Person to Contact:

Philip M. Corn Telephone Number:

(202) 566-3626 Refer Reply to:

T: I: I: 1: 1

Date: NOV 28 1978

Attn: Mr. Earl S. Mackey . Executive Director

Legend

X = the National Conference of State Legislatures

Y = the Council of State Government

Z = the Ford Foundation

Dear Sir or Madam:

This is in reply to the ruling request of X dated September 12, 1978, concerning whether X is an instrumentality of each, and all, of the states and whether contributions to X are deductible by donors as charitable contributions in the manner and to the extent provided in section 170 of the Internal Revenue Code.

X was created in 1975 by the merger of three national organizations representing state legislators and legislative staff. Although it is affiliated with Y and X personnel receive checks drawn on Y's bank account, X raises its own dues, hires its own staff and its executive director and has arranged to have separate accounts within Y's accounting operations.

X's membership consists of the 7,600 legislators of the 50 states and their full-time staff.

X derives its basic funding from monies appropriated by the state legislatures from their own state funds. The basic funding from the legislative appropriations is supplemented somewhat by several federal grant programs of limited duration and on projects supported by

National Conference of State Legislatures

X was created by the legislatures of the states to help them improve their effectiveness and quality, to foster interstate cooperation and to provide the mechanism for developing collective policy positions on public issues. The organization acts as a collector and repository of information on issues of particular concern to the states.

X functions as an extension of the staff of the legislators. The staff collects and analyzes information. They review federal regulations and legislation to evaluate its impact on the states.

If X did not exist, the services it provides would have to be duplicated in each legislature. There are no private proprietary interests involved in X. It is wholly owned and operated by the legislatures of the states. The states have the right to dispose of the assets of the organization.

In cases involving the status of an organization as an instrumentality of a state or political subdivision thereof, the following factors are taken into consideration: (1) whether it is used for a governmental purpose and performs a governmental function; (2) whether performance of its function is on behalf of one or more states or political subdivisions; (3) whether there are any private interests involved, or whether the states or political subdivisions involved have the powers and interests of an owner; (4) whether control and supervision of the organization is vested in public authority or authorities; (5) whether express or implied statutory or other authority is necessary or exists for the creation and use of the organization; and (6) the degree of financial autonomy and the source of its operating fund. See Rev. Ruls. 57-128, 1957-1 C.B. 311, and 65-26, 1965-1 C.B. 444.

After careful consideration of the facts in this case, we conclude that X meets the requirements set forth in Rev. Rul. 57-128. Accordingly, we conclude that X is an instrumentality of each, and all, of the states.

Section 170 of the Code allows a deduction, subject to certain limitations, for gifts and contributions to or for the use of organizations described in section 170(c), payment of which is made within the taxable year.

National Conference of State Legislatures

Under section 170(c)(1) of the Code, the term "charitable contribution" is defined to include a contribution or gift to or for the use of a State, a possession of the United States, or any political subdivision of any of the foregoing, or the United States or the District of Columbia, but only if the contribution or gift is made for exclusively public purposes.

Based on the foregoing and the information submitted, we conclude that contributions to X are contributions or gifts for the use of each, and all, of the states, for exclusively public purposes. Accordingly, contributions to X by donors are charitable contributions deductible in the manner and to the extent provided by section 170 of the Code.

Sincerely yours,

Ming Chief, Individual Income Tax Branch

Virgil of Richmond

Enclosure
Copy for section 6110 purposes

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

November 24, 1978

Mr. & Mrs. Fred Weisman 1901 Avenue of the Stars Century City, CA 90067

Dear Marsha & Fred:

Thank you so much for opening your lovely home and your magnificant collection to a group of truly delighted members of state legislatures. Certainly one of the areas with which we will be dealing is how to encourage excellent collections, such as yours, and what incentives to offer both artists and collectors. It's such a treat to see fine art in a home setting where I honestly feel it is displayed to its best advantage.

Your fortunate to have such a wealth of fine museums and we were lucky enough to see several of them. I even got to the UCLA gallery, which was a treat for me since I had been in Peru last year.

As you are making future plans for your handsome collection, don't forget Minnesota. We feel that we are fortunate in the fine collections we have here and in our handsome galleries, but we always need fine works to continue building our marvelous collections. If you should ever be in the Twin Cities, it would be a pleasure to see you and I hope you will let me know. In the meantime, thank you again for your gracious hospitality. It was an evening which all of us will long remember.

Best regards,

EMILY ANNE STAPLES

State Senator

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

November 24, 1978

Ms. Audrey Greenberg 223 North Carmelina Los Angeles, CA 90049

Dear Audrey:

Last weekend was a treat that I can hardly describe at home. The planning was superb and the execution was even better, if that's possible. I felt that every moment was well spent and I came home with a wealth of ideas. My only concern is how I will be able to implement them.

Thank you again for your special hospitality and for that wonderful afternoon on the UCLA campus. It was above and beyond the call of duty and I would be delighted to reciprocate. If you have a chance to see the November issue of Gourmet magazine, there is an article about the Twin Cities which may wet your appetite. I had lunch with the woman who wrote the article when she was here and she is quite something - very interesting.

I hope you will be able to make the New Mexico meeting (I hope I will too). In the meantime, I just want you to know what a treat it was being with you. I sent Kitty your note because I didn't see her on Sunday, but I trust I will very soon. Best wishes for a very pleasant holiday season.

Cordially,

EMILY ANNE STAPLES

State Senator

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

November 24, 1978

Senator Alan Sieroty 11340 West Olympic Blvd., Suite 359 Los Angeles, CA 90064

Dear Alan:

Your meeting in Los Angeles was excellent. I feel it gave us a very firm base from which to do our work and sent us all home with a multitude of ideas. The quality of the planning that went on to provide such diversified, yet well integrated experience, was tremendous and I know it took hours and hours of time. Accolades to Larry, Audrey, and to whoever else was involved.

Before our next meeting I hope to pursue the historic preservation alternative use concept and have information available. It seems to me that San Francisco has done a superb job of that, and I will be hoping to get additional information for there.

I hope our future meetings will be as productive as our first one. We are certainly off to a good start - thanks to you.

Best regards,

EMILY ANNE STAPLES

State Senator

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

November 24, 1978

Harvey Perloff, Dean School of Architecture and Urban Planning UCLA Los Angeles, CA 90024

Dear Harvey:

It was a treat to see you again and also to hear your thoughts on where art and architecture can or should be going. It seems to me it's a never ending struggle, but I keep hoping if we do future planning as effectively as I feel we can that we should have an environment of which to be proud.

I was interested to see the article on the new towns outside Paris. I believe it was in the New York <u>Times</u> magazine, but it certainly was not completely complimentary.

I had a chance to visit the sculpture garden on the UCLA campus, as well as the show at the gallery on Saturday afternoon, and I was very impressed. Audrey Greenberg was a superb guide.

If you have additional ideas on what you feel our task force can do to be useful and offer incentive in the various states, please let me know and in the meantime, if there are things you feel would be helpful to me I'd certainly appreciate your sharing them. All good wishes for the holidays ahead.

Best regards,

EMILY AND STAPLES

Emily anne Style

State Senator

The Des Moines Register

THE NEWSPAPER IOWA DEPENDS UPON ■ Des Moines, Iowa, Monday Morning, Mar. 12, 1979
Two Sections, price 25 cents

'Crusoe Umbrella'

Joey Piazza, 7, son of Jim Piazza of Des Moines, gazes at the model of sculptor Claes Oldenburg's "Crusoe Umbrella" on display at the Des Moines

'Art Center. Joey, by the way, was not impressed. When completed, the 39-foot-tall sculpture will stand in front of the downtown Civic Center.

D.M. umbrella sculpture draws some puzzled looks

By DIANE GRAHAM

The people seemed puzzled. What was sculptor Claes Oldenburg trying to say when he chose a 53-foot long opened umbrella to grace Des Moines' new Nollen Plaza?

"It's a cute umbrella," said Pat Schneider of Iowa City as she gazed at a model of the sculpture Sunday.

at a model of the sculpture Sunday.
"But I don't know why they'd want to put an umbrella there.

Schneider wasn't alone in her reaction among the Sunday visitors to the Des Moines Art Center, where a two-foot-long model of the green, aluminum sculpture, entitled "Crusoe Umbrella," has been on display since it was unveiled last month.

Several visitors had already heard of the Nollen Plaza project, or had seen some of Oldenburg's other controversial works, such as Chicago's baseball bat — "Batcolumn" — or another work at the Des Moines Art Center, a soft sculpture of a three-way electrical plug.

Other Things

But what about Des Moines' opened umbrella?

"I have seen other things of Oldenburg that I like. But I find this one amusing. I'm not sure I'm going to approve of it in front of the Civic Center," said Janice Johnson of 1918 Avalon Road. "Even in the abstract, it doesn't have much meaning to me.

The sculpture, which will stand about 30 feet tall, will stretch across the plaza, probably with the dome pointing northeast. It could be installed before year's end. A total of \$225,000 has been budgeted for the project.

One Art Center employee said she's sure most people think it's a crazy idea. For example, a security guard at the center said he overheard a woman suggest they cover the opened

umbrella spines with plastic and then install one over each city bus stop. "Then it would be useful," she commented.

Some visitors Sunday merely classified "Crusoe Umbrella" 'different" or "interesting," as if they hadn't quite made up their minds.

But only one person, Julia Hockett. suggested an alternative, something more "classical." Yet even she added quickly that a more classical work wouldn't really go with the modern architecture of the Civic Center.

Hockett said she thought children will enjoy the giant umbrella. But the children who paused Sunday before the green structure gave it mixed reviews.

James Piazza of 4010 School St. herded his three boys around the umbrella. And while son Shawn thought it "looks neat," his sevenyear old brother, Joey, figuratively turned thumbs down on the project.

Asked if he thought it was kind of dumb, Joey wrinkled his nose and nodded.

Take that, Claes Oldenburg.

Frank Dickson of Des Moines didn't wrinkle his nose at the Oldenburg, but he wasn't overwhelmed, either. "It isn't one of his better efforts," said Dickson, who also sculpts and paints. "It's going to take some getting used to. When it's in place in its true dimensions, it may be marvelous."

But even Dickson, a fellow sculptor, questioned aloud, "I wonder what he was relating to. Why? Why an umbrella?

Robinson Crusoe

Art Center Director James T. Demetrion has said that Oldenburg didn't select the umbrella image just for Des Moines. Rather, the artist had been interested in that image for several years.

The name, "Crusoe Umbrella," comes from Oldenburg's belief that the work is a model of the kind of simple umbrella Robinson Crusoe would have made from wood and weeds.

But Joe Foarde of 4333 Grand Ave. wasn't quite sold on the idea. "He does good work. It's just trying to comprehend it," he explained, adding, "I just don't think Crusoe would have been stranded in a . . . mall."

Foarde predicted the novelty of the work might attract people downtown. And for Jim Moon of Waukee, that was a selling point in itself.
"Downtown needs all the help it can get," he said.

The center's director, Demetrion was probably most accurate when be said last month that the public needs time to accept Oldenburg's work.

But for Marilyn Bailin of Des Moines, even though the color is a "little garish," the "Crusoe Umbrella" is a plus for Des Moines.

"I think we're lucky to get an Oldenburg."

Starved for theater? Help is on the way!

Critic at large

By JOAN BUNKE

TART SAVING your money, theater buffs. October is going to be a good month for professional theater in Des Moines. What's more, the new Civic Center schedule is going to "test" us, to see whether we're going to turn out for theater in sizable numbers.

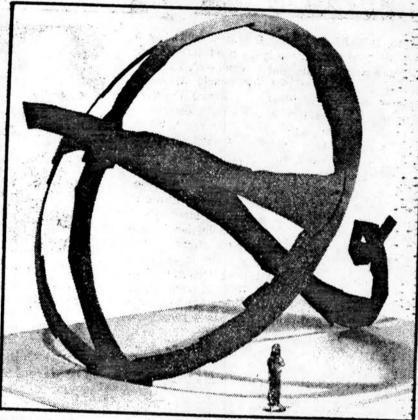
Theater Manager James O'Connell is one of the most interested observers in the kind of "track record" that Des Moines and central Iowa audiences establish. He is also interested in whether that track record will prove that the Des Moines audience for theater is what it was back in the days of KRNT Theater, when sizable crowds filled the 4,000-seat theater for good road shows.

How hungry for fresh big-time theater are we? Ask around, and the answer is "Very," even though dinner theaters and the Community Playhouse have served audiences well with stage perennials and the Drama Workshop has done a considerable service in staging experimental stuff since KRNT closed its doors in August, 1972 after 45 years in the business.

