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Appropriations (1994-1995): Speech 02

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**PROPOSAL TO INCREASE FUNDING ALLOCATIONS
TO THE STATE ARTS AGENCIES**

--NATIONAL RECOGNITION: Only a federal agency can provide national recognition for the very best artists and arts organizations - or marshal the resources to identify and support our national cultural treasures. The national recognition that comes with federal support is often critical in leveraging additional funds from the private sector.

--FEDERAL LEADERSHIP: Only a national arts endowment can ensure that progress in arts education, the recognition of folk arts, encouragement of cultural diversity, international arts exchange, etc. occurs evenly throughout the nation. Individuals and institutions in poorer states will always lose out in the absence of a strong national arts agency.

--MANY PROJECTS HAVE NATIONAL OR REGIONAL IMPACT: Endowment supported radio and television programs, and major music and art institutions have national constituencies, and require national support. Teaching fellowships, and theater and dance groups that leave their big city stages and tour the country are examples of arts activities that cross state boundaries - and thus must be federally supported in order to survive.

EXAMPLES OF T.V.:

Excellent television including Great Performances, The Metropolitan Center Presents, P.O.V., American Playhouse are all supported by the National Endowment for the Arts.

EXAMPLES OF TEACHING OUTREACH:

In 1992 a \$22,000 NEA grant to Affiliate Artists of New York City supported the Chamber Music Rural Residencies pilot project which placed chamber music ensembles in rural communities for a full school year. The chamber ensembles taught children in public schools who would not otherwise have benefitted from any music education. Eight community sites in three states -- Georgia, Iowa, and Kansas -- participated. The communities were Tifton, Fitzgerald, and Moultrie, GA; Jesup, Fayette, and Decorah, IA; and Dodge City and Liberal, KS.

Howard University in Washington, DC received a \$100,000 Challenge grant to establish residence appointments at selected historically black colleges and universities for internationally acclaimed African American visual,

performing, and literary artists. Participating institutions included: Albany State College in Georgia, Alcorn State College in Mississippi, Jarvis Christian College in Texas, Johnson C. Smith University in North Carolina, Norfolk State University in Virginia, and Xavier University in Louisiana.

A \$14,600 Jazz Special Projects grant was awarded to pianist Judy Carmichael of New York to support a series of 25 presentations illustrating the history and development of early jazz piano to high school and college audiences. Ms. Carmichael performed at schools in Louisiana, California, Michigan, New York, Connecticut, Missouri, Colorado, and Washington, DC.

EXAMPLES OF NEA SUPPORTED TOURS:

The Spanish Theatre Repertory Company in New York City received a \$100,000 Challenge grant to perform in Spanish theaters throughout the country. The Company performed 16 different productions in 37 theaters, and reached more than 22,000 people in communities that had never seen theater before. The sites included Taos, NM; Kutztown, PA; Manhattan, KS; Lancaster, CA; and El Paso, TX.

In FY 93, Ballet Hispanico will spend two weeks in New York and 16 on tour to communities such as La Crosse, Eau Claire, Amery, Prarie du Chien, and River Falls, Wisconsin; the Dance Exchange (Liz Lerman) of Washington, D.C. is on tour 16 weeks with no home season; the Alvin Ailey American Dance Theater had a five week season in New York and will tour 29 weeks; and the Paul Taylor Dance Company based in New York performed two weekends in New York and 20 weeks on tour.

AMAN Folk Ensemble of Los Angeles, received \$70,000 in FY 91 to support rehearsals, domestic touring and educational and performance residency activity. AMAN Folk Ensemble was in residence in Tifton, Ocilla, Moultrie, and Fitzgerald, GA. Other residency sites included Davenport and Bettendorf, IA and Rock Island and Moline, IL. AMAN also conducted workshops and taught K-12 students in Death Valley, CA.

Merce Cunningham Dance Company of New York City received \$373,000 in FY 92 to support its New York and domestic touring season. The company spent nearly a month in residence in Minnesota in February 1993. The company had been performing in Minnesota for three decades and spent two residencies over a period of six years. The company visited Moorhead, North Dakota four times during this period to give classes to the public and performances.

The Alvin Ailey American Dance Theatre based in New York City, received \$282,000 in FY 91 to support its New York and domestic touring. During a tour through the south, the company performed in Greenville and Spartansville, South Carolina and Opelika, Alabama. Community members raised \$25,000 to pay for a performance and lecture-demonstration at the local high school.

