

1994

## Appropriations (1994-1995): Speech 01

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**TALKING POINTS**  
**FY 1995 APPROPRIATIONS FOR THE NATIONAL ENDOWMENT FOR THE ARTS**

- o **The Senate Appropriations Committee's recommendation of a 5 percent reduction in the FY 95 appropriation for the Arts Endowment would bring the agency's appropriations to a level below that for FY 1984.**
  - Over the last several years, the Endowment has withstood serious reductions in its annual appropriations. The 5% reduction would reduce the agency's budget to \$161.6 million for FY 1995, which is \$12.8 million below the FY 1993 appropriation and \$14.3 million below the FY 1992 funding level.
  - The \$4.2 million reduction in the agency's budget last year forced the elimination of the Professional Theater Training and Dance Heritage Initiative programs, along with other funding reductions in virtually all of the Endowment's programs.
  - Currently, the agency's buying power is down 46% from 1979.
- o **The five percent reduction would have a significant impact on the nation's core cultural institutions and projects which benefit children, communities, and at-risk youth.**
  - The five percent funding reduction proposed by the Senate Appropriations Committee targets four programs:
    - Theater** (\$3.1 million reduction = 42% reduction)
    - Visual Arts** (\$2.04 million = 41.7% reduction)
    - Presenting & Commissioning** (\$1.9 million = 40.5% reduction)
    - Challenge** (\$0.63 million = 5% reduction)
  - In addition, **Treasury Matching Grants** would be reduced by \$0.82 million (5% reduction). Treasury and Challenge grants require a 3 to 1 match.
  - Core cultural institutions such as theaters, museums, dance companies, jazz and chamber music groups, symphonies, and concert halls would be severely affected by the reduction. In addition, projects that could be threatened by the reduction include: children's educational programs and festivals; community and neighborhood art centers; at-risk youth programs; rural and underserved community initiatives; cultural festivals; and visual artist exhibitions.

- o **In addition to her goal of bringing "the best art to the most people," Jane Alexander, Chairman of the National Endowment for the Arts since October 1993, has taken steps that will increase the agency's accountability and strengthen the grant award process.** Jane Alexander has made changes in the Endowment's administration of grants, grantee reporting requirements, procedures for grantee requests for project changes, and has emphasized improvements in the selection of grant application review panels.
  
- o **Chairman Alexander has developed and implemented initiatives in arts education, community-building through the arts, programs for at-risk youth, and partnerships with other government agencies and the private sector.** Chairman Alexander's initiatives with other agencies, local government, and private entities are designed to help young people stay in school and off the streets.
  - When young people are given the opportunity to be creative and express themselves in a positive way, they build self-discipline and self-confidence, skills necessary to be productive members of our society.
  - In addition, art instruction in kindergarten through twelfth grade, as recognized in the recently enacted Goals 2000 legislation, are a crucial ingredient in the education curriculum.
  - Every Endowment program, including the four programs targeted by the 5% cut, supports arts education projects throughout the country.
  - Since Chairman Alexander was unanimously confirmed by the Senate nine months ago, she's traveled to 35 states, meeting with mayors, school and city officials, artists, and arts organizations. Her travels and town meetings to big cities and rural areas across the country have resulted in overwhelming grassroots support in these communities.

**CHANGES IN PROCESSES & PROCEDURES  
INSTITUTED BY JANE ALEXANDER  
CHAIRMAN, NATIONAL ENDOWMENT FOR THE ARTS**

A number of reforms that are intended to increase accountability and strengthen the grant award processes have been instituted by Jane Alexander, Chairman of the National Endowment for the Arts, since her confirmation by the U.S. Senate in September, 1993.