When O'Connell last week told the Civic Center trustees about the assortment of events he has set up for the mid-June opening of the center and for its "summer season," he also offered a listing of events scheduled, "tentatively," for the main 1979-80 season at the theater, whose signature ultimately may well be Claes Oldenburg's gigantic "Crusoe Umbrella."

Among the events are seven theater programs, three of them in October.

The dates, O'Connell cautions, are still tentative, although the commitments are considered firm. ("Tentative" is the kind of word a manager has to use until he has contracts signed, sealed and delivered, and there are some among these commitments that are not yet signed.)



to Ames for another performance Apr. 12).

Unlike the big National Tour companies, which usually don't play any less than one-week runs in major cities, "national bus and truck companies" usually play a lot of one-night stands. Their casts are made up of Actors Equity members, pros of the young and less-famous type. O'Connell says that in many cases these road-show productions have set designs that are improvements on the originals.

have booked 200 programs for the first year.

Jazz pianist Bobby Short is set for June 18. The musical revue "4 Girls 4," starring oldies-but-goodies Rosemary Clooney, Rose Marie, Helen O'Connell and Margaret Whiting, is almost certainly "go" for June 20.

Other summer events on the schedule: Chicago Brass, June 25; Illusion Theater, a mime-children's theater residency, June 28-30; pianist George Shearing, Aug. 3; the Preservation Hall Jazz Band, Aug. 4, and the Luis Rivera Spanish dance residency, Aug. 9-11.

• First off, set for Oct. 4 and 5, is "Da," Hugh Leonard's funny, moving play about a dramatist, back in Ireland for his father's funeral, who is haunted by the testy, humorous ghost of the father.

 Three performances of the hardy Jerome Kern-Oscar Hammerstein musical perennial, "Showboat," have been set, for Oct. 22-24.

· "Chapter Two," Neil Simon's autobiographical excursion into the events that led to his second marriage, is on the schedule for Oct. 30 and 31.

Furthermore, O'Connell says discussions are now going on for a Thanksgiving, 1979, booking of "Eubie!" the song and dance revue that is youth's tribute to Eubie Blake, the 96-year-old composer.

Moving into 1980, the theater schedule includes Ira Levin's "Deathtrap," a tricky murder mystery about a stage-thriller writer with devious plans to regain his fame and fortune. It's penciled in for Feb. 12 and 13.

On Feb. 14, in the middle of Afro-American History Week, O'Connell has scheduled "Inside/Out," starring Ossie Davis and Ruby Dee in a show they have developed to a black-history theme. Farther along, the allstops-out musical tribute to Fats Waller, "Ain't Misbehavin'," is being negotiated for a stop in Des Moines in the spring or summer of 1980.

The kind of theater companies the Civic Center is booking are those known as the "national bus and truck companies," ones like that lively, classy production of "The Wiz," which played C. Y. Stephens Auditorium in

E'LL GET acting professionals, he says, but no one of the likes of say, Brian Bedford, doing National Tour longer runs in cities like Denver, Chicago and Detroit.

The national bus and truck companies, O'Connell points out, have been getting "pro" and popular enough in recent years that their managements are looking into splitweek and multiple bookings. (Third in the touring-show ranks are the "regional bus and truck companies," just that much farther away from the original Broadway production, but offering choice theater quite often.)

October's schedule, booked as heavily as it is (comparatively heavily, anyway), is going to tell O'Connell whether he can book more stage shows. It's "very likely," he said, that, if the central Iowa theater audience is really still "there," he will schedule more theater performances.

O'Connell says the ticket scaling setup isn't completed yet, but he is looking at a \$15 top for the most expensive shows, like "Showboat." and prices that range down to \$5. No matter how expensive the production, he says, "we'll always have some \$5 seats." Some means at least 150 (that's not many in a 2,700-seat house, but some beats none by a lot).

So, save your money, theater buffs. Use it to "vote" for lots of road-show theater in theater-starved Des Moines.

The theater bookings, of course, are only a small part of what's planned for the Civic Center, even though O'Connell still doesn't have the opening attractions booked for opening week, June 13-17.

The theater originally was expected to be ready for occupancy earlier in spring, but construction delays put off the opening date. That kind of thing is a booker's nightmare. But, O'Connell told Civic Center trustees last week, he has already Ames last fall (and which is returning scheduled 130 events and expects to

Also in the works for summer performances are a country-western show headlining Johnny Desmond and Joe Stampley, a performance by the Des Moines Ballet Company, a gospel show by the Speer Family and jazzman Chuck Mangione. There'll be "gala opening" sometime in September, followed by the opening of the 1979-80 principal season.

O'Connell has all kinds of ticketseries performers scheduled, most of which are solidly established, widely known and eritically successful individuals and groups. The schedules:

Fun Arts Series: Victor Borge, Sept. 15; Gunther Schuller's New England Conservatory Ragtime Ensemble, Oct. 20; the satiric Les Ballets Trockadero de Monte Carlo, out of San Francisco, a wacky ensemble that uses male dancers in ballerina drag, Dec. 6; the Intimate P.D.Q. Bach, Peter Schickele's aggravation, for sometime in February, 1980; the Roger Wagner Chorale, Mar. 10, and a touring production of "H.M.S. Pinafore" by a New York City group, Gilbert and Sullivan a la Carte, Apr. 14, 1980.

International Variety Events series: Chinese Acrobats of Taiwan, Oct. 18; Moscow Pops Orchestra and Chorus, Oct. 29; the Black Watch. Nov. 14; the mime Dimitri, Jan. 29; the Krasnayarsk Dancers, Feb. 20, and Jury's Irish Cabaret Theater, Mar. 6.

Fall Recital series: Sonos Chamber Ensemble, a five-member chamber group based at the University of Minnesota that last November won the Concert Artists Guild competition at Carnegie, Sept. 19; cellist Janos Starker, Oct. 19; duo-pianists Anthony and Joseph Paratore, Nov. 11, and pianist Leonard Pennario, engaged for a December date.

Dance series: Houston Ballet, Oct. 9-10; Loyee Houlton's inventive, stylish Minnesota Dance Theater, Jan. 15, 1980; Dennis Wayne's Dancers. the modern dance group backed by actress and ballet fan Joanne Woodward, in February, the Philippine dance group Bayanihan, Feb. 9, and the innovative, fascinating Pilobolus Dance Theater, Mar. 21-22.

The Children's series will begin with the Prince Street Players' production of "Alice in Wonderland" Nov. 1-3. O'Connell says the longestablished group, which does original musicals based on traditional children's stories, "has been called by many people [including O'Connell] the best children's theater company of its kind in the country."

Don't plan to buy tickets (except for symphony and civic music associations, which are selling series tickets now) until May 1.

4/23

STATE CAPITOL SACRAMENTO, CALIFORNIA 95814 (916) 445-7928

DISTRICT OFFICES 11340 W. OLYMPIC BLVD., SUITE 359 LOS ANGELES, CALIFORNIA 90064 (213) 479-4244

16055 VENTURA BLVD., SUITE 422 ENGINO, CALIFORNIA 91346 (213) 981-6090

Senate of Tour Revenue and Tour Revenue California Legislature

LARRY BRISKIN PETER RINEHART ADMINISTRATIVE ASSISTANTS

ALAN SIEROTY TWENTY-SECOND SENATORIAL DISTRICT

April 18, 1979

Dear Task Force Member:

I thought you might be interested in seeing the enclosed material:

- A copy of a letter to Livingston Biddle regarding continuation of funding for the Task Force. I know that many of you have sent similar letters to Biddle and to others urging the renewal of the NEA grant.
- A copy of a fundraising letter I have sent to the Wells Fargo Bank, which might serve as an example along with the fundraising draft letter which Deborah has previously sent to you.
- An article about tax problems facing artists which appeared last Sunday in the Los Angeles Times.

Congratulations are in order for Ron Hein, who has made Kansas the first state to provide artists with a fair market value state income tax deduction for donations of art works to nonprofit museums and art galleries.

Planning for our New York meeting May 2-6 is proceeding well, and the program promises to be varied and exciting. You have received a meeting agenda from Deborah along with your reservation forms and various other materials. I hope you have made plans to attend and I look forward to seeing you next month.

Best regards.

Yours sincerely,

ALAN SIEROTY

Enclosures

STATE CAPITOL SACRAMENTO, CALIFORNIA 95814 (916) 445-7928

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Senate California Legislature

LARRY BRISKIN
PETER RINEHART
ADMINISTRATIVE ASSISTANTS

INDUSTRIAL RELATIONS

PUBLIC EMPLOYMENT AND RETIREMENT

REVENUE AND TAXATION

COMMITTEES

JUDICIARY

ALAN SIEROTY
TWENTY-SECOND SENATORIAL DISTRICT

April 5, 1979

Livingston Biddle, Jr. Chairman National Endowment for the Arts 2401 E Street, N.W. Washington, D.C. 20506

Dear Chairman Biddle:

I am writing as Chairman of the Arts Task Force of the National Conference of State Legislatures to urge that the National Endowment continue to fund the NCSL Arts Task Force.

I understand that Illinois Representative Sidney Yates, who chairs the congressional subcommittee which hears the NEA budget, has raised objections to continued NEA funding of arts projects undertaken by the associations of governors, state legislatures, counties, cities, mayors, and city managers.

As you know, our Arts Task Force is comprised of legislators from each state. Its purpose is to bring about a greater involvement of state legislators working through their respective legislatures in the support and development of cultural and artistic resources.

Our two meetings thus far, in Los Angeles in November and in Santa Fe in February, were extremely well attended, the best participation of any NCSL task force I am told. The enthusiasm of the Task Force members for their undertaking is full and sincere. The sharing of ideas among the legislators has been most exciting and has resulted in a number of members pursuing and, in some cases, enacting new arts legislation in their states.

The Task Force's work is not yet complete -- at most we have examined only half of the 20 arts-related topics of interest to members and importance to the arts community. We have not yet formulated a list of legislative priorities and recommendations

for the NCSL regarding state support for the arts. It would indeed be unfortunate if funding were prematurely cut off and the Task Force unable to finish its work.

I have to believe that the Endowment's \$25,000 annual investment in this project is among your most productive. (That is equivalent to only \$500 per state, an amount which is more than matched by each state's financial contribution in sending members to the meetings.) Most importantly, NCSL's Arts Task Force is stimulating arts activities throughout the country that would not have otherwise occurred.

I would be happy to discuss this matter with you further by telephone at your convenience. I can be reached at (916) 445-7928 Monday through Thursday and on Fridays at (213) 479-4244 (although I will be unavailable the week of April 9-13).

I look forward to continuing our association with NEA.

ours sincerely,

LAN SIEROTY

STATE CAPITOL SACRAMENTO, CALIFORNIA 95814 (916) 445-7928

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Senate California Legislature

INDUSTRIAL RELATIONS
JUDICIARY
PUBLIC EMPLOYMENT AND
RETIREMENT
REVENUE AND TAXATION

COMMITTEES

LARRY BRISKIN
PETER RINEHART
ADMINISTRATIVE ASSISTANTS

ALAN SIEROTY
TWENTY-SECOND SENATORIAL DISTRICT

April 16, 1979

Mr. John Balluff 1011 - 10th Street Sacramento, CA 95814

Dear John:

As we recently discussed, I am writing to ask Wells Fargo to contribute to the National Conference of State Legislatures for augmentation of its "The States and the Arts" project.

The National Conference of State Legislatures is the official representative of the country's 7,600 state legislators. The arts project is currently funded with \$25,000 in "seed money" from the National Endowment for the Arts.

To implement "The States and the Arts" project the NCSL established an Arts Task Force comprised of legislators from each state. Its purpose is to bring about a greater involvement of state legislators in the support and development of cultural and artistic resources.

The Task Force has met twice, in Los Angeles last November and in Santa Fe in February. The enthusiasm of the Task Force members for their undertaking is full and sincere. The sharing of ideas among the legislators has been most exciting and has resulted in a number of members pursuing and, in some cases, enacting new arts legislation in their states. As chairman of the Arts Task Force, I am vitally interested in its success.

The funding from the National Endowment is inadequate to complete the Task Force's work. We want to publish the Task Force's recommendations in the form of "A Legislator's Guide to Supporting the Arts" to be distributed to legislators in every state, state and local arts agencies, and arts organizations.

For the purpose of preparing and publishing this document, Task Force members are soliciting \$35,000 in private support. One major corporation, General Mills, has already contributed to our project. We hope that Wells Fargo will become the first California corporation to support this effort.