NEA supported the New York City-based Feld Ballet with \$79,000 for touring in the 1992-1993 season, bringing the company to communities such as Danville, KY; Durham, NH; Lowell, MA; Pomona, NJ; Opelika, AL; Thibodaux, TX; and Lafayette, LA. In addition, in 1991, the Feld Ballet was in residence for 3 1/2 weeks in various rural towns throughout Wisconsin (including the University of Wisconsin-Eau-Claire) and performed in other rural areas such as Boone, NC; and Palmyra, Devault, Williamsport, York, and Kutztown, PA.

--ACCOUNTABILITY FOR TAXPAYER DOLLARS: shifting funds to state administration reduces effective federal oversight and thereby reduces accountability. The huge number of grants awarded by the states (approximately 30,000 annually) makes a close federal watchdog role over their grants impractical.

--MANY OF THE AREAS NOW RECEIVING ENDOWMENT FUNDS SUPPORT INSTITUTIONS AND ARTISTS OF TRULY NATIONAL SIGNIFICANCE: An increase in funds distributed on a formula basis to the states correspondingly reduces grants to areas in which artists and arts organizations are most concentrated, including California, Illinois, New York, Massachusetts, Minnesota, Pennsylvania, Ohio and Texas. Many of the organizations in these states are important from a national cultural perspective like major museums, symphony orchestras, opera companies etc.

--LEVEL OF EFFORT: State funding for the arts has fallen by 28 percent in recent years. While there is no direct evidence that the recent increase in the Basic State Grant provided by NEA to the states has caused this, the evidence is clear that the increase did little to leverage additional private funding for the arts in those states.

THE RECORD OF THE NATIONAL ENDOWMENT FOR THE ARTS

Since 1965, the National Endowment for the Arts has supported artistic excellence and expanded opportunities for all Americans to experience and participate in the arts. The independent Federal agency was established by the National Foundation on the Arts and the Humanities Act, signed by President Lyndon Johnson on September 29, 1965. Later that year, the Endowment's first grant, a \$100,000 award, was made to the American Ballet Theatre.

The record of the Arts Endowment proves that a small investment of Federal funds -- only 65 cents per American in 1993 -- yields a substantial financial return and makes an unparalleled contribution to the growth of the arts in America, the preservation of our cultural heritage, and the education of all Americans.

ENHANCED PUBLIC PARTICIPATION AND ACCESS TO THE ARTS

- o Since 1965, the Arts Endowment has awarded more than 100,000 grants, reaching all 50 states and the territories.
- o Endowment support has helped to increase audience support for all art forms. For example, the annual audience for professional dance has grown from 1 million to more than 16 million over the past 28 years. Audiences for the work of professional opera companies have grown to 7.6 million in 1991, compared to 5.5 million a decade earlier. Nonprofit theaters serve an audience that has grown from 5 million in 1965 to over 20 million in 1992. Attendance figures for symphony performances have risen from 17.5 million in 1971 to 26.7 million in 1991.
- o Since 1976, the Arts Endowment has supported over 1,000 television programs in 31 series including Live from Lincoln Center, Live from the Met, Dance in America, American Masters, Great Performances, and American Playhouse. A cumulative annual audience of 310 million persons views these series.
- o Each year, radio programs reach over 300 million Americans, bringing the best of the arts to urban and rural communities through such Endowment-funded series as American Jazz Radio Festival and Mountain Stage.
- o Between FY 1991 & 1993, the Endowment supported more than 170 dance companies, 820 dance residencies, and 1,859 performances in 48 states and the Virgin Islands.

- o The **Underserved Communities Initiative**, created in 1990, has awarded grants in every state to broaden public access to art in rural, inner-city, and artistically underserved areas.

IMPORTANCE OF THE ARTS TO THE ECONOMY

- o In FY 1993, Arts Endowment grants of about \$120 million generated matching funds estimated at \$1.1 billion, a ten-fold match to complete the supported projects.
- o The National Assembly of Local Arts Agencies' report, Arts in the Economy, 1994, estimates that 1.3 million full time jobs are supported by the arts; \$25.2 billion is earned through salaries, wages, and entrepreneurial income; local governments receive \$790 million in taxes and fees; state governments receive \$1.2 billion; and the Federal government receives \$3.4 billion in income tax revenue.
- o A 1992 poll sponsored by the American Council on the Arts showed 60 percent of the American people favored federal support of the arts.
 - In 1992, 76.2 million adults (41 percent) in the United States attended an arts performance or exhibition during the previous year, up from 66.5 million (39 percent) in 1985.
 - As a percentage of after-tax income, individual expenditures on the performing arts rose from .07 percent in 1975 to .11 percent in 1992.
 - In 1992 consumers spent about the same amount on performing arts as on spectator sports or the movies.
- o Arts Endowment support for arts institutions and organizations is increasingly important as their support from other sources is beginning to decline. The Business Committee for the Arts reports that the average amount of contributed support to arts organizations, both from business and other sources, declined about five percent from 1992 to 1993.
- o The purchasing power of Endowment grants to arts organizations has declined 45 percent since 1979.
- o The Endowment's record in fostering the growth of arts organizations since 1965 has impressive results:
 - There are 230 professional orchestras with budgets over \$280,000--double the number in 1965.