- **Grantee reporting requirements have been changed.** The General Terms and Conditions of all grants include the requirement that progress reports be submitted before the release of the final third of the grant award.
- **New procedures for consideration of project changes.** There is new language in Program Guidelines and Reporting Requirements directing that written permission be sought **in advance** if a grantee desires to change the grant activities from what was approved by the Endowment.
- **Review of advisory panel process.** The Endowment's advisory panel process for grant application review has been reevaluated and modified throughout the agency's 29-year history. Chairman Alexander has directed that additional refinements be considered. In addition, the composition of panels is being closely scrutinized to assure that the panels are reflective of the diversity of this country, including aesthetic and geographic perspectives.
- **Changes in leadership of the Endowment's 18 programs.** Leadership of the Endowment's 18 programs is critical. Jane Alexander has named new Program Directors in Music, Design Arts, and Visual Arts and there soon will be new Program Directors in Presenting and Commissioning, Theater, Museum, and Opera-Musical Theater.
- **Review of the agency's program structure and operation.** Jane Alexander has undertaken a comprehensive review of the program structure and operation of the agency in addition to engaging in a long-term planning effort designed to evaluate agency goals, objectives, and programs. At the August, 1994 meeting of the National Council on the Arts, she will present a new planning framework and an agenda for change during the next five years.

## POTENTIAL IMPACT OF PROPOSED SENATE CUTS

The following are selected examples of the arts organizations and projects which are currently being funded or have received support through the programs targeted by a proposed five percent reduction in the Arts Endowment's FY 95 budget. These selected examples include core cultural institutions, rural arts groups, and inner-city and community-based organizations.

**THEATER PROGRAM**  
**(selected examples)**

**CULTURAL INSTITUTIONS**

Alliance Theater, Atlanta  
Denver Center for the Performing Arts  
Eugene O'Neill Memorial Theatre Center  
Shakespeare Theatre, Washington, D.C.  
Center Stage, Baltimore, Maryland  
Cleveland Playhouse  
Old Globe Theatre, San Diego  
Goodman Theatre, Chicago

**CHILDREN'S PROGRAMMING**

- \* New York's Theater for a New Audience which provides 6,000 public school students to Shakespeare free of charge
- \* Children's Theatre Company in Minneapolis which reaches tens of thousands of school children throughout the Midwest

**RURAL AND UNDERSERVED AREAS**

- \* Arkansas Repertory Theatre which tours the rural South where there is little access to professional theater
- \* Vigilante Theater Company which tours rural Montana and communities in neighboring states of less than 2,000 people

**NEIGHBORHOOD AND COMMUNITY THEATERS IN EVERY STATE**

- \* Touchstone Theater in Bethlehem, Pennsylvania whose community outreach project deals with aging Rust Belt towns
- \* Williamstown Theatre in Massachusetts which provides training for young artists and sponsors a large summer theater festival attracting thousands of people

**INNER-CITY THEATERS**

- \* Cultural Odyssey which helps incarcerated single mothers in California break the cycle of poverty and crime
- \* Cornerstone Theater of Los Angeles which works with inner-city and rural communities nationwide to help develop their own stories and bring diverse communities together

**MAJOR CULTURAL FESTIVALS (ATTRACTING TOURISM & ECONOMIC ACTIVITY)**

- \* New York Shakespeare Festival for Shakespeare in the Park and a major producer of American theater
- \* Oregon Shakespeare Festival which attracts 360,000 people to Ashland, a town of 12,000

**PRESENTING & COMMISSIONING PROGRAM**  
(selected examples)

**CULTURAL INSTITUTIONS**

Carnegie Hall, New York  
Spoleto Festival, Charleston, South Carolina  
John F. Kennedy Center for the Performing Arts, Washington, D.C.  
Chamber Music Northwest, Portland, Oregon  
American Dance Festival, Durham, North Carolina  
Montreux Detroit Jazz Festival  
92nd Street Y, New York

**CHILDREN'S PROGRAMMING**

- \* Music Center in Los Angeles which brings performing artists to upwards of **one million school children annually**
  
- \* Brooklyn Academy of Music whose **Performing Arts Program for Young People** serves **250 Brooklyn schools and 50,000 Brooklyn school children annually**

**CHILDREN'S FESTIVALS**

- \* Seattle International Children's Festival which introduces **thousands of students each year** to performers from around the world
  
- \* Pittsburgh Children's Festival, which **serves 100,000 people annually**, drawing citizens from throughout the region

**RURAL AND UNDERSERVED AREAS**

- \* Sun Cities Chamber Music Society in Arizona which **serves the area's elderly and in-school education programs**
  
- \* Appalshop in Whitesburg, Kentucky, which presents a variety of music, theater and dance and is the **largest employer in its region of Appalachia**
  
- \* Dell'Arte in Blue Lake, California which **serves a 150-mile radius in the logging and mining area by presenting Native American storytellers and music**