If I can provide you with any further information, please let me know. I will be most appreciative of any help which Wells Fargo can provide. All contributions will, of course, be acknowledged in the published document.

Yours sincerely,

ALAN SIEROTY

TO THE IRS, VAN GOGH WAS A HOBBYIST

No Shelter for Artists in the 1040 Form

BY BROOKE STAUFFER

Artists see themselves beset by many nemeses, from unfriendly critics to a seemingly unconscious public, but the artistic mind reserves a special corner for the tax man. The Internal Revenue Code, so voluminously compiled, revised, reformed, appended and interpreted in deference to the particular problems and political clout of many special-interest groups, largely ignores the facts of life for artists, writers, composers and others whose work is primarily creative.

Very few artists can support themselves solely through the sale of their work. This has

Brooke Stauffer is a Washington writer who specializes in Congressional legislation.

always been true, yet artists take up brush, chisel and pen in open-eyed recognition of their calling's uncertain financial rewards knowing that the other rewards are precious.

The rewards are precious to society as well; history has consistently vindicated the wisdom of the artist's choice. Few artists achieve enduring fame, but more artists than bankers do so, and some of those least commercially successful during their lifetime—Van Gogh for example—later became the most revered.

But art's less tangible rewards are not easily labulated, and the Internal Revenue Service. by nature and law unpoetic, considers a business to be activity for profit (as would artist. given their druthers). Specifically, the IRS expects a business to show a profit at least two vears in five, a consistency which artists are nard-pressed to match. Creative work is characterized not by a .400 batting average, but by long effort, promotion, marketing and failure. Then, after more effort-and luck-gradually increasing exposure and critical notice may pay off with wider sales and some measure of financial security. But the process is not smooth, and success usually seems to be just one more show, book or symphony away.

Even though 95% of all small businesses fail, artists enjoy none of the sheltering tax protection against impersonal forces that is granted to other businesses, from beekeeping to steel manufacturing. In fact, visual artists share a problem with big steel: the foreign dumping of a cheap product, in this case mass-produced artwork of department-store quality

Tax "reform" has actually worked to artists' disadvantage. The Tax Reform Act of 1976 severely limited deductions allowed for the maintenance of a home studio. For reasons both financial and inspirational, creative artists tend to live close to or amidst their work, but this untidy arrangement is now unacceptable. For tax purposes at least, lofts and garrets are out; separate studios and living quarters are in. Visual artists have dubbed this separation the Outhouse Law.

Mandating the two-years-in-five profitability standard and disallowing deductions for normal operating expenses such as rent and utilities has made it very difficult to be a legally businesslike artist. The alternative is to be considered, for tax purposes, a hobbyist. Bernard Fisken, a tax expert with Artists Equity, notes that Van Gogh would be considered a hobbyist under current IRS regulations. Of course, hobbyists don't enjoy any tax advantages, either.

Artists who take second jobs to support their creative work are particularly vulnerable to the hobbyist designation. Although the IRS routinely permits the wealthy to shelter taxable income through their participation in unprofitable, essentially fictitious "businesses," it shows another, less friendly face to impoverished composers or printmakers who attempt to write off their losses in pursuit of art against the income from steady jobs such as teaching or driving a cab.

Some governments treat their creative artists much more generously. In Sweden, artists qualify for modest government stipends; and since 1969 Ireland has exempted creative income from taxation. Sri Lanka has a similar law, sometimes called the Clarke Act after that nation's best-known creative celebrity

science-fiction writer Arthur C. Clarke.

But few American artists yearn for foreign shores, nor have they requested such dramatically preferential treatment from their Congress. What they do ask is repeal of the Outhouse Law and replacement of the profitability requirement with a new standard that would recognize the artist's professionalism and intent to make a profit. These could be demonstrated by continuing serious output; participation in major shows and competitions; critical recognition; affiliation with galleries, publishers and recording companies; receipt of grants and major commissions, and the like. Such criteria would be somewhat subjective, but if fairly applied would be much more reasonable than the current objective criteria, which ignore the harsh realities of the business of art.

Are artists asking for special treatment? Of course they are—the same sort of treatment that other businesses with special problems enjoy.

Making art may indeed be a luxury, but it is one no culture can do without.

Compliments of ALAN SIEROTY State Senator 22nd District

acscart face



CARL MOORE
SENATOR

2ND SENATORIAL DISTRICT
P.O. BOX 3028

BRISTOL, TENNESSEE 37620
SUITE 309

WAR MEMORIAL BUILDING

NASHVILLE, TENNESSEE 37219

Senate Chamber

State of Tennessee

NASHVILLE

April 9, 1979

CHAIRMAN
GOVERNMENT OPERATIONS COMMITTEE
MEMBER OF COMMITTEES
STATE AND LOCAL GOVERNMENT
ENERGY AND NATURAL RESOURCES
VICE CHAIRMAN
SENATE DEMOCRATIC CAUCUS

Honorable Emily Ann Staples Senator 235 State Capitol St. Paul, MN 55155

Dear Emily:

It certainly was a pleasure for me to attend the recent meeting of the National Conference of State Legislatures Task Force on the Arts in Santa Fe.

Several bills have been introduced in the Tennessee Legislature dealing with the arts and I am enclosing copies of these for your perusal. Some of them are quite controversial and I don't expect passage; but, a few might survive. Also you will find enclosed a newsletter telling you a little about our Tennessee Performing Arts Center which we expect to have completed in 1980.

Sincerely,

Carl R. Moore

CRM: jfc

Encl.

Prefiled for introduction on 2/7/79 (Same as HB 302 by Spence)

SENATE BILL NO. 519

by

White

AN ACT to enact the Tennossee Sale of Fine Prints Act and to amend Tennossee Code Annotated, Title 4, Chapter 20.

BE IT ENACTED BY THE GENERAL ASSEMBLY OF THE STATE OF TENNESSEE:

SECTION 1. Tennessee Code Annotated, Title 4, Chapter 20, is amended by adding the following sections:

Section 4-2029. Tennessee Code Annotated, Sections 4-2029 - 4-2036, inclusive, shall be known and may be cited as the "Tennessee Sale of Fine Prints Act".

Section 4-2030. As used in this act, unless the context otherwise requires:

- (a) "Fine Print" includes, but is not limited to, an engraving, etching, woodcut, lithograph, serigraph, photographs, sculpture and any other form of art assemblage, offered or sold as a limited edition art object.
- (b) "Plate" is used in licu of and to mean the full phrase "plate, stone, block or other material" used for the purpose of creating the print from which the impression or impressions were taken.

8BBR61K



- (c) "Artist" means the person who conceived and created or conceived and created the master image for, or which served as a model for, the print.
- (d) Whether a print is "signed" or "unsigned" as these terms are used in this title, depends upon whether or not the artist autographs the finished print, irrespective of whether it was signed or unsigned in the plate.
- (e) "Impression" means the printed image on suitable material whether paper or any other substance made oof the plate by printing, stamping, casting or any other process commonly used in the graphic arts.

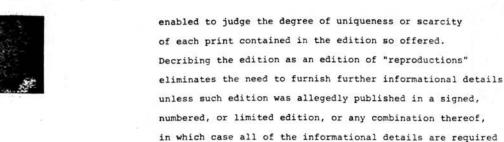
Section 4-2031.

- (a) Nothing in this act shall apply to any print when offered for sale or sold at wholesale or retail unframed for twenty-five dollars (\$25) or less or framed for forty dollars (\$40) or less.
- (b) This act shall only apply to fine prints which are printed after the effective date of this act.

Section 4-2032.

- (a) No catalogue, prospectus or circular offering fine prints for sale in this state shall be knowningly published or distributed, or both, unless it clearly and conspicuously discloses the relevant informational detail concerning each edition of such prints so offered set forth in Section 4-2034.
- (b) If the person offering such prints by means of such publication disclaims knowledge as to any relevant detail referred to in Section 4-2034, he shall so state specifically and categorically with regard to each such detail to the end that the purchaser shall be





Section 4-2033.

to be furnished.

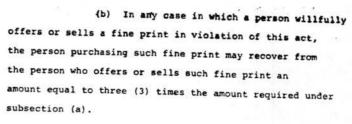
- (a) No fine print or prints shall be knowningly offered for sale or sold in this state by any person, at wholesale or at retail, unless a written invoice or receipt for the purchase price or a certificate furnished to the purchaser clearly and conspicuously discloses all of the relevant informational details required under Section 4-2034.
- (b) If the seller disclaims knowledge as to any relevant detail referred to in Section 4-2034, he shall so state specifically and categorically with regard to each such detail to the end that the purchaser shall be enabled to judge the degree of uniqueness or scarcity of such print or prints. Describing the print as a "reproduction" eliminates the need to furnish further informational details unless it was allegedly published in a signed, numbered, or limited edition, or any combination thereof, in which case all of the informational details are required to be furnished.

Section 4-2034. The following informational detail shall be required:

- (a) The name of the artist and the year when printed.
- (b) Exclusive of trial proofs, whether the edition is being offered as a limited edition, and, if so;
- (1) The authorized maximum number of signed or numbered impressions, or both, in the edition.



- (2) The authorized maximum number of unsigned or unnumbered impressions, or both, in the edition.
- (3) The authorized maximum number of artist's, publisher's, printer's or other proofs, if any, outside of the regular edition; and
 - (4) The total size of the edition.
- (c) Whether the plate has been destroyed, effaced, altered, defaced or cancelled after the current edition.
- (d) If there were any prior states of the same impression, the total number of states and a designation of the state to which the subject print relates.
- (e) If there were any prior or later editions from the same plate, the series number of the subject edition and the total size of all other editions.
- (f) Whether the edition is a posthumous edition or restrike and, if so, whether the plate has been reworked.
- (g) The name of the workshop, if any, where the edition was printed.
- (h) A description of the medium in which the print was executed.
- (i) An explicit description of the extent of artist involvement in the print.
- (j) A statement by the seller as the whether or not the print is signed (autographed) by the artist. Section 4-2035.
- (a) λ person who offers or sells a fine print in violation of this act shall be liable to the person purchasing such fine print from him, who may sue to recover the consideration paid for such print, with interest at the legal rate thereon, upon the tender of the print.



- (c) No action shall be maintained to enforce any liability under this section unless brought within one (1) year after discovery of the violation upon which it is based and in no event more than three (3) years after the print was sold.
- (d) In any action to enforce the provisions of this act, in addition to the amounts awarded in subsections (a) and (b) of this section, the prevailing party shall be entitled to reasonable attorney's fees.

Section 4-2036. From the effective date of this act, every receipt, invoice or certificate for fine prints sold in this state shall recite the following in conspicuous print:

The information contained herein is furnished pursuant to Tennessee Code Annotated, Sections 4-2029 - 4-2036, and the purchaser is afforded certain remedies pursuant thereto in the event that the provisions of such sections have been violated.

SECTION 2. This act shall take effect on July 1, 1979, the public welfare requiring it.

Prefiled for introduction on 2/7/79 (Same as HR 303 by Spence)

SENATE BILL NO. 517

by

White

AN ACT to enact the Tennessee Consignment of Fine Art Act and to amend Tennessee Code Annotated, Title 4, Chapter 20.

BE IT ENACTED BY THE GENERAL ASSEMBLY OF THE STATE OF TENNESSEE:

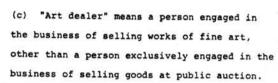
SECTION 1. Tennessee Code Annotated, Title 4, Chapter 20,
is amended by adding the following new sections:

Section 4-2022. Tennessee Code Annotated, Sections 4-2023--4-2028, shall be known and may be cited as the "Tennessee Consignment of Fine Art Act."

Section 4-2023. As used in this act, unless the context otherwise requires:

- (a) "Artist" means the person who creates a work of fine art or, if such person is deceased, such person's heir, legatee, or personal representative.
- (b) "Fine art" means a painting, sculpture, drawing, work of graphic art (including an etching, lithograph, offset print, silk screen, or a work of graphic art of like nature), a work of calligraphy, or a work in mixed media (including a collage, assemblage, or any combination of the foregoing art media).





- (d) "Person" means an individual, partnership, corporation, association or other group, however organized.
- (e) "Consignment" means that no title to, estate in, or right to possession of, fine art, superior to that of the consignor shall vest in the consignee, notwithstanding the consignee's power or authority to transfer and convey to a third person all of the right, title and interest of the consignor in and to such fine art.