-- Orchestras employ more than 40,000 musicians and administrative staff.

-- There are 250 professional dance companies--compared to 37 in 1965--which spend nearly \$100 million in employment of dancers and administrative staff.

-- There are over 100 professional opera companies-- compared to 27 in 1965--which pay more than \$250 million annually to more than 20,000 artistic and administrative personnel.

SUPPORT FOR CULTURAL DIVERSITY IN THE ARTS

- o In 1990, there were more than 1,700 ethnically specific arts organizations in the United States.
- o During FY 1993, the Arts Endowment awarded grants totalling \$10.9 million to minority organizations out of a discretionary program budget of \$108 million.
- o In addition to funding support provided directly to minority-controlled or minority-run organizations, the Arts Endowment awards grants to organizations that perform specific outreach or programming in minority communities. These grants of over \$14 million, added to the total awarded to minority-controlled organizations, represents 20 percent of all NEA grants.

ARTS EDUCATION

- o In the 1991-92 school year, approximately 11,400 artists were employed through arts education programs in nearly 8,000 sites in the 50 states and four special jurisdictions through the Endowment's Arts Education Partnership Grants to state arts agencies. These artists reached almost 3 million students and worked with 153,000 teachers and administrators.
- o The Endowment's Arts in Education Program, in collaboration with other NEA programs, also supports the Arts Corps -- which places artist-graduate students in local communities to work as resident artists for six weeks during the summer -- and Chamber Music Rural Residencies -- which places young chamber music ensembles in rural communities for a full school year to perform, teach, and coach.
- o The Arts Endowment, in partnership with the Department of Education and the National Endowment for the Humanities, supported the recent development of voluntary world-class standards for curriculum content and student performance in the arts.

FOSTERING EXCELLENCE IN THE ARTS

- o Many Endowment grantees, who often received support earlier in their creative careers through Fellowships, have received national recognition by Pulitzer Prizes, MacArthur Fellowships, Tony Awards, Emmy Awards, and National Book Awards. In 1993, for example,
 - MACARTHUR FELLOWSHIP FOR LITERATURE: Ernest Gaines (1968).
 - NATIONAL BOOK AWARD: E. Annie Proulx (Literature Fellow 1991)
 - PULITZER PRIZES: Tony Kushner (1993)/Drama; Christopher Rouse (1976, 80, & 84)/Music Composition.
 - NATIONAL MEDAL OF ARTS: Paul Taylor (1966, 69, 71-80).
 - TONY: Tony Kushner/Best Play, Directors fellowship, Theater; George C. Wolfe/Best Direction Play, Playwrights, Theater.
 - OBIE: Harry Kondolean/Theater; Jose Rivera/Theater; Joanne Akalaitis/Theater.
 - EMMY: Michael Berliner/Editing (he received a Film/Video production grant & received the Emmy because his film was presented on PBS by P.O.V. a series supported by the Arts on Television program.
 - EMMY NOMINATIONS (public television series supported by Arts on Television): Great Performances-12; American Masters-1; Dancing-2; American Playhouse-3; P.O.V.-7.
 - ACADEMY AWARD NOMINATIONS: "Children of Fate"/Andrew Young & Susan Todd/Best Feature Documentary.
- o The Arts Endowment provided support for local non-profit theater productions that went on to Broadway and Hollywood fame, including the Great White Hope, Driving Miss Daisy, Children of a Lesser God, Annie, A Chorus Line, M. Butterfly, and Jelly's Last Jam.
- o The Endowment's Design Arts Program funded the competition through which Maya Lin's design was selected for the Vietnam Veterans' Memorial.

TALKING POINTS

NATIONAL ENDOWMENT FOR THE ARTS

PARTNERSHIPS WITH OTHER AGENCIES, CORPORATIONS AND FOUNDATIONS IN THE FIGHT AGAINST CRIME AND DRUGS

--The National Endowment, throughout its programs, is placing increased emphasis on partnering with other agencies, local governments and private entities in the fight to help our young people stay in school and off the streets. These projects have been instrumental in reducing the number of young people at risk of delinquency and substance abuse.

--It is a fact that a youngster with a paint brush or one learning a role in a play is not going to pick up a gun. He or she has better things to do. The arts give young people the opportunity to be creative and to express themselves - and to act out - in a positive way. By creating something, they build self-discipline and self-confidence - which are the skills needed to be productive members of American society.