**SMALL, COMMUNITY ORGANIZATIONS**

- \* Earlville Opera House in Earlville, New York, an historic landmark theater renovated by the community, which is the **only summer presenter of performing arts in its central New York area**
  
- \* Homer Council on the Arts in Homer, Alaska which **serves a community of 3,000 by presenting up to 150 artists to 5,500 people annually**

**VISUAL ARTS PROGRAM**  
**(selected examples)**

**CULTURAL INSTITUTIONS**

Art Institute of Chicago  
Arts Festival of Atlanta  
Brooklyn Academy of Music  
Indianapolis Museum of Art  
National Museum of Women in the Arts, Washington, D.C.  
Very Special Arts of Massachusetts  
Kohler Arts Center, Sheboygan, Wisconsin  
Three Rivers Arts Festival, Pittsburgh  
California Institute of the Arts, Valencia  
Tyler School of the Arts, Temple University, Philadelphia  
University of Colorado

**COMMUNITY ART PROJECTS**

- \* San Francisco artist Suzanne Lacy's work with **senior citizens, battered women, cancer patients and homeless**
  
- \* Detroit Focus's billboard project focusing on **anti-drug themes near selected neighborhood school sites**
  
- \* Public sculptures such as the Calder in Grand Rapids, Michigan and the Challenger Memorial in South Florida

**EDUCATION PROGRAMS**

- \* New York Experimental Glass Workshop, a premier glass art working facility, which teaches glass blowing to **young community residents**, giving them marketable job skills
  
- \* Atlanta's Nexus Contemporary Art Center which involves **at-risk youth in contemporary arts education programs**

**COMMUNITY-BASED ORGANIZATIONS**

- \* Philadelphia's Village of Arts and Humanities, the only link to the arts for hundreds of **inner-city residents**
  
- \* Manchester Craftsmen's Guild in Pittsburgh which provides training for **inner-city artists and at-risk youth**, giving them marketable job skills

**CULTURALLY DIVERSE ORGANIZATIONS**

- \* Atlatl, a national service organization in Phoenix which supports the nation's **Native American artist communities** through conferences, touring & exhibitions
  
- \* Galeria de la Raza in San Francisco which supports programming for **Chicano and Latino artists** and presents their work to a **cross-cultural community**



**CHALLENGE PROGRAM**  
**(selected examples)**

**CULTURAL INSTITUTIONS**

American Conservatory Theater Foundation, San Francisco  
Kentucky Center for the Arts, Louisville  
Boston Symphony Orchestra  
Minnesota Orchestral Association, Minneapolis  
School of American Ballet, New York  
Southeast Center for Education in the Arts, Chattanooga, TN  
American Music Theatre Festival, Philadelphia  
Pacific Northwest Ballet, Seattle  
Wyoming Arts Council

\* South Coast Repertory in Costa Mesa, California, which **commissions new works from minority artists and develops multicultural projects**

\* Bay Area Women's Philharmonic in San Francisco, which has **premiered over 75 new works by women composers since 1981**

\* Sangre de Cristo Arts and Conference Center in Pueblo, Colorado **serves a 19-county region of southeastern Colorado and attracts 200,000 people annually to its exhibits, performances, ethnic festivals and educational programs**

\* Old Town School of Folk Music in Chicago, which **provides over 200 free performances in schools, senior centers, hospitals and other locations each year, and conducts special outreach activities in the Hispanic and African-American communities**

\* Jacob's Pillow Dance Festival in Lee, Massachusetts, which **is documenting, presenting and preserving important dance works in danger of being lost**

\* West Shore Symphony Orchestra in Muskegon, Michigan, which **sponsors a youth orchestra as a training ground for talented area students, and a docent program that takes Orchestra volunteers into the classroom**

\* Carter G. Woodson Foundation in Newark, New Jersey, is **working to increase the number of performance venues for African-American artists and expand residency and workshop opportunities for presenters in the Mid-Atlantic/New England region**

\* City Lore: The New York Center for Urban Folk Culture is **working with Bank Street College to develop new approaches to multicultural and multigenerational folk arts education in urban schools and neighborhoods, including long-term residencies, a multicultural resource center for teachers and graduate training programs in multicultural education**