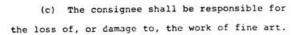
Section 4-2024. Notwithstanding any custom, practice or usage of the trade to the contrary, whenever an artist delivers or causes to be delivered a work of fine art of the artist's own creation to an art dealer in this state for the purpose of exhibition or sale, or both, on a commission, fee or other basis of compensation, the delivery to and acceptance of such work of fine art by the art dealer shall constitute a consignment, unless the delivery to the art dealer is pursuant to an outright sale for which the artist receives or has received full compensation for the work of fine art upon delivery.

Section 4-2025. A consignment of a work of fine art shall

(a) The art dealer, after delivery of the work of fine art, shall constitute an agent of the artist for the purpose of sale or exhibition of the consigned work of fine art within the state of Tennessee.

result in all of the following:

(b) The work of fine art shall constitute property held in trust by the consignee for the benefit of the consignor, and shall not be subject to claim by a creditor of the consignee.



(d) The proceeds from the sale of the work of fine art shall constitute funds held in trust by the consignee for the benefit of the consignor. Such proceeds shall first be applied to pay any balance due to the consignor, unless the consignor expressly agrees otherwise in writing.

Section 4-2026. A work of fine art received as a consignment shall remain trust property, notwithstanding the subsequent purchase thereof by the consignee directly or indirectly for the consignee's own account until the price is paid in full to the consignor. If such work is thereafter resold to a bona fide purchaser before the consignor has been paid in full, the proceeds of the resale received by the consignee shall constitute funds held in trust for the benefit of the consignor to the extent necessary to pay any balance still due to the consignor and such trusteeship shall continue until the fiduciary obligation of the consignee with respect to such transaction is discharged in full.

Section 4-2027. Any provision of a contract or agreement whereby the consignor waives any provision of this act is void.

Section 4-2028. This act shall not apply to a written contract executed prior to the effective date of this act unless either the parties agree by mutual written consent that this act shall apply or such contract is extended or renewed after the effective date of this act.

The provisions of this act shall prevail over any conflicting or inconsistent provisions of the Uniform Commercial Code affecting the subject matter of this act.

SECTION 2. This act shall take effect on July 1, 1979, the public welfare requiring it.

Prefiled for introduction on 2/7/79 (Same as HB 301 by Spence)

SENATE BILL NO. 518

by

White

AN ACT to enact the Tennessee Fine Art Resale Royalty Act and to amend Tennessee Code Annotated, Title 4, Chapter 20.

BE IT ENACTED BY THE GENERAL ASSEMBLY OF THE STATE OF TENNESSEE:

SECTION 1. Tennessee Code Annotated, Title 4, Chapter 20, is amended by adding the following sections:

Section 4-2017. This act shall be known and may be cited as the "Tennessee Fine Art Resale Royalty Act".

Section 4-2018. As used in this act, unless the context otherwise requires:

- (a) "Artist" means the person
- who creates a work of fine art.
- (b) "Fine art" means an original painting, sculpture, or drawing.

SECTION 4-2019. Whenever a work of fine art is sold and the seller resides in Tennessee or the sale takes place in Tennessee, the seller or his agent shall pay to the artist of such work of fine art or to such artist's agent five percent (5%) of the amount of such sale. The right of the artist to receive an amount equal to five percent (5%) of the amount of such sale is not transferable and may be waived only by a contract in writing providing for an amount in excess of five percent (5%) of the amount of such sale.



- (a) When a work of art is sold at an auction or by a gallery, dealer, broker, museum, or other person acting as the agent for the seller the agent shall withhold five percent (5%) of the amount of the sale, locate the artist and pay the artist.
- (b) If the seller or agent is unable to locate and pay the artist within ninety (90) days, an amount equal to five percent (5%) of the amount of the sale shall be transferred to the Tennessee Arts Commission.
- (c) If a seller or his agent fails to pay an artist the amount equal to five percent (5%) of the sale of a work of fine art by the artist or fails to transfer such amount to the Tennessee Arts Commission, the artist may bring an action for damages within three (3) years after the date of sale or one (1) year after the discovery of the sale, whichever is longer.
- (d) Any moneys received by the Arts

 Commission pursuant to this section shall be
 deposited in an account under the name of

 Tennessee Arts Commission Fine Art Resale
 Royalty Fund in a federally insured

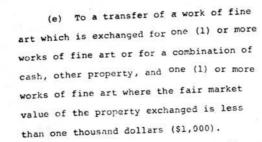
 financial institution.

- (e) The Arts Commission shall attempt to locate any artist for whom money is received pursuant to this section. If the Commission is unable to locate the artist and the artist does not file a written claim for the money received by the Commission within seven (7) years of the date of sale of the work of fine art, the right of the artist terminates and such money shall be transferred to the operating fund of the Commission as reimbursement to fund programs of the Commission.
- (f) Any amounts of money held by any seller or agent for the payment of artists pursuant to this section shall be exempt from attachment or execution of judgment by the creditors of such seller or agent.

 Section 4-2020. Tennessee Code Annotated, Section

4-2019, shall not apply to any of the following:

- (a) To the initial sale of a work of fine art where legal title to such work at the time of such initial sale is vested in the artist thereof.
- (b) To the resale of a work of fine art for a gross sales price of less than one thousand dollars (\$1,000).
- (c) To a resale after the death of such artist.
- (d) To the resale of the work of fine art for a gross sales price less than the purchase price paid by the seller.



Section 4-2021. The provisions of this act shall apply to all works of fine art created before and after the act's effective date.

SECTION 2. If any provision of this act or the application thereof to any person or circumstance is held invalid for any reason, such invalidity shall not affect any other provisions or applications of this act which can be effected, without the invalid provision or application, and to this end the provisions of this act are severable.

SECTION 3. This act shall take effect on July 1, 1979, the public welfare requiring it.

Prefiled for introduction on 2/7/79 (Same as HB 300 by Spence)

SENATE BILL NO. 520

by

White

AN ACT to enact the Tennessee Art Preservation Act and to amend Tennessee Code Annotated, Title 4, Chapter 20.

BE IT ENACTED BY THE GENERAL ASSEMBLY OF THE STATE OF TENNESSEE:

SECTION 1. Tennessee Code Annotated, Title 4, Chapter 20,
is amended by adding the following sections:

Section 4-2008. This act shall be known and may be cited as "The Tennessee Art Preservation Act."

Section 4-2009. The General Assembly hereby finds and declares that the physical alteration or destruction of fine art, which is an expression of the artist's personality, is detrimental to the artist's reputation, and artists therefore have an interest in protecting their works of fine art against such alteration or destruction; and that there is also a public interest in preserving the integrity of cultural and artistic creations.

Section 4-2010. As used in this act, unless the context otherwise requires:

- (a) "Artist" means the individual or individuals who create a work of fine art.
- (b) "Fine art" means an original painting, sculpture, drawing, or work in any mixed media, not produced in a multiple edition and of recognized quality. 8BBR64K

*

- (c) "Person" means an individual, partnership, corporation, association or other group, however organized.
- (d) "Frame" means to prepare, or cause to be prepared, a work of fine art for display in a manner customarily considered to be appropriate for a work of fine art in the particular medium.
- (e) "Restore" means to repair, or cause to be repaired, in accordance with prevailing standards, damage to a work of fine art.
 Section 4-2011.
- (a) No person, except an artist who owns and possesses a work of fine art which the artist has created, shall commit, or permit the commission of, any physical defacement, mutilation, alteration, or destruction of a work of fine art; provided, that nothing in this section shall abridge the right any person may otherwise have, in the exercise of reasonable care, to frame or to restore such work of fine art.
- (b) The artist shall retain at all times the right to claim authorship of his or her work of fine art.

Section 4-2012. To effectuate the rights created by this act, the artist may bring an action to recover or obtain any of the following:

- (a) Injunctive relief.
- (b) Actual damages.
- (c) Punitive damages. In the event that punitive damages are awarded, the court shall, in its discretion, select an organization or organizations engaged in charitable or education activities involving the fine arts in Tennessee to receive such damages.

8BBR64

- (d) Reasonable attorneys' fees.
- (e) Any other relief which the court deems proper. Section 4-2013. The rights and duties created under this act:
 - (a) Shall with respect to the artist, or if any artist is deceased, his heir, legatee, or personal representative, exist until the fiftieth (50th) anniversary of the death of such artist.
 - (b) Shall exist in addition to any other rights and duties which may now or in the future be applicable.
 - (c) Except as provided in Section 4-2014 (a), may not be waived except by an instrument in writing expressly so providing and which is signed by the artist.

Section 4-2014.

- (a) With respect to a work of fine art which cannot be removed from a building without substantial physical defacement, mutilation, alteration, or destruction of such work, the rights and duties created by this act, unless expressly reserved by an instrument in writing signed by the owner of such building and recorded with the Tennessee Arts Commission, shall be deemed waived if the building or that part of the building in which such work is located is to be destroyed or altered so as to endanger the work. Such instrument, if properly recorded, shall be binding on subsequent owners of such building.

 Nothing in this subsection shall affect the rights of authorship created in Section 4-2011 (b) of this act.
- (b) With respect to a work of fine art which can be removed from a building without substantial 8BBR64

physical defacement, mutilation, alteration, or destruction of such work, the rights and duties created by this act shall apply; provided, however, that the provisions of this act shall not be applicable if the building or that part of the building in which the work is located is to be destroyed or altered so as to endanger the work, and the owner has done either of the following:

- (1) The owner of the building exercises due diligence to notify the artist, his heir, legatee, or personal representative in writing that he intends to take action affecting the work of art, and is unable to notify such persons within ninety (90) days of undertaking to notify such persons in writing; or
- (2) The owner of the building actually notifies the artist, his heir, legatee, or personal representative in writing of the intended action, and such person fails to notify the owner or pay for the removal of the work as provided in this subsection.

Where the artist, his heir, legatee, or personal representative is notified as provided in subparagraph (b) (2) of this section, such person within sixty (60) days following the date that the notice to such person was mailed or otherwise sent, shall notify the owner of his intention to cause the removal of the fine art and shall pay for the removal of the work of art within sixty (60) days after notifying the building owner of such intention. In such case,

the title of the work of art shall pass to the artist, his heir, legatee, or personal representative.

Nothing in this subsection shall affect the rights of authorship created in Section 4-2011 (b) of this act.

Section 4-2015. We action may be maintained to enforce any liability under this act unless brought within three (3) years of the act complained of or one (1) year after discovery of such act, whichever is longer.

Section 4-2016. The act shall apply to all claims based on proscribed acts occurring on or after such acts' effective date to works of fine art whenever created.

SECTION 2. If any provision of this act or the application thereof to any person or circumstance is held invalid for any reason, such invalidity shall not affect any other provisions or applications of this act which can be effected without the invalid provision or application, and to this end the provisions of this act are severable.

SECTION 3. This act shall take effect on July 1, 1979, the public welfare requiring it.



STATE OF KANSAS

RONALD R. HEIN SENATOR, 20TH DISTRICT SHAWNEE COUNTY 2824 SEABROOK (913) 272-1592 TOPEKA, KANSAS 66614



TOPEKA

SENATE CHAMBER

April 4, 1979

COMMITTEE ASSIGNMENTS

CHAIRMAN: ADMINISTRATIVE RULES AND REGULATIONS

CHAIRMAN: SPECIAL CLAIMS

FEDERAL AND STATE AFFAIRS TRANSPORTATION AND UTILITIES GOVERNMENTAL ORGANIZATION CAPITOL AREA PLAZA AUTHORITY TEMPORARY RULES AND REGULATIONS BOARD

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

Dear Senator Staples:

I believe you were aware that I had introduced SB 202, providing for income tax deductions for artists based upon the fair market value of their work of art. Although I was not able to get the bill out of the Senate Assessment and Taxation Committee, due to time limitations rather than due to opposition, I was able to amend the bill successfully onto another tax bill on the floor of the Senate. Unfortunately, that bill was killed because of other provisions in the bill that I used as the vehicle. Therefore, I was forced to find another vehicle, which I did with a Senate bill that was over in the House of Representatives. Representative Ben Foster, whose wife serves on the Kansas Arts Commission, agreed to sponsor the measure, which I had modified to the language which you will find enclosed, and, by obtaining the support of the Chairman of the House Assessment and Taxation Committee, Representative Jim Braden, the amendment was adopted.

I was successful in getting the Senate to concur with the House amendment, and the measure has been sent to the Governor for his approval.

As modified, the language provides that the artists will get a tax deduction only if the work of art is donated to a not-for-profit historical museum or art gallery which receives public monies. In addition, the language provides that the accepting museum or art gallery will certify the fair market value to the State Department of Revenue, since the Revenue Department does not have the mechanism for doing the evaluation. I truly believe that this language should be acceptable in numerous states, and I would certainly encourage each and every state to attempt to adopt such legislation.