--Some of the Endowment's partnerships include:

--Rhode Island's Davies Career and Technical High School, which is a partnership between the state Council on the Arts, the U.S. Department of Education and the National Endowment for the Arts. Theater, music and design were integrated into the curriculum in a project called Art Talks. The Providence Journal-Bulletin praised the program in a 1992 article which said, "last year Jason G...just plain skipped at least half his classes. This school year started out the same way. But for the last two months Jason hasn't missed a day...the reason: A remarkable program that aims not at teaching kids about the arts so much as getting them involved with art." Davies' teachers say the program has vastly improved discipline, attendance, and learning at the school.

--Arizona's APPLE Corps is a partnership which matches Endowment funds with funds seized in drug busts under Arizona's RICO statute. The project uses arts programs with an anti-drug message in after school programs in schools, boys and girls clubs, neighborhood centers and recreation centers. Since 1989, arts organizations participating in the

APPLE Corps have given exhibitions or readings in over 125 sites, reaching over 25,000 youths.

--Birmingham, Alabama's Space One Eleven is a partnership between the City of Birmingham, the National Endowment, several local companies and foundations. The project is located in the inner city and serves low-income children from the first grade through junior high. The children are trained by 30 artists to make beautiful terra cotta tile bricks, which will be used in a \$50,000 public art project commissioned by the City of Birmingham.

--Richmond, Virginia's Theater IV is a pioneer in developing methods to identify children who are victims of sexual abuse, delinquency, and substance abuse. Cooperating agencies include Va.'s Bureau of Child Welfare, the National Center for Missing and Exploited Children, the National Endowment and others. The theater's method involves performing plays in front of young audiences that are specific to the subject matter. Social service professionals are always in attendance. The method has proven to be a very successful, yet sensitive way of identifying children who are victims of abuse.

--South Central Los Angeles' Lula Washington Dance Theater runs a latch-key program for young people entitled "I Do Dance, Not Drugs." The program is a partnership between Pacific Bell, L.A. County, the National Endowment and others. It is operated in conjunction with the L.A. police, who refer many of the participants. It is an after-school dance movement experience that permits young people to use their physical energy in a positive way.

--Other partnerships include:

- Manchester Craftsman Guild in Pittsburgh, Pa.
- California Arts Council's Alternatives in the LA. Metropolitan area
- Voices of Youth throughout Vermont
- M Ensemble in Miami, Florida
- Henry Street Settlement in New York
- J T Parts in Tucson, Arizona
- YAYA in New Orleans, Louisiana
- First Step Dance Company in Lawrence, Kansas
- Boise Family Center Project in Boise, Idaho

- Family Arts Agenda in Salem, Oregon
 - Coterie Theater's Reaching the Write Minds in Kansas City, Mo.
 - Working Classroom in Albuquerque, New Mexico
 - Arts in Atlanta Project in Atlanta, Georgia
 - Youth Reach in Massachusetts
 - Aileycamp in Baltimore, Maryland
 - Parishes Associated With Kinloch Team in Missouri
 - Arts: Advancement and Expansion throughout Tennessee
 - People's School in Chicago
 - Center for Contemporary Art in Santa Fe, New Mexico
- and many, many more throughout the country

TALKING POINTS**THE NATIONAL ENDOWMENT FOR THE ARTS****ARTS EDUCATION**

--Art instruction in school - kindergarten through twelfth grade - is not a frill. The arts are a crucial ingredient of the curriculum because they teach young people creativity and the ability to express themselves in a positive way. The arts help increase the self-esteem in young people by giving them a sense of accomplishment. Finally, education in the arts is how we pass our culture and civilization on to our children.

--Numerous studies have shown that arts instruction in the school curriculum motivates children to learn and increases the chances that at-risk students will stay in school. One such study, completed by Miami University Fairfield/Hamilton, Ohio, concluded that students learned and retained at a higher rate when the arts were used in simple instruction - for example, when geography was taught using map design concepts.

--The Arts Endowment has contributed to this body of research by commissioning the 1991 study entitled Understanding How the Arts Contribute to Excellent Education. The study contains numerous case studies of students more engaged in learning when the arts are used.

--Last year, the Arts Endowment's Arts in Education program distributed \$5 million in partnership grants to the states to help pay for artist residencies in schools, art teacher training and other demonstration projects. The states contributed nearly \$25 million to these arts education projects.

--Every Endowment discipline program from dance, to folk arts, literature, music, theater and others supports arts education projects throughout the country. For example:

- a \$10,000 folk arts grant to the Vermont Folklife Center supported a statewide apprenticeship program which enabled masters to preserve and pass on traditional art forms to apprentices. The '93 grant will include masters and apprentices from Vermont's immigrant Lao, Cambodian and Vietnamese communities.

