

MONOGRAPHS

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OVERVIEW: UNTAPPED PUBLIC AND PRIVATE FUNDING SOURCES FOR THE ARTS

Written and Compiled by Dian Magie, Executive Director, Tucson-Pima Arts Council

Edited by Nina Ozlu, Vice President Government Affairs and Development, NALAA

Introduction by Scott Sanders, Deputy Chairman for Partnership, National Endowment for the Arts

There are encouraging developments in funding opportunities in many federal agencies which have not been traditional sources of support to arts organizations despite the obvious trend in budget tightening throughout the government. Recognition of the unique and valuable role which artists and arts organizations can play in the accomplishment of the missions and programs of a large number of federal agencies and departments is becoming more pronounced. Increasingly federal program administrators are proactively seeking innovative new approaches to solving the challenges and issues facing our communities. Artists and arts organizations contribute significantly to these creative solutions.

To learn more about

Untapped Public and Private

Funding Sources for the Arts,

be sure to sign up for

NALAA's preconference on

Resource Development,

June 8-10, 1995, in

San Jose, California. Details

about each of the programs

presented at the

preconference will also

be published in the

"Resource Development

Preconference Handbook."

If the arts are to be truly integrated into the lives of all Americans and their communities, artists and arts organizations must become truly integrated into the services and programs administered by all federal agencies. The National Endowment for the Arts has entered into a number of formal collaborative agreements with federal partners to pursue this goal, including the U.S. Departments of Education, Justice, State, Housing and Urban Development, Transportation, Agriculture, the General Services Administration, and the U.S. Information Agency. Many of these interagency agreements facilitate the historical, long-term assistance which the Arts Endowment has provided to federal agencies in the integration of quality art and design into their federally-supported projects.

However, in addition to these "traditional" approaches, the chairman of the National Endowment for the Arts, Jane Alexander, has urged that new ways be explored by which the Arts Endowment can provide leadership in promoting the importance of the arts to the missions and programs of other federal agencies and to facilitate the involvement of artists and arts organizations in federally supported programs. She has focused energy and resources throughout her tenure on opportunities to promote the importance of partnerships to artists and arts organizations. She has spoken eloquently in public forums and community meetings throughout the nation about the increasing opportunities for artists and arts organizations to play key roles in innovative programs and to provide activities which engage the imagination and energies of young people at risk of delinquency and substance abuse. These programs often have the added benefit of expanding access to and participation in the arts for their families and members of the community.

In order to maximize the Arts Endowment's support for these programs, collaborations with other federal agencies, public agencies, and private groups have been developed. The goal of these collaborations is to encourage involvement of artists and arts organizations in the broad

MONOGRAPHS is one of the benefits of membership in the National Assembly of Local Arts Agencies, mailed monthly to all members. To discuss ideas for submission, contact Deborah Wolfer Bissen, Publications Coordinator, NALAA, 927 15th Street N.W., 12th Floor, Washington, DC 20005-2304, Phone 202.371.2830. Editing and Design: Deborah Wolfer Bissen.



foundation of community support services — criminal and juvenile justice activities, health, employment, housing, public resources, and social services programs. The design and details of the partnerships are as varied as the myriad of functions of the federal sector.

"Federal agencies other than the Endowment are not the only "untapped" resources for local arts agencies. Innovative local and state public funding, public-private partnerships, and initiatives with corporations and foundations are all ways by which arts organizations can access heretofore non-traditional sources of support."

However, these partnerships are not confined to any one approach. Federal agencies other than the Endowment are not the only "untapped" resources for local arts agencies. Innovative local and state public funding, public-private partnerships, and initiatives with corporations and foundations are all ways by which arts organizations can access heretofore non-traditional sources of support.

The efforts of Jane Alexander — and everyone involved in the effort to heighten the awareness and receptivity of the federal sector about the opportunities to involve the arts in their programs — have benefitted greatly by the groundwork laid at the community level by local arts agencies. There are many inspiring examples of local arts agencies which have pursued the sometimes convoluted and often frustrating path of non-traditional federal funding resources. There are also creative ways in which local and state arts agencies have utilized support from the Arts Endowment, particularly from the Underserved Communities Initiative, to effectively stimulate partnerships with other federal agencies. Their experiences and willingness to share "lessons-learned" are the inspiration for this report.

In addition, the national arts service organizations have been actively involved in efforts to keep their memberships fully informed of funding opportunities in programs previously untapped by the arts community. Special recognition to the NALAA staff, particularly Nina Ozlu, NALAA Vice President of Government Affairs and Development, Nancy Langan, NALAA Arts Education and Community Development Coordinator, and to Dian Magie, Executive Director, Tucson-Pima Arts Council, is in order for their research in identifying the programs described in this report.