This should make Kansas the first state in the nation to adopt such an amendment, and now that the ice has been broken, we hope that other states will be able to follow.

Senator Emily Ann Staples Page 2 April 4, 1979

I look forward to seeing you in New York.

Sincerely,

Ronald R. Hein State Senator

RRH:dka

enclosure

STATE CAPITOL
SACRAMENTO, CALIFORNIA 95814
(916) 445-7928

DISTRICT OFFICES
11340 W. OLYMPIC BLVD., SUITE 359
LOS ANGELES. CALIFORNIA 90064
(213) 479-4244

16055 VENTURA BLVD., SUITE 422 ENCINO, CALIFORNIA 91346 (213) 981-6090 Senate California Legislature

LARRY BRISKIN
PETER RINEHART
ADMINISTRATIVE ASSISTANTS

INDUSTRIAL RELATIONS

REVENUE AND TAXATION

PUBLIC EMPLOYMENT AND RETIREMENT

COMMITTEES

JUDICIARY

ALAN SIEROTY
TWENTY-SECOND SENATORIAL DISTRICT
NOVEMBER 9, 1978

The Honorable Emily Anne Staples State Senator 235 State Capitol St. Paul, MN 55155

Dear Senator Staples:

I would like to welcome you as a member of the National Conference of State Legislatures Task Force on the Arts.

I look upon our charge of formulating innovative state programs to support the arts as an exciting challenge—in some ways a refreshing contrast from many of the other duties we undertake as state legislators. We have the opportunity to bring about a greater involvement of the States in nurturing our cultural resources, an opportunity to show that the States, in addition to the Federal government, can make a significant contribution in this important area of our lives.

We plan three task force meetings before next July's NCSL Annual Meeting in San Francisco, at which the Task Force will also have some planned activities. The meetings will enable us to learn from each other what has been happening in our states with respect to the arts. They will also provide an opportunity for us to meet with artists and other members of the arts community, to learn from them and to develop programs in response to the needs of our arts institutions and artists.

Each of us I know will contribute ideas, and I am confident that our collective involvement will result in legislation which we can sponsor in our respective legislatures.

Another important responsibility we have is to develop policy positions on arts-related issues for the National Conference of State Legislatures. You have already been notified of our first meeting, November 16-18 in Los Angeles. I hope you are planning to attend. If you cannot, do plan to attend the second meeting, which is tentatively scheduled for New York City in February next year. We have not as yet established when and where the third meeting of the Task Force will be held.

Our project director is Deborah Bennington, who is on the staff of NCSL and who is eager to help in making the project a success. She can be reached at 303-623-6600. Please also feel free to contact me or Larry Briskin of my staff with your suggestions or questions regarding the meetings or any other aspect of the Arts Task Force. Our Los Angeles number is 213-479-4244, and in Sacramento, it's 916-445-7928.

Unfortunately, the grant which is funding this NCSL project is minimal and does not provide for meeting expenses. We must each pay our own way and should plan accordingly. It will be necessary to charge minimal registration fees to cover miscellaneous meeting expenses.

Enclosed is an agenda of the Los Angeles meeting. I look forward to meeting you and working with you on our important task.

ours sincerely,

ALAN SIEROTY

Chairman, Arts Task Force

Enclosure

AGENDA FOR

ARTS TASK FORCE MEETING

November 16-18, 1978

Wilshire Hyatt House 3515 Wilshire Blvd. Los Angeles, Ca 90010

THURSDAY, NOVEMBER 16

1:00 p.m. REGISTRATION (Santa Monica Room, Wilshire Hyatt House)

1:30 p.m. WELCOME AND OVERVIEW OF NCSL PROJECT ON "THE STATES AND THE ARTS" AND LOS ANGELES MEETING AGENDA Senator Alan Sieroty - Chairman, Arts Task Force

2:00-4:30 p.m. DISCUSSION: "THE NEED FOR LEGISLATIVE SUPPORT FOR THE ARTS"

Jack Faxon, Michigan State Senator

Ruben Gorewitz, Founder of Artists' Rights Today, Inc. (A.R.T., Inc.) and Change, Inc.

Leith Johnson, Artist and immediate past Director of California Art-In-Public-Buildings Program

Richard Mayer, West Coast Regional Vice President of Artist Equity Association

William Passannante, New York State Assemblyman

Dr. Harvey Perloff, Dean, School of Architecture and Urban Planning, UCLA

Carl Sautter, Director, Pasadena Community Arts Center

5:30 p.m. LEAVE HOTEL FOR HOME OF FRED AND MARCIA WEISMAN (Art Collectors)

6:00 p.m. COCKTAILS, BUFFET SUPPER AND DISCUSSION: "ISSUES OF CONCERN TO VISUAL ARTISTS"

FRIDAY, NOVEMBER 17

9:00 a.m. LEAVE HOTEL FOR LOS ANGELES COUNTY MUSEUM OF ART

9:30 a.m. DISCUSSION: "ART INSTITUTIONS: HOW CAN STATE

LEGISLATURES HELP?"

Ernest Fleishmann, Director, Los Angeles Philharmonic Association

Morton J. Golden, Deputy Director-Administrator Los Angeles County Museum of Art

Richard LeBlond, Director, San Francisco Ballet, and President, California Confederation of the Arts

William K. McClelland, Community Relations Director for the Music Center, and immediate past President, California Confederation of the Arts

Peg Yorkin, Managing Director, Los Angeles Shakespeare Festival and President, Free Public Theater Foundation

11:30-12:20 p.m. "BEHIND THE SCENES": TOUR OF LOS ANGELES COUNTY MUSEUM OF ART

12:30 p.m.

LUNCH AND VIEWING AT THE CRAFT AND FOLK ART MUSEUM (The Egg and Eye Restaurant)

Edith R. Wyle, Program Director, Craft & Folk

Art Museum

2:15 p.m. LEAVE FOR LOS ANGELES INSTITUTE OF CONTEMPORARY ART

2:30 p.m.

DISCUSSION: "THE ECONOMICS OF BEING AN ARTIST:

PROBLEMS AND LEGISLATIVE SOLUTIONS"

Ron Blumberg, Founder and past President, Artists
for Economic Action

John Clifford, Artistic Director, Los Angeles Ballet

Buddy Collette, Musician

Nick Cominos, Filmmaker

Alonzo Davis, Brockman Gallery

Michael Fox, Actors Equity Association

Bob Smith, Director, Los Angeles Institute of Contemporary Art

4:30 p.m. RETURN TO HOTEL

6:00-7:00 p.m. DINNER

7:30 p.m. LEAVE HOTEL FOR AQUARIUS THEATRE

8:00 p.m. PERFORMANCE OF "ZOOT SUIT"

10:30 p.m. INFORMAL DISCUSSION WITH CAST MEMBERS, WRITER, PRODUCER AND DIRECTOR OF "ZOOT SUIT"

SATURDAY, NOVEMBER 18

9:30 a.m. LEAVE HOTEL FOR HOLLYHOCK HOUSE

(Designed as private residence by Frank Lloyd Wright in 1919 and now maintained by the City of Los Angeles)

10:00 a.m. TASK FORCE DISCUSSION

Included on the agenda are the following:

1. Discussion of legislative proposals and policy resolutions

2. Planning for New York City Task Force Meeting

LUNCH

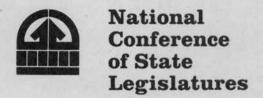
1:30 p.m. JAZZ PERFORMANCE AND DISCUSSION WITH MUSICIANS -

BUDDY COLLETTE AND FRIENDS

3:00 p.m. * RETURN TO HOTEL

WE WILL PROVIDE A LIST OF OPTIONAL ART AND CULTURAL ACTIVITIES FOR SATURDAY AFTERNOON AND EVENING AND SUNDAY.

*Please note later conclusion of conference.



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:

November 3, 1978

SUBJECT:

Los Angeles Task Force Meeting, November 16-18

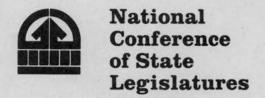
Enclosed is a Preliminary Agenda for our first meeting on November 16, 17 and 18. The meeting begins with Registration at 1:00 p.m. in the Santa Monica Room of the Wilshire Hyatt House (3515 Wilshire Boulevard, Los Angeles, California 90010; 213/381-7411). There is bus service available between the airport and the hotel. Buses leave the airport approximately every hour on the hour. The trip takes between $1\frac{1}{4}$ and $1\frac{1}{2}$ hours and costs \$3.50 one way.

In an attempt to ease the process of collecting money for each individual activity, we are charging a registration fee of \$20. This will cover the cost of lunches on Friday and Saturday, tickets for the Friday evening performance of "Zoot Suit" (the theatre has kindly reserved \$15 seats for us at the reduced price of \$4), and some miscellaneous expenses related to meeting spaces and refreshments.

Please be prepared to share information on the situation with the arts in your state, including such things as legislation that has been considered or passed (you may want to bring copies), the programs operated by your state arts agency and its funding, other arts programs funded either publicly or privately, the nature of artists, art groups and arts supporting groups in your state, the sources of arts support, and special problems or needs pertaining to the arts.

Also, please be familiar with the schedule for your 1979 sessions so that we can select dates for our second meeting in New York City. We are hoping for an end-of-the-week meeting in late January.

Please contact me as soon as possible if you have not yet made reservations. The hotel had to release our block of rooms as of November 5, so we are now competing with the rest of their customers for space. You can call me collect (303/623/6600) and I will return your call, if that is a problem. Also, do not hesitate to call if you have any questions or suggestions on the meeting. I look forward to seeing you in Los Angeles.



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: Members of the Arts Task Force and Friends:

FROM: Deborah Bennington

DATE: October 13, 1978

SUBJECT: New Project and First Task Force Meeting

First I want to welcome you and thank you for agreeing to be a part of this new NCSL effort on The States and the Arts. We are looking forward to a very productive year of investigating the need for support of the arts, surveying the support that is now coming from the state legislatures, identifying the kinds of additional support that could come from them, and implementing that support.

In the course of the project we hope to establish a network of arts-interested legislators, art organizations, individual artists, representatives of the business community and of other levels of government concerned with the arts, and members of the arts "consuming" public. We will also serve as a clearinghouse of information on the arts, arts resource people and arts supporting activities in the public and private sector for state legislators.

The project is funded by a \$25,000 grant from the National Endowment for the Arts. The Task Force will be made of at least one legislator from each state. (The appointments are almost complete.) Task Force members time and travel expenses to attend meetings make up most of the required match for the Endowment funds. We are also seeking additional funding from private foundation and corporate sources.

As I have told most of you by telephone, we are planning four Task Force meetings during the next year. The first is scheduled for November 16-18 in Los Angeles. The second will be in late January in New York City (dates to be chosen at L.A. meeting). The third location and dates are yet to be chosen. The fourth will be during the NCSL Annual Meeting in San Francisco next summer.

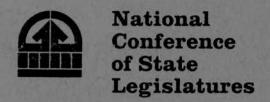
Since there is no money in the Endowment grant to pay honoraria or travel expenses for resource people to meet with the Task Force, we decided to hold the meetings in locations that would offer the maximum number of "arts world" people. Another reason for choosing Los Angeles as our first site is that it is the home district of our Task Force Chairman, Senator Alan Sieroty. He has worked extensively with most of the arts people that we are inviting to meet with us.

Enclosed is a registration form (purple sheet) for the Los Angeles meeting and for hotel accommodations. We have chosen to focus on a limited number of topics such as problems of arts institutions, economic problems of artists, problems of visual artists, and problems of the theatre world. This first meeting will also serve as an introductory session including a general discussion of why the arts are important,

why a group of legislators are gathering to focus on them, what the experience has been with the arts in the various states, and the goals of the project. We are looking to you for help in answering these questions.

The meeting will begin at 1:00 p.m. on Thursday, November 16, and officially conclude at 2:00 p.m. on Saturday. We are looking into a number of optional activities for the remainder of the weekend for those who care to stay longer. We do need to know how many of you will be able to come as soon as possible to arrange auitable meeting and hotel space. Most of the discussions will take place outside of the hotel.

Please fill out the purple sheet and return it to me no later than October 30. We will be mailing out a detailed agenda for the meeting later this month. Feel free to contact me if you have any questions. I look forward to working with you on this exciting project.



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

NCSL PROMOTES STATE ARTS SUPPORT

The National Conference of State Legislatures (NCSL) recently has undertaken a new project on The States and the Arts to promote 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.

