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THERE ARE MANY PEOPLE WHO ARE DIRECT BENEFICIARIES OF THE ENDOWMENT'S SUPPORT OF ARTISTS AND ART INSTITUTIONS.

OBVIOUSLY, WHOLE COMMUNITIES BENEFIT WHEN GRANTS ARE AWARDED TO LOCAL ART MUSEUMS, SYMPHONIES, OPERAS AND REPERTORY THEATRES.

IN THE CASE OF THEATRES, FOR EXAMPLE, THE COMMUNITIES PROFIT BECAUSE LOCAL ARTISTS ARE EMPLOYED, SUPPORT MANAGEMENT AND BEHIND-THE-CURTAIN WORKERS ARE EMPLOYED, AND, EQUALLY IMPORTANTLY, THE AUDIENCES IN FRONT OF THE CURTAIN ENJOY THE PERFORMANCES.

IT IS PERHAPS NOT SO OBVIOUS HOW GENERAL AUDIENCES BENEFIT WHEN INDIVIDUAL ARTISTS RECEIVE GRANTS. THESE FELLOWSHIPS ARE, OF COURSE, PRIMARILY OF BENEFIT TO THE ARTIST WHO IS FREED TO PURSUE HIS ART FULL TIME, AND NOT HAVE TO SEEK OTHER EMPLOYMENT TO MAINTAIN HIS OR HER LIVLIHOOD.

BUT, LET'S LOOK AT WHO RECEIVES THESE FELLOWSHIPS -- WRITERS, PAINTERS,

CHOREOGRAPHERS, AND COMPOSERS. MANY OF THE ARTISTS WHO HAVE RECEIVED FELLOWSHIPS HAVE GONE ON TO BECOME TREMENDOUS SUCCESSES IN THEIR FIELDS -- MANY HAVE EARNED PULITZER PRIZES AS A RESULT OF THEIR CONTINUED WORK IN THEIR DISCIPLINES.

~~John Irving~~
~~Garrison Keillor~~ - ~~Prarie Home Companion~~

WRITERS SUCH AS JOHN IRVING AND GARRISON KEILLOR, CHOREOGRAPHERS SUCH ALVIN AILEY AND PAUL TAYLOR, AND MARK MORRIS AND COMPOSERS SUCH AS DOMINICK ARGENTO.

~~Alvin Ailey~~
~~Paul Taylor~~

AND LET'S NOT OVERLOOK THE PLAYWRIGHTS INCLUDING WENDY WASSERSTEIN. IN FACT A SIGNIFICANT NUMBER OF PULITZER PRIZE WINNING PLAYS CAN TRACE THEIR ORIGINS TO NATIONAL ENDOWMENT FOR THE ARTS.

MAYBE THE SENATOR FROM NORTH CAROLINA HAS NO INTEREST IN THESE ACCOMPLISHMENTS, BUT I KNOW THAT AMERICANS IN NEIGHBORHOODS AROUND THE COUNTRY CHERISH THEIR NATIONAL CULTURAL TRADITIONS - LOVE TO READ A GREAT NOVEL, SEE A BEAUTIFULLY WRITTEN PLAY OR ATTEND A SYMPHONIC CONCERT.