Arts Education

- a grant to the Arizona Commission on the Arts helped establish APPLE Corps, an innovative partnership of artists, prosecutors, private enterprise, law enforcement and educators that uses art to help young people and families reject drugs. RICO funds seized from drug busts match the Arts Endowment funds that help support the program.
- a \$5,000 grant to the Opera Guild of Greater Miami, Florida helped employ eight young singers, one coach/accompanist, and four technical apprentices for 33 weeks of daily classes in voice, acting, movement, and language.
- a grant to the Maryland State Arts Council created the AileyCamps - model summer day-camp programs designed by the Alvin Ailey Dance Company to foster discipline, self esteem and creative expression in young people at risk between the ages on 11 and 14.

Please contact the National Endowment for the Arts 682-5434 for additional examples.

6/94

FEDERAL ARTS FUNDING REACHES EVERY DISTRICT IN THE COUNTRY

Achieving geographic diversity in making grants is one of the National Endowment for the Arts' highest priorities.

- o The Arts Endowment continually makes a concerted effort to encourage applicants from all states, regions, and communities. Consequently, the success rate of applicants from less populous states in receiving grant awards is often much higher than for applicants from the large states.
 - For example, less than one-quarter of the applications received from California and New York are funded.
 - 40% or more of the applications received from Alaska, Delaware, North Dakota, South Dakota, West Virginia, and Wyoming are funded.
 - Thirty-one states have 25 - 40% of their applications funded.
- o The Endowment's **Underserved Communities Initiative**, which is supported by 7.5 percent of the Endowment's program funds, specifically supports projects to broaden public access to the arts in rural and innercity areas and other areas that are underserved artistically.
 - o Currently \$8.7 million is earmarked for this initiative, administered through 5 Endowment programs - State & Regional, Local Arts Agencies, Folk Arts, Expansion Arts, and Presenting & Commissioning.
 - o Since its implementation in FY 1991, grants have been awarded under this initiative in all 50 states to benefit their underserved communities.

SUPPORT FOR CULTURAL DIVERSITY IN THE ARTS

- o A priority of the National Endowment for the Arts is the expansion of diversity in its programming, both cultural and geographic. Outreach efforts in minority communities have been expanded and special emphasis placed on protecting the arts and artifacts of distinct American ethnic groups nationwide.
 - In FY 93, the Arts Endowment awarded 543 grants totalling \$10.9 million to minority-controlled or minority-run organizations out of a total discretionary program budget of \$108 million. These awards were made in 35 states and 87 cities, including the District of Columbia and the U.S. territories of Puerto Rico, Virgin Islands, Guam and American Samoa. As a percentage of discretionary program funds, this represented an increase over the previous fiscal year.
- o State arts agencies, which receive an earmarked allocation from the National Endowment for the Arts each year, also award grants to minority organizations and others for the specific purpose of directly benefitting distinct cultural communities.
- o Within each of 7 major grant categories at the Arts Endowment (which account for about 32 percent of the total discretionary budget), special emphasis is on increasing minority participation. And in each of these categories -- which include professional dance companies, expansion arts organizations, media arts organizations, opera-musical theater professional companies, presenting organizations, and visual arts organizations -- minority applicants have a higher rate of success in obtaining grants than other applicants.
 - In FY 1993, the success rate for minority applicants in these categories reached 85 percent, as compared to 64 percent for all applicants.
 - Minority-run applicants represented 25 percent of the applicants, but 34 percent of the grantees.
 - The Arts Endowment increased the budget for these seven categories by nearly \$2 million from FY 1993 to FY 1994 in recognition of their benefit to minority applicants.
- o The Expansion Arts Program of the National Endowment for the Arts was established in 1972 specifically to support arts programs in ethnically distinct communities -- inner cities, rural hamlets, and Native American lands. Expansion Arts:

funds are provided to create, exhibit, or present artistic work that reflects the culture of a community, to provide a community with access to all types of quality art, and to help train talented persons who aspire to be professional artists.

-- In FY 1993, 86 percent of the Expansion Arts Program grants -- 292 of them, averaging approximately \$17,000 each -- were awarded to minority-controlled institutions.

o In addition to funding support provided directly to minority-controlled or minority-run organizations, the Arts Endowment awards grants to organizations that perform specific outreach or programming in minority communities. When these grants are added to the total awarded to minority-controlled organizations, NEA funding for minority support reaches 20 percent.