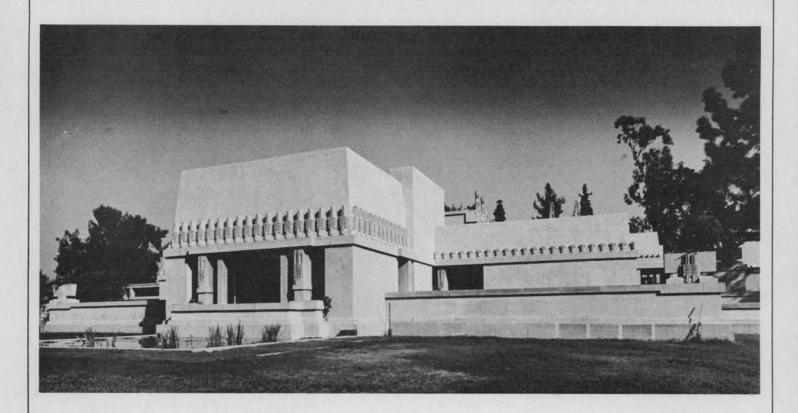
The National Conference of State Legislatures, the official representative of the country's 7,600 state legislators and their staffs, works to help lawmakers meet the challenges of the complex federal system. Headquartered in Denver, Colo., with an office of state-federal relations in Washington, D.C., 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.



FRANK LLOYD WRIGHT'S HOLLYHOCK HOUSE

Frank Lloyd Wright's Hollyhock House, which the master architect described as "a very proud house," is used by the people of Los Angeles for civic, educational, cultural and social purposes under the auspices of the Municipal Arts Department.

Constructed between 1919 and 1920, it was the first residence in the Los Angeles area designed by Frank Lloyd Wright. Commissioned by oil heiress Aline Barnsdall to create for her a home on Olive Hill, Wright set out to design a structure which would be unlike any other and which would stand the test of time.

In writing of this task in his autobiography, Wright states "Individuality is the most precious thing in life, after all—isn't it? An honest democracy must believe that it is. In any expression of the human spirit it is principle, manifest as character, that alone endures. Individuality is the true property of character. Hollyhock House is such a house."

Aline Barnsdall in 1927 made a gift of her residence, and 11 acres of what is now Barnsdall Park, to the City of Los Angeles to be used for recreation and cultural purposes.

Since that time the house has had its good years and its bad. It has been used for a wide variety of meetings and other activities and has served as headquarters for various cultural groups. During one of its fallow periods it was on the verge of being demolished. In 1975 a half-million dollar restoration, urged by Mayor Tom Bradley and authorized by the City Council, was completed and Hollyhock House began a new life.

Hollyhock House is an outstanding example of Frank Lloyd Wright's genius for fitting a building to its site. Although some have described it as Mayan in influence, Wright's son, Lloyd, who was consultant for the restoration, has said his father developed it to reflect a mesa silhouette as originated by the Pueblo Indians.

At the time Hollyhock House was built, hollyhocks grew in wild abundance on the property. An abstract motif of the stately flower was incorporated in the cast concrete, lamp posts, carpets and drapes. These fabrics have been reproduced as part of the restoration.

Hollyhock House is open to the public on Tuesdays and Thursdays and the first Saturday of each month. Guided tours are conducted on the hour, from 10 a.m. to 1 p.m., by volunteer members of Las Angelitas del Pueblo. Group tours may be arranged by appointment, by calling 662-7272 Tuesday through Saturday between 9 a.m. and 5 p.m.

Hollyhock House is used by the Mayor, other elected city officials and commissioners for offical meetings, receptions and various functions of an official nature.

'Zoot' More Than a Play-It's Rallying Point

By ROBERT LINDSEY

New York Times

AN ABSORBING new play has focused new attention on ethnic riots in Los Angeles more than 35 years ago and become a rallying element for a growing political awareness of Americans with Mexican heritage.

The Mark Taper Forum, part of the Los Angeles Music Center cultural complex, has experienced the greatest demand for tickets in its 12-year history for the play, "Zoot Suit," written and directed by Luis Valdez.

Many of the theatergoers are Chicanos who have described the work as a kind of political statement for their cause, which they see as reducing discrimination against Americans of Hispanic origin.

THE PLAY is based on what newspapers in the early 1940s called the "Zoot Suit Riots," an episode considered a high-water mark in the establishment of attitudes by Anglo citizens in Los Angeles toward Chicanos, and vice versa.

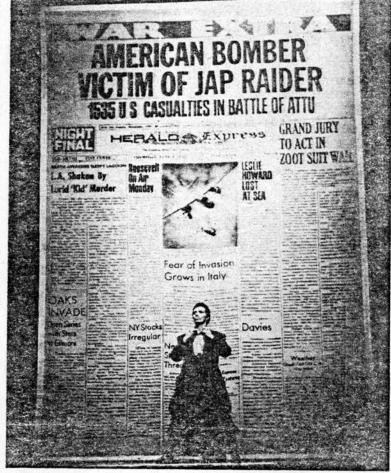
On Aug. 2, 1942, the body of a Chicano youth was found near a reservoir called the Sleepy Lagoon. Subsequently, 24 Mexican-Americans were tried for his murder and 17 were convicted.

Eventually, the convictions were overturned for judicial misconduct, but publicity surrounding the wartime trials touched off a bitter series of battles between Mexican-American youths and hundreds of American servicemen.

. THE TRIAL put a spotlight on young, second-generation Mexican-Americans, called "Pachucos," who wore distinctive garb—zoot suits that featured high-waisted baggy pants pegged tightly at the cuffs, flamboyant fingertiplength coats, wide-brimmed hats and long key chains.

The Pacitucos became folk heroes among many younger Californians of Mexican descent. But they were depicted in the press as switchbladetoting tough guys. More than anything else, the riots helped establish the image of urban Mexican-Americans for many years.

Many Southern Californians who lived in California at that time said they formed opinions a bout Mexican-Americans that continued to



Edward James Olmos is featured in Luis Valdez' new play "Zoot Suit," which premiered in Los Angeles and set off an unprecedented demand for theater tickets.

color their attitudes toward Hispanics.

"ZOOT SUIT" had its world premiere against a backdrop of a rapidly growing Hispanic population in California aiming to transform their numbers into political strength.

Los Angeles has become the magnet for a growing tide of Mexican—legal and illegal— in m migrants. Mexican-Americans comprise almost 40 percent of the students in Los Angeles schools and are becoming increasingly significant factors in other elements of life.

Yet, no Mexican-Americans hold major elected offices in the city or state, partly because in the past there have been few efforts by members of the ethnic group to consolidate their potential political strength and elect a candidate to the city council or other offices.

DURING THE past year, a growing number of political groups have been formed—not only in Los Angeles but elsewhere in the American Southwest—with the avowed purpose of electing more-Chicanos to office. The awakening of this potent political strength is no more apparent than around the Mark Taper Forum.

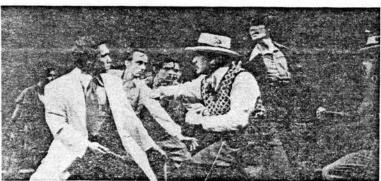
Many of the people arriving to see the play are young Mexican-Americans, and as they wait for admission to the semicircular theater, members of several Mexican-American political-action groups pass among them with campaign filers and political petitions.

The author of the play has acknowledged that it is based only loosely on the facts of the Sleepy Lagoon murder, and at times to some theatergoers the play has the veneer of a polemic.

M E X ICAN-AMERICANS are depicted as victims of a biased police department and biased newspapers—especially the papers owned by William Randolph Hearst, which are depicted as whipping up animosity towards Chicanos.

The play skirts the issue of who really killed the victim in the crime and generally champions the cause of Mexican-Americans in California.

Regardless of the factuality of details in the story, the play is effective dramatically, and it is serving as a vehicle to express resentment of prejudice toward Chicanos at a time when more and more of them are demanding an end to what they see as discrimination and and end to special programs that cater to blacks at the expense of Mexican-Americans.



Daniel Valdez, left, and Miguel Delgado square off in the "Zoot Suit."

MEMORANDUM

10/19

Dear Senator Staples:

Here is a copy of that WALL STREET JOURNAL article you shared with me.

Thank you so much for writing those letters to boost my fund raising efforts. Thank you also for a lovely breakfast.

I'm just about to write up my proposal for General Mills. I'll keep you posted on my progress with all three of them.

Hope you had a good trip to China!



Managing the 'Third Sector'

By PETER F. DRUCKER

Fifteen years ago applicants for entrance positions as overseas field representatives of a major U.S.-based charity were routinely asked: "Do you have enough private income to work for a nonprofit institution?" For 30 years, until he retired a few weeks ago, the organization's executive director refused to accept for himself more than \$20,000 a year in salary although the charity had grown into a hundred-million dollar enterprise. Today the same organization pays the MBAs whom it now recruits a salary of \$20,000 plus living expenses the first year. And the newly appointed successor of the old executive director makes \$50,000 a year.

When Thomas Hoving left the directorship of New York's Metropolitan Museum of Art last spring, the board, deciding that the job had become too big for one man, split it into two, a president-chief executive officer, and a director-chief artistic officer. Each position was reported to pay a six-

figure salary.

A former student of mine, aged 33, recently moved from assistant vice president-operations of a middle-sized bank to executive director of a suburban county medical society. He heads a full-time staff of 35 and is being paid \$27,000 a year. In the early 1960s when his physician-father served as the unpaid secretary-treasurer of the same society, it had one full-time employe, a woman clerk making \$8,000 a year, with the young wife of a physician-member editing the newsletter part-time for \$50 a month.

Growth and Change

Everybody knows that hospitals have exploded in personnel, wages, complexity, patient load, range of services and costs. But many other "service institutions" have grown at similar rates in their employment, their complexity and their costs. Service institutions now pay salaries that are fully competitive with government jobs (though service employes often don't think so), as well as with all but the top positions in big business. And the demands on service personnel have not only grown fast—they have changed dramatically.

Fifteen years ago, for instance, the Seattle Art Museum, known for its first-rate Oriental collections, considered 100,000 visitors a "big year." By mid-November of this year when the King Tut exhibition closes a four-month run in Seattle it alone will have attracted more than one million visitors to the museum—almost all of them people who 15 years ago would never have

dreamed of going there.

Service institutions have grown so big that they may now employ more people than federal state and local government put together. And they are so important that we are beginning to talk of a "Third Sector" of society—neither public (governmental) nor private in the old sense of the private business sector. The Third Sector is composed of institutions which are still not profit-making. Yet so far we have paid little attention to the Third Sector and its economics, management, performance and impact.

One reason for this is that the Third Sector is such a mixed lot. It includes hospitals, museums, universities, libraries and symphony orchestras; thousands of industry or trade associations, chambers of commerce, professional bodies like the bar associations or the registered nurses; civic groups like the Boy Scouts and religious ones like the Knights of Columbus; "public-interest" lobbies like the Naderites or the Sierra Club; but also the widget plant's bowling club and foreman's association, and any number of special pleaders for every conceivable (or inconceivable) cause.

Some service institutions are huge and occupy palaces like the American Associa-

Drucker on Management

Everybody knows that hospitals have exploded in personnel, complexity, services and costs. But many other 'service institutions' have grown at similar rates.

tion for the Advancement of Science in Washington or the Ford Foundation in New York; others get by with a part-time clerk and an unpaid secretary-treasurer. Some are run and staffed by high-powered professionals, others by volunteers. Some past the begging bowl; others live off fees; others, like most public libraries and many museums, are supported entirely or in part by tax money.

Beyond what they are not—that is, government agencies or businesses — they seem to have very little in common.

Another reason for our neglect is that their growth has been so very recent. Until at the most two decades ago, the service institutions were marginal. Their goals, their performance, their effectiveness, their productivity helped or harmed no one but themselves. By now, however, the Third Sector has become so important, so big and so costly that we need to focus on how it is being run. Performance, effectiveness and productivity of the service institutions will increasingly matter. And they will also become increasingly difficult. Precisely because they have grown so much the service institutions require more and better management-and they require different management.

After such explosive growth, yesterday's way of doing things has become inappropriate if not counter-productive. Today's hospital is surely a very different institution from that of 75 years ago which largely existed to give the poor a decent place to die, a place, that is, that dispensed "charity." The museum that attracts such crowds that it has to ration access surely serves purposes different from its old role as a "cultural bastion" for the "refinement of the wealthy classes," to quote from a 19th-Century description. But what are its new purposes? And what should they be?

Largely because the organizations for international student exchange—helped, of course, by the charter plane—have done so good a job, today's middle class American (and European) youngster takes living and traveling abroad for granted. Do the student-exchange programs still serve a purpose and what is it?

One organization that has raised such questions is C.A.R.E. It still handles food parcels, still helps feed people all over the world who are overtaken by disaster—and does the job well, cheaply and efficiently. But it also has been building on its success and acceptance as a relief agency to become a development agency that challenges poor peasants all over the world to become productive, knowledgeable and self-supporting agriculturalists.

The success of the Evangelical churches may well be based less on "conservatism" than on their willingness to face up to the fact that in today's over-institutionalized society the first job of the minister is no longer to be a social agency—the job that made the American Protestant church so effective in the early years of the century; it may be to "minister" to the individual.

But by and large few service institutions attempt to think through the changed circumstances in which they operate. Most believe that all that is required is to run harder and to raise more money.

And fewer still are willing to accept that success always means organizing for abandoning what has been achieved. In service institutions abandonment is particularly difficult. They are not want-oriented; they are need-oriented. By definition they are concerned with "good works" and with "social" or "moral" contributions rather than with returns and results. The social worker will always believe that the very failure of her efforts to get a family off welfare proves that more effort and more money are needed.

An Unpopular Question

Yet precisely because results in service institutions aren't easily measured, there is need for organized abandonment. There is need for systematic withdrawal of resources-money, but above all, peoplefrom yesterday's efforts. The manager of a service institution must constantly ask the unpopular question: "Knowing what we now know, would we get into this activity, this service, this effort if we were not already in it?" And if the answer is not he shouldn't ask for another study or try to. find a way to repackage the old chestnut to make it look fresh to the donors. He should find a way to get out of that service as quickly as possible. At the very least, he should ask himself how methods should be changed to accomplish what his institution originally set out to accomplish.

Both the businessman and the civil servant tend to underrate the difficulty of managing service institutions. The businessman thinks it's all a matter of being efficient, the civil servant thinks it's all a matter of having the right procedures and controls. Both are wrong—service institutions are more complex than either businesses or government agencies—as we are painfully finding out in our attempts to make the hospital a little more manageable (no one to my knowledge has yet tried to do this with the university).

Indeed we know far too little about managing the service institution—it is simply too recent a phenomenon. But we do know that it needs to be managed. And we do know that defining what its task is and what it should not be is the most essential step in making the service institutions of the Third Sector manageable, managed and performing.

Mr. Drucker is Clarke Professor of Social Sciences at the Claremont Graduate School

Dayton Hudson Foundation

777 Nicollet Mall Minneapolis, Minnesota 55402 Telephone: (612) 370-6554

October 20, 1978

Ms. Deborah E. S. Bennington
Project Director
The States and the Arts
National Conference of State Legislatures
1405 Curtis Street
Denver, Colorado 80202

Dear Ms. Bennington:

It was disappointing to have missed you during your recent visit to Minneapolis and the offices of the Dayton Hudson Foundation. Margaret Wurtele has filled me in on your project and it sounds most interesting.

As I am sure you are aware, many of the public interest groups in Washington are now expressing interest in the arts and a number have received matching grants from the National Endowment for the Arts. Your organization is not the only one to contact this foundation about possible funding of your project.

The position of the Foundation at this point is not to fund any public interest groups arts project. Principally, we are not doing so because our guidelines generally prohibit participation in national programs. The Foundation concentrates its efforts in community based programs where Dayton Hudson has considerable retail interests. In addition, we simply have not had time to sort out the various public interest groups programs in order to make recommendations to our trustees on possible funding.

In the interest of accumulating additional information on your program and others, I hope to come to Washington later this year in order to confer with a number of the public interest groups on their arts programs. When the dates of that trip are firm, I will contact you about a possible appointment with someone in your Washington office.

Thank you for your interest in the Dayton Hudson Foundation.

Sincerely,

Richard S. Contee

President

RSC: vs

bcc: W. E. Thompson, Emily Anne Staples

October 13, 1978.

To: Deborah Bennington

From: Joyce Bukosky, Secretary to

Senator Emily Anne Staples

Senator Staples is out of the office until
the end of the month. I know she would want
you to be informed of any response to the
letters sent to Mr. Keating, Mr. Humphrey,
or Mr. Conte; so attached is a copy of the
letter received from Mr. Keating.

Honeywell

STEPHEN F. KEATING

October 9, 1978

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

Dear Emily Anne:

I have your note regarding Deborah Bennington's interest in speaking with someone from Honeywell.

While I would be most happy to chat with her, I think from her standpoint it might be a little more meaningful if she spoke with Ed Lund and/or John Mitchell, who are somewhat closer to the actual Honeywell Foundation's grant process. I have held myself quite aloof from the activities of the Foundation insofar as specific grants in the arts are concerned because of my membership on the State Arts Board. On the other hand, if she is primarily interested in speaking to me from the standpoint of that position, I will be more than happy to do so.

In the event she contacts my office before you receive this note, we will arrange to have her put in touch with Lund and/or Mitchell.

Sincerel

Stephen F. Keating gj

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

October 5, 1978

Mr. Steve Keating Chief Executive Officer Honeywell Inc. Honeywell Plaza Minneapolis, Minnesota 55408

Dear Steve:

This morning I had breakfast with Deborah Bennington, who is staffing an arts committee for the National Conference of State Legislatures. She is operating this committee under a grant from the National Endowment for the Arts, but needs additional funding in order to really accomplish the goals of the committee. She is in Minneapolis for the arts conference taking place at the moment, and while she is here is contacting foundations which she feels might be interested in helping to support her project.

I feel it is a worthy one, after having spoken to her, and do feel that there is a thrust for more government support of the arts. NCSL is in an ideal position to access this and to assist in intercommunication. I've suggested that she contact you to see about the possibility of your interest and some foundation assistance. I'd appreciate either your seeing her or leaving a message with your secretary about who to contact with additional information.

I would really appreciate anything you could do to assist her.

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EMILY ANNE STAPLES

State Senator

CAT Shear Shear Calmer 80 202

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

October 5, 1978

Mr. William Humphrey
General Mills Foundation
General Mills Inc.
9200 Wayzata Blvd.
Minneapolis, Minnesota 55426

Dear Bill:

This morning I had breakfast with Deborah Bennington, who is staffing an arts committee for the National Conference of State Legislatures. She is operating this committee under a grant from the National Endowment of the Arts, but needs additional funding in order to really accomplish the goals of the committee. She is in Minneapolis for the arts conference taking place at the moment, and while she is here is contacting foundations which she feels might be interested in helping to support her project.

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Best regards,

Creily Care
EMILY ANNE STAPLES

State Senator

EAS:jb

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 October 5, 1978

Mr. Richard Conte Dayton Hudson Foundation Dayton Hudson Properties 777 Nicollet Mall Minneapolis, Minnesota 55402

Dear Dick:

This morning I had breakfast with Deborah Bennington, who is staffing an arts committee for the National Conference of State Legislatures. She is operating this committee under a grant from the National Endowment for the Arts, but needs additional funding in order to really accomplish the goals of the committee. She is in Minneapolis for the arts conference taking place at the moment, and while she is here is contacting foundations which she feels might be interested in helping to support her project.

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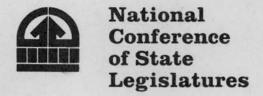
Best regards,

EMILY ANNE STAPLES

Trily aine

State Senator

EAS: jb



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

October 11, 1978

The Honorable Emily Anne Staples State Senator 235 State Capitol St. Paul, MN 55155

Dear Senator Staples:

As President of the National Conference of State Legislatures it is my pleasure to appoint you to serve on the Task Force on the Arts for the 1978-79 Conference year. This Task Force will work with a new NCSL project on The States and the Arts and will develop policy positions for NCSL on arts related issues. You have been appointed to this position by Senate Majority Leader Nicholas D. Coleman.

The purpose of this project, funded by a grant from the National Endowment for the Arts, is to investigate issues pertaining to support for the arts and to promote state legislative support where appropriate. The Task Force will be made up of legislators from a majority of the states and is chaired by Senator Alan Sieroty of California. Deborah Bennington is Staff Director for the project. Please feel free to contact her in our Denver office if you have any questions.

You will receive notification of meetings several weeks in advance. I hope that you will be an active member of the committee and I look forward to working with you during the coming months.

Sincerely yours

Jason Boe

President of NCSL

President, Oregon Senate

JB/dmg

cc: Senator Nicholas D. Coleman

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

January 29, 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. Patrick Sweeney State House Columbus, Ohio 43215

Dear Pat:

I understand that the Ohio Arts Council is in the process of approving a \$3,000 grant to the Arts Task Force for our forthcoming publication. That's great!

All of the members of the Arts Task Force very much appreciate your efforts in arranging this funding.

I look forward to seeing you in Charleston in May. With best regards.

Yours sincerely,



AS/LB/po

cc: Arts Task Force

Art: How Companies Get Burned

By MILT FREUDENHEIM

Pierre Apraxine, art curator at the Gilman Paper Company, sat in his small office in his employer's lavishly appointed midtown headquarters and pointed to a Eugène Atget photograph. Bought in January 1976 for \$1,400, "Versailles," he said, should probably

now be worth \$6,000.

Gilman is one of the lucky ones. Two institutions that have gone bankrupt in recent 'years — the Franklin Trust Company and the American Bank and Trust Company — took art as collateral for loans, and when they went into liquidation, they found their paintings and sculpture were so overvalued that they did not cover the loans. Other New York banks were also caught with art from the same collector. "Everyone took a shellacking on that one," said Raymond H. Hoffman of the Federal Deposit' Insurance Corporation, chief liquidator of Franklin Trust.

As gailery prices soared during the past decade, many corporations were smitten by the investment appeal of fine art. Some bought it for their executives' walls, some took it as collateral and locked it away in vaults, and all came to view it as a worthy asset. Yet investment in art, as in other areas, is fraught with risks, and while some corporations have done exceedingly well,

others have failed miserably.

The Chase Manhattan Bank is perhaps the best-known, and most successful, corporate collector, with art conservatively valued at \$5.4 million before this year's as-yet unfinished reappraisal. While young artists of unproven resale value make up much of the Chase's collection, an Alexander Calder mobile commissioned for \$10,300 by David Rockefeller in 1959 for the Park Avenue branch is now valued at \$150,000. As a result of its success in the field, the bank is now changing to a deductible insurance policy.

The First National Bank of Chicago also has an increasingly valuable collection. Katherine Kuh, who put it together, said the bank's then-chairman, Gaylord Freeman, "had a fit when I bought the David Smith sculpture for \$30,000," in the mid-1960's. "Now it would cost \$250,000," she added.

The beauty of some corporate art, or what passes for it, is sometimes in the eye of the beholder. It often shows a lack of artistic knowledge, a bad decorator or space restrictions, and the resale value reflects that. Henry Flood Robert Jr., who surveyed 300 corporate collections and visited nearly 100 of them while preparing this month's Art Inc. show at the San Diego Museum of Art, found that "some are hopeless."

"They hire a decorator, or someone's wife in the company buys all kinds of things," he said. "There are restraints that shouldn't be there — to match the furniture, decor-matching."

"Most corporate art is very poor," added Joyce Schwartz of Pace Gallery which recently commissioned a Louise Nevelson sculpture for the Bendix Corporation. "Corporations should seek professional advice on art, the same as when they buy air conditioning."

Janice Oresman, an art historian and consultant to Lehman Brothers, Kuhn Loeb, agrees that "people are often sold a bill of goods by a decorator. There are a lot of people running around who don't have much background." Together with Mary Lanier, formerly with Chase Manhattan, Celia Ascher, the McCrory Corporation's curator, and Tamara Thomas, who advises the Security Pacific National Bank in Los Angeles, she recently founded the Society of Independent Art Advisers Inc. to maintain standards in a profession of few guidelines.

The prices companies pay for their art vary greatly, as do their resale values. Dollar growth often comes after a kind of critical consensus authenticates an artist's body of work. "Prices of a painting by an artist who has had three or four group shows and is considered promising may be \$1,500 to \$4,000, depending on size," Mr. Alexander said. "Once a reputations is made in a few museum shows, prices go up to \$10,000."

In sales of art belonging to banks in receivership, "standard run-of-the-mill things you never heard of are appraised at 20 to 25 percent under their cost, tops," according to Mr. Hoffman

of the F.D.I.C.

Agreeing that she has seen "some really ghastly jobs" while visiting assorted corporate headquarters, Nina-Wright, president of Ruder & Finn Fine Arts, urges would-be purchasers to consult the nearest good museum.

"Go to see the contemporary art curator," she says. "Pay a fee for suggestions of two or three people who could work with you. Interview them, and try to see what they've done." In New York, the Art Advisory Service of the Museum of Modern Art's Junior Council will help corporations make a selection for a \$75 hourly fee.