FACT SHEET
WALKER ART CENTER -- MINNEAPOLIS, MN
MARCH 24, 1994

*The Federal agency
that supports the
visual, literary and
performing arts to
benefit all Americans*

The National Endowment for the Arts, through its Presenting & Commissioning Program, in March 1993 awarded a matching grant for \$104,500 to the Walker Art Center in Minneapolis, MN, to support a season of more than 100 performing arts events. Founded in 1879, the Walker Art Center is a major museum showcasing an outstanding collection of contemporary American art. Widely recognized as one of the finest arts organizations in the country, the Walker also serves as a presenter of performing arts, committed to presenting work of artistic quality and importance that otherwise would not be available to the citizens of the area. The Center supports the work of unknown and emerging artists as well as work by masters of the contemporary arts. Recent seasons have featured the work of such noted artists as Philip Glass, Meredith Monk, the Kronos Quartet, the Mark Morris Dance Company, and England's Arditti String Quartet. The Walker has initiated many new productions, including the Obie Award-winning Gospel at Colonus and dances by major choreographers including Merce Cunningham.

Arts in Education

*Challenge &
Advancement*

Dance

Design Arts

Expansion Arts

Folk Arts

International

Literature

Locals

Media Arts

Museum

Music

*Opera-Musical
Theater*

*Presenting &
Commissioning*

State & Regional

Theater

Visual Arts

Included in the 1993-94 season are performances in contemporary dance, music, theater, and music-theater. Featuring a balance of local, regional, national, and international artists, many events include family programs, professional workshops, master classes, panels, and post-performance discussions. Programs are frequently presented in collaboration with other area organizations that include the University of Minnesota, the College of St. Catherine, the Minnesota Composer's Forum, and the Minnesota Dance Alliance. The Walker receives additional support from a number of individuals, foundations, and corporations.

On March 5, 1994, the Walker presented the work of Los Angeles-based artist Ron Athey. Athey's work, in part, is an artistic commentary on the anxiety surrounding the AIDS epidemic. Rooted in a long-standing tradition of theater in this country and in many other cultures, it deals with ritualistic physical mortification such as the insertion of acupuncture needles that cause some bleeding. The Walker clearly advised viewer discretion in all press materials and in its monthly calendar of events. The organization followed all health precautions as advised by health professionals prior to the performance. Although the Minnesota Health Department concurred that the Walker took appropriate safety precautions, the museum has issued a statement that it regrets that anyone experienced a sense of psychological or physical threat.

TALKING POINTS

GRANTS TO INDIVIDUALS (FELLOWSHIPS)

--Individual artists and museum professionals are as central to the arts as the scholar is to the humanities and the scientist to science. Individual artist support is central to the mission of the NEA - to foster nascent creative artists who have not yet developed the critical commercial success needed to sustain a career in the arts - and to assist artists of renown.

--The objective of supporting individual artists is specified in the Arts Endowment's authorization statute. Other agencies, including the National Science Foundation, the National Institutes of Health, and the National Endowment for the Humanities all support the work of individuals because it is through their individual work that the cutting edge of science, of literature and medicine are maintained. Furthermore, it is unfair and discriminatory to single out one category of professionals - artists - and to prohibit them from receiving Federal funds.

--In fiscal 1993, the National Endowment made grants to individuals in 46 states, the District of Columbia and Puerto Rico.

--Fellowships provide artists the opportunity to study, to research, and to actually create works. Most individuals simply do not make enough money to sustain a full-time career as a poet, composer, painter, craftsman, jazz artist, sculptor, novelist, playwright, or choreographer. Individual NEA fellowship grants - which usually run for one year - give artists the opportunity to concentrate and work for a short period of time in their disciplines. Private sector support for these individual artists is extremely limited at all levels. The NEA is practically the only help they get.

--All artists applying for individual fellowships must undergo a rigorous three step process of application review and approval. Competition among applicants is very intense. All applications are reviewed by a geographically and ethnically diverse panel of experts in the field. Each panel contains a lay member who is not professionally associated with the arts, but instead is meant to represent solely the interest of the U.S. taxpayers. After that, applications recommended by the panel are reviewed by the 26 member, Presidentially-appointed, Senate-confirmed National Council on the Arts. Final approval or rejection rests with the Chairman of the National Endowment.

TALKING POINTS

NATIONAL ENDOWMENT FOR THE ARTS

CONTROVERSIAL ART

--In its 29 year history, the Endowment has awarded over 100,000 grants - for theater, music, dance, arts education, outreach in minority communities, and many other projects. Fewer than 10 of those 100,000 plus grants have resulted in controversy for any reason.

--People who don't like the Endowment continue to bring up the same old issues even though they took place during previous administrations. Chairman Alexander' priority is to bring the best art to the most people, and that is what the Endowment is doing.

--Congress has mandated three criteria for judging grant applications. They must be artistically excellent and have artistic merit. Finally, funding of obscene material is prohibited by law.