Donald B. Marron, president of Paine Webber Mitchell Hutchins and a member of the board of the Museum of Modern Art, warns against uninformed investing in art. "There is kind of a trendy feeling to it, but it is a very professional business. It does not lend itself to a very broad application. I guess you could say the same about the stock market." Underlining the point:

"Art is the least safe of all investments," gallery-owner Barbara Gladstone told a seminar on corporate art at the New Museum in New York City.

• "Most primary market art depreciates 50 percent the day you buy it, because of the dealer's commission," Mr. Andersen notes.

• "Very often, when you want to sell you find you can't," cautions Mrs. Kuh.

So why buy? For one, there are those success stories.

Prices of work by two younger artists, Billy Al Bengston and Bob Zakanitch, selected by Mrs. Oresman for Lehman Brothers two years ago, have approximately doubled since then.

Wayne Andersen, who spends more than \$1 million a year buying art for such clients as the American Telephone and Telegraph Company and the International Business Machines Corporation, estimated that prices of primary art (works sold for the first time by a dealer) have been running about 10 percent ahead of inflation over the last four years. "Modern masters such as Robert Motherwell, Willem de Kooning, Mark Rothko have doubled since 1977," added Mr. Andersen, an art history and architecture professor at Massachusetts Institute of Technology.

Then there is the aesthetic argument

"If you are going to run a contemporary business, it makes a lot of sense to have your employees exposed to what's going on in art," said Mr. Marron, who used a Mark Rothko painting on the cover of a recent company brochure. One major company holds that, like it or not, employees are jolted by contemporary art into a new consciousness that can stimulate useful thinking. Others see it as public relations, conferring status on the owners.

Not a few corporations have mistakenly depreciated art objects for tax purposes. Jules Stein, founder of MCA Inc., the entertainment giant, recounts, "I thought originally I could depreciate our 18th century English furniture like any other office furniture and end up getting it for nothing. Somebody must have squealed."

When the Internal Revenue Service said he was liable for three tax years, he agreed to pay up "back to the very beginning. I didn't want anybody to think I got away with something." He started the collection, which he says is the "largest anyplace in the world," in the 1930's, "when you could buy originals for less than a reproduction."

When MCA went public in 1959, he added, "I spun off the antiques and buildings to me. A lot of the furniture at MCA is rented from me. I also started buying for the corporation. We carry it on the books at cost or market value, whichever is less. But we are no longer buying. These prices are killing me."

Although Chase Manhattan never has regarded its art as an investment, Mr. Bolton notes that "it can be healthy to point out to the shareholders that the appraisal is up." Wilma Soss, a customer-critic of Chase art at her upper East Side branch, inquired about the collection at last spring's stockholders meeting and was rewarded with a new policy: Starting this year, the bank is providing stockholders with a brief annual report on the collections. "After all, the art belongs to the stockholders," she said approvingly.

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This is the time of year, or decade, when one is supposed to sum up the past and predict the future. The electronic and print media are filled with back and forward looks from nostalgia to tedium and I have no desire to follow the easy way out in a period of no important news. However, 1980 happens to mark the end of the first decade of ARS. For the first time we can look back on a full decade of events, trends, tragedies and triumphs.

On September 7, 1970, ARS reported that the NEH-NEA appropriations had passed the House by a margin of 262 to 78; the largest plurality in the short history of the agencies. The Humanities Endowment didn't have a chairman to replace Barnaby Keeney, the founding chairman. Program funds for each agency amounted to \$15 million.

A major change in NEA policy was a 50% increase in state funding by the NEA; \$75,377 was the new amount. Next year the partnership funds leaped to \$100,000, or twice the pre-1970 level. Grants of \$1,680,000 launched a \$3 million symphony aid program for the first time. Some orchestras received as little as \$5,000. Jazz received an increase to \$50,000 and special projects knocked down \$100,000. Museums were given a major program for the first time with an allotment of \$1 million. The theatre projects were waning under the Nancy Hanks regime which followed the theatrical-minded Roger Stevens' founding years. Stevens had mixed the NEA up in a deal to buy the ANTA Theatre in New York and that absorbed nearly half of the \$2.5 million spent on theatre the previous year. Nancy Hanks decided, to the surprise of no one, to continue the aid to resident theatres at the \$500,000 level and little else under then present budget limits.

In 1970, literature projects were Poets in the Schools and Poets in Developing Colleges, both hatched under the Stevens

regime. Developing colleges were later abandoned, but the poets in the schools is still a big project, as are other artists in the schools programs. Then, as now, people continue to argue the pros and cons. Someone said about the program: "It's a good opportunity for art teachers from Colorado to meet art teachers from Connecticut when one of them becomes an artist-in-the-schools for awhile."

Architecture and education programs hadn't really jelled under the new Chairman. Dance was completely planned with funding set at \$800,000 in 1970. Residency Touring Program was the highest nut at \$300,000. Twenty-two dance companies toured 38 states and territories for a total of 99 performance weeks that year. Second biggest chunk went to professional companies to finance new productions of new works, hopefully by unknown choreographers. Two years before, in 1968, one of the new choreographers that ABT took a chance with under this program was Eliot Feld. More established choreographers competed for \$5,000 and \$15,000 grants for new works under a \$150,000 program. Other funds were set aside for a critics project, administration improvement and such other programs.

Altogether, the arts world was a simpler and more digestible place ten vears ago. The states were just beginning to put down real political roots, the NEA was now truly bi-partisan with a Republican in the White House, and it was the dawning of the age of consolidation. From 1970 until 1979 the arts showed consistent and solid growth. But as the decade trails-off in a blue haze of gasohol, we begin to see signs of the energy crisis taking its toll. Generally, attendance at summer festivals decreased or did not show the constant signs of increases. Ticket prices began to squeeze the pocketbooks of patrons. Shows in New York have reached \$25 for the best seat on weekend nights and New Year's Eve saw a staggering \$35 bid and asked for seats

to the top musicals on Broadway. No longer will people risk an investment in an unknown play just to have an evening out. And yet, I'm told, in real dollars the cost of tickets for musicals has actually decreased about 13% by not keeping pace with inflationary budget increases. Straight plays have increased only 25% in real dollars. For regional theatres either the tickets must go higher, or the debts are increased; in either case the 80's look more than usually desperate.

Symphony orchestras have about reached the end of the more-concertsmore-income approach to staying alive. Audience members who are self-admitted classical music junkies are leveling off at ten to fifteen concerts per season. A substantial number of orchestras are not trying to sell twenty-two and twenty-five concert seasons anymore. In the last few years of the decade several major and metropolitan orchestras have had to manipulate themselves through financial reorganization which can last only as long as the new leadership and enthusiasm can carry them. The decade ahead looks like economics will force more mergers between orchestras and opera and dance companies for musician services a la Seattle. The breaking up of the central 120 piece symphony orchestra seems likely also to become common; chamber groups, pops groups, school ensembles and the Affiliate Artists type of informal recital should emerge as an alternative to the monolith of players.

The strike at the American Ballet Theatre points the way toward a new day for the corps dancer in the same way the strikes of the last decade brought financial liberation to the pit and section instrumentalist. Dance will of necessity enter the high-powered fundraising world and higher priced ticket market along with theatre. Some companies may fold in the next ten years unless they can establish roots outside New York. Companies may shrink; some may move to other major cities.

We may be seeing the golden years of opera passing before our eyes, now and

in the next few years. Maybe opera doesn't cost \$512 per ounce as gold does, but it could come to \$512 per minute, or even per second. The only way to stop costs from darkening the stages is more subsidy from more sources.

Generally, additional sources of support have developed over the decade and continue to take an increasingly active role in the total picture. Ten years ago, municipal and county support for the arts was spotty and modest around the country; today it is all but universal. The states have responded beautifully to the needs of the arts institutions despite pressures from all kinds of other important state services. However, the decade ahead appears to be one of city, county, state and federal consolidation, or even retrenchment. And with this retrenchment must come bankruptcies, diminished opportunities for new works and a tendency toward conservative repertory. It is conceivable that the more expensive art forms will suffer first and most; for the price of one opera company two symphony orchestras can be supported, and for the price of one symphony four theatres can be helped, and so on. Almost in defiance, new groups in all the arts will continue to be formed, and will disappear with the old groups. Unemployment will be higher among arts administrators and artists.

The tendency to lure more and more young people into careers in arts management with little thought to the saturation point will catch up with us in this decade. Until now the rapid expansion of the field has made it possible for inexperienced administrators to become employed at the entry level with the elementary training they have received in the university programs. But when the field becomes competitive through attrition, then the jobs will go to those who have a proven track record. Since most of the present administrators are comparatively young, the retirement factor will not be great enough to make room for the experienced people to move up into the more lucrative positions.

Perhaps the greatest opportunities for artists, administrators and arts organizations will be television in the coming decade. If costs become restrictive for the producer and the consumer of the arts, more will be done with the mass media. The ideal time for the introduction of the video disc would be a time when ticket prices are high and production costs prohibitive. Then, \$15 for a video disc (or tape) of a major opera,

ballet or theatrical work would not seem exorbitant. Also, the federal government could most easily fight high unemployment in the arts through increased subsidy to public television and radio.

1980 Jump

Just in passing I noted that the Arts Endowment this year has awarded over one million dollars to jazz projects this year. Contrast that amount with the piddly \$50,000 ten years ago and one is assured that we have come a long way.

Incidentally: Congressional hearings will be held soon on hazardous materials used by artists. The investigative work has been completed and the results are highly combustible. Watch for it.

It's Legal-You Can Bet on It

Massachusetts finally got its Arts Lottery Law passed by the state legislature. Sometime around mid-1980, the Massachusetts State Lottery Commission will be conducted for the first time. It is the first time in the history of the nation that a gambling device has been used to finance the arts (at least with legal status derived from the state).

The intent of the legislation is to sell a high-priced ticket of not less than \$5 to a new and untapped market, namely, those who will buy a ticket because it is for the arts. Weekly drawings will be held and only 100,000 tickets will be sold for each drawing, so the odds are excellent, they say. It is modeled after the Australian lottery which was used to finance the Sidney Opera House.

Support from the legislature and the public has been greater than from the arts community, so much so that the legislation is considered in the public interest rather than the special interest of the arts. Like regular lottery proceeds, the Arts Lottery revenues will be distributed to the cities and towns on a per capita basis. Boston, with half the state's population, is expected to receive \$5 million in additional revenues through the lottery. A complicated procedure is being established for the distribution and fair use of the funds generated. A whole network of local and regional arts councils will be established to handle the distributed monies and plan new programs.

The whole concept of financing essential services through non-tax sources is one that has not been sufficiently studied. In theory, tax and private support is not supposed to diminish, but only time will tell us whether this is a valid theory. If the lottery provides more than tax resources would provide in a consistent and permanent method, then it is a somewhat painless means to an end. If the lottery proves to be inconsistent, or results in curtailment of tax funds, then it won't be so painless. It's a gamble.

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California Legislature

ALAN SIEROTY
TWENTY-SECOND SENATORIAL DISTRICT

January 14, 1980

COMMITTEES

INDUSTRIAL RELATIONS

JUDICIARY
PUBLIC EMPLOYMENT AND RETIREMENT

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LOS ANGELES

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CHAIRMAN, SELECT COMMITTEE ON GENETIC DISEASES HOUSING AND URBAN AFFAIRS LAND USE MANAGEMENT ORGANIZATIONS PUBLIC TRANSPORTATION PROBLEMS IN

CHAIRMAN

ARTS TASK FORCE, NATIONAL
CONFERENCE OF STATE LEGISLATURES

MEMBER

CALIFORNIA COMMISSION ON THE STATUS OF WOMEN CONSUMER ADVISORY COUNCIL

Nat Conf State Lego

Mr. Livingston Biddle, Chairman National Endowment for the Arts Washington, D.C.

Dear Mr. Biddle:

I am writing to urge second-year grant support for the Arts Task Force of the National Conference of State Legislatures.

I know that continued funding of the Task Force and other arts groups affiliated with various levels of government has been a controversial issue for the NEA. However, as Chairman of the Arts Task Force, I would be remiss if I did not express to you my opinion that the work of the Task Force has been extraordinary and is most deserving of further support. In my opinion the funding thus far received has been a sound investment of federal money which has already had significant results and is building a strong base for future state legislative support for the arts throughout the country.

I strongly urge continued NEA funding to allow the Arts Task Force to complete its mandate.

With best regards.

Yours sincerely,

LAN SIEROTY

AS/LB/po



National Conference of State Legislatures

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Deborah E. S. Bennington

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