--In accordance with this mandate, the Endowment employs a rigorous three step process of application review and approval. Competition among applicants is very intense - only 25 percent ever receive funding.

(1) First, all applications are reviewed by a geographically and ethnically diverse panel of experts in the field. Each panel contains a lay member who is not professionally associated with the arts, but instead is meant to represent solely the interests of the U.S. taxpayers.

(2) Second, applications recommended for funding by the panels are reviewed, and approved or rejected, by the 26 person, Presidentially-appointed, Senate-confirmed National Council on the Arts. All current members of the Council were appointed by Presidents Bush and Reagan.

(3) Finally, the recommended applications are reviewed, and approved or rejected, by the Chairman of the National Endowment.

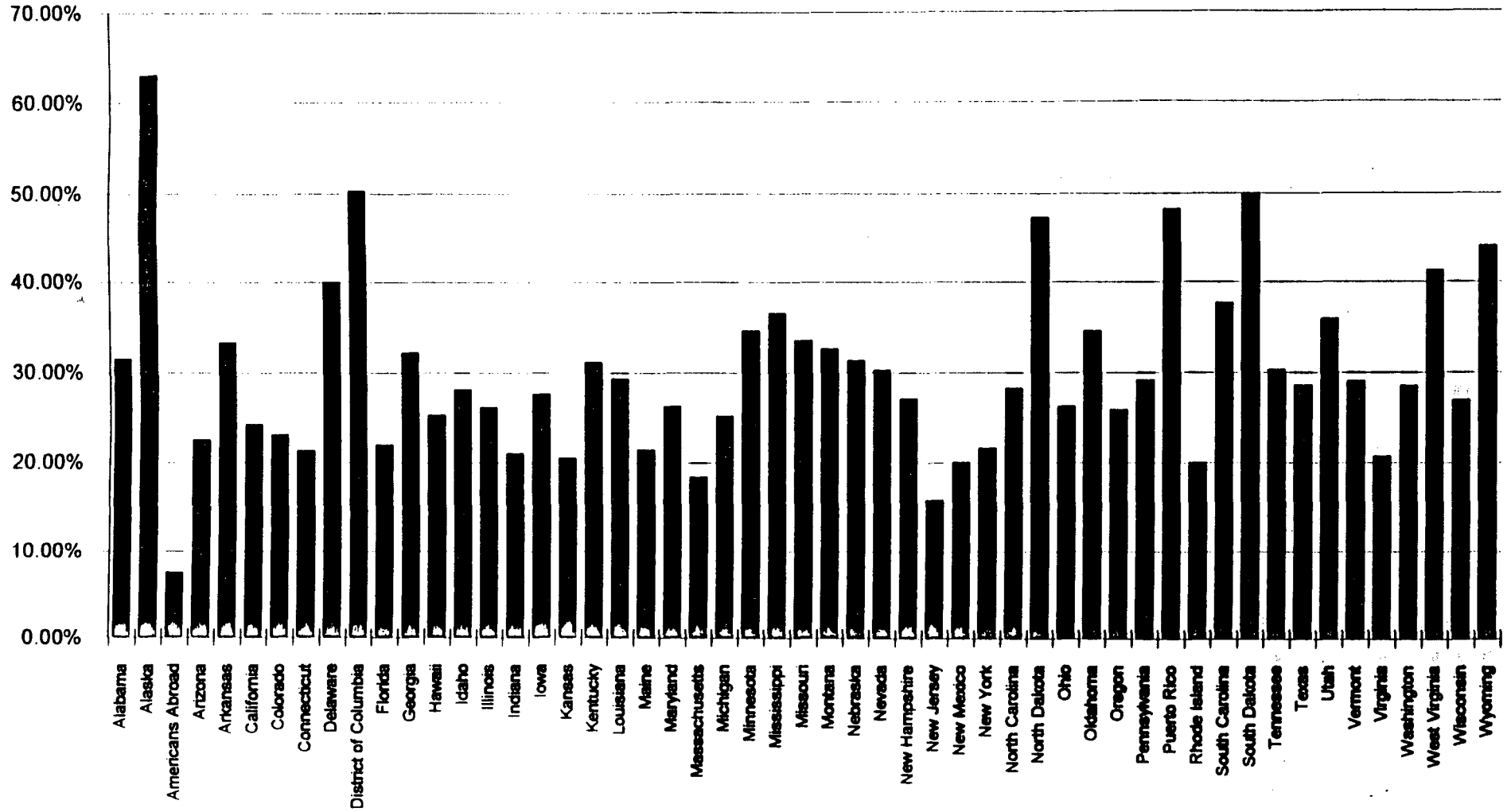
Controversial art

--Following a grant award, grantees are required to submit an interim report before the final one-third the grant award may be drawn down. This is to ensure that the grantee is conforming with the statutory mandate and the rigorous Endowment guidelines.

--All grantees are required to submit a final report at the conclusion of the grant period.

--In the eventuality that a grantee fails to meet the standards of excellence, the Endowment may suspend payments, terminate a grant, recover grant funds already awarded, and declare an applicant ineligible for any future funding.

NEA FY93 Applicant/Grantee Success Rates



Agency Average 5.23%

**National Endowment for the Arts
IMPACT OF FY 1993 GRANTS**

State	Total NEA Funds	% US Pop. 1990	No. of Appli- cations	No. of Grants	Ratio FY 93 Grants to Applic's Rcvd
Alabama	\$982,160	1.7%	73	23	31.51%
Alaska	\$1,283,950	0.2%	54	34	62.96%
Americans Abroad	\$40,800		53	4	7.55%
American Samoa	\$276,600		3	3	100.00%
Arizona	\$1,620,189	1.4%	195	44	22.56%
Arkansas	\$818,250	1.0%	42	14	33.33%
California	\$15,735,285	11.5%	2,245	546	24.32%
Colorado	\$1,224,040	1.3%	190	44	23.16%
Connecticut	\$2,111,000	1.6%	277	59	21.30%
Delaware	\$804,545	0.3%	35	14	40.00%
District of Columbia	\$8,270,891	0.3%	292	147	50.34%
Florida	\$1,654,215	5.0%	287	63	21.95%
Georgia	\$4,658,599	2.6%	208	67	32.21%
Guam	\$291,300		4	5	125.00%
Hawaii	\$1,128,500	0.4%	75	19	25.33%
Idaho	\$694,200	0.4%	32	9	28.13%
Illinois	\$4,524,426	4.7%	626	164	26.20%
Indiana	\$1,243,700	2.3%	133	28	21.05%
Iowa	\$1,057,500	1.2%	112	31	27.68%
Kansas	\$870,950	1.0%	78	16	20.51%
Kentucky	\$1,933,400	1.5%	122	38	31.15%
Louisiana	\$1,296,500	1.8%	126	37	29.37%
Maine	\$941,000	0.5%	126	27	21.43%
Maryland	\$3,330,050	1.9%	258	68	26.36%
Massachusetts	\$5,748,844	2.4%	884	163	18.44%
Michigan	\$1,798,600	3.8%	226	57	25.22%
Minnesota	\$5,052,280	1.8%	306	106	34.64%
Mississippi	\$932,300	1.1%	41	15	36.59%
Missouri	\$3,283,289	2.1%	170	57	33.53%
Montana	\$1,003,110	0.3%	92	30	32.61%
Nebraska	\$1,077,045	0.7%	67	21	31.34%
Nevada	\$706,950	0.4%	33	10	30.30%
New Hampshire	\$1,026,000	0.4%	81	22	27.16%
New Jersey	\$1,989,213	3.1%	359	57	15.88%
New Mexico	\$3,106,646	0.6%	284	57	20.07%
New York	\$31,076,097	7.3%	4,262	922	21.63%
North Carolina	\$2,224,870	2.7%	205	58	28.29%
North Dakota	\$762,500	0.3%	19	9	47.37%
Northern Marianas	\$200,000		1	1	100.00%
Ohio	\$3,061,940	4.4%	372	98	26.34%
Oklahoma	\$981,800	1.3%	52	18	34.62%
Oregon	\$1,458,889	1.1%	162	42	25.93%
Pennsylvania	\$5,324,250	4.9%	638	186	29.15%
Puerto Rico	\$1,063,300		58	28	48.28%
Rhode Island	\$884,100	0.4%	81	16	19.75%
South Carolina	\$1,107,456	1.4%	61	23	37.70%
South Dakota	\$825,100	0.3%	24	12	50.00%

National Endowment for the Arts - Impact, of FY 1993 Grants

State	Total NEA Funds	% US Pop. 1990	# Applic.	# Grants	Ratio FY 93 Grants to Applic's Rcvd
Texas	\$4,675,579	6.8%	524	150	28.63%
Utah	\$1,162,539	0.7%	64	23	35.94%
Vermont	\$1,137,350	0.2%	86	25	29.07%
Virgin Islands	\$280,700		8	6	75.00%
Virginia	\$1,783,330	2.4%	271	56	20.66%
Washington	\$3,274,285	1.9%	340	97	28.53%
West Virginia	\$973,700	0.8%	46	19	41.30%
Wisconsin	\$1,637,279	2.0%	178	48	26.97%
Wyoming	\$758,800	0.2%	25	11	44.00%
TOTALS	\$148,330,041		15,765	3,977	25.23%

OPPR: 3/25/94
(NRIMPCT1.XLS)