■ "Untapped Public Funding"

by Dian Magie
Executive Director, Tucson-Pima Arts Council

The most successful local arts agency identifies a diversified base of income for programs that meet the needs of their local communities. Just as programs of local arts agencies vary in response to the unique needs of each community, revenue sources also vary with the resources of the local community, state and region. This issue of *Monographs* reviews a variety of funding mechanisms local arts agencies are tapping in large urban areas, medium size cities and small towns. A local arts agency should be able to identify several of the examples that can be replicated in their community. A detailed resource publication on programs and funding sources will be developed as a part of the June 1995 NALAA pre-conference on "Untapped Public and Private Funding Sources" and available following the 1995 Annual Convention through NALAA's Institute for Community Development and the Arts.

Federal funding for the arts, as well as many other federal programs, is being re-evaluated by Congress at this time. Options being discussed include block grants to states, reduction of

Local Arts Agency Survey Quotes about Summer and After-School Youth Programs

Important Outcomes:

"The program exposes young people to incredibly talented role models who are passionately involved in their art."

"Gallery 37 provides meaningful employment and training in the arts . . . addressing the youth employment obstacle facing many young people today."

Common Pitfalls:

"The nature of the [JTPA] contracts (cost reimbursable) make this a financially dangerous source of funds. An agency needs another source of flexible funding to cover costs not allowed or not reimbursed This is a bureaucratic and burdensome source of funds."

funding, and elimination of departments of the federal government. The vast majority of examples in this *Monographs* are local and state arts agencies receiving federal funding such as HUD, CDBG, HURF, ISTE, and numerous other acronyms, **accessed at the local level**. The partnerships and collaborations with city, county departments and nonprofit organizations were made at the local level. The programs are in response to the needs of the community. The needs and the value of the local partnerships will not change whatever format is finally adopted for federal funding of youth job training, transportation, education, public housing, and tourism and economic development.

Program funding accessed through a national competitive process in any federal program is rare and difficult to obtain. The local arts agency programs that have been successful provide a model to reference in developing partnerships on a local and regional level. Departments of the federal government and national city, county and state organizations are recognizing the value of the arts in successful solutions to community problems. Throughout this issue of *Monographs*, current and upcoming publications and national conferences offered by these national agencies and organizations will be referenced.

In this issue, as in the pre-conference on "Resource Development: Untapped Public and Private Funding Sources," the material is organized by program topic. The most successful approach to diversified funding is to be very clear about the mission and need of the program. Any organization that develops a program only to meet the guidelines of a funding source will not only find it difficult to obtain funding, but often find the organization's mission compromised.

■ Summer and After-School Youth Programs

Arts education programs of local arts agencies have expanded in the last few years from in-school artist residency and curriculum development programs, to after-school and summer programs for youth. Many of these feature job training in the arts providing not only training for youth but jobs for local artist/teachers.

■ Urban Arts Training Program

Arts Council of New Orleans

Mary Kahn, Associate Director

Phone: 504.523.1465 Fax: 504.529.2430

Program Budget: \$100,000 - 225,000

Primary Funding: JTPA Summer Youth Employment Contract awarded by the New Orleans Private Industry Council.

1995 marks the fourth summer program for youth 14-18 years conducted by the Arts Council of New Orleans, which also initiated an after-school program in January 1995. The summer program has evolved through several stages responding to changes in local funding opportunities. The program will reach 140 youth in 1995 working in small crews to create public arts projects for community groups. The program employs work-based strategies that totally integrate work and academic learning. In accordance with the theory and philosophy of work-based-learning, students are involved in planning, implementation and evaluation. 1994 projects included a 64 square foot ceramic tile mural for a school cafeteria, ceramic tile signs

for Greenville Community Gardens and a mixed-media panel for the City Hall first-floor lobby. The work sites are local universities and artist/teachers are recruited from the community.

■ Project ABLE

Mill Street Loft; A Multi-Arts Educational Center

Carole Wolf, Executive Director

Phone: 914.471.7477 Fax: 914.471.7507

Program Budget: \$175,000

Primary Source of Funding: Private Industry Council of Dutchess County (JTPA), United Way, NYS Division for Youth, Community Development Funds (CDBG), the Drumcliff Foundation, NYS Council on the Arts, Central Hudson and the Poughkeepsie Savings Bank.

Project ABLE is an innovative year-round youth employment training program that addresses the needs of the City of Poughkeepsie's economically disadvantaged youth ages 14-21. It was initiated in the spring of 1994 to help 60 at-risk youth expand problem-solving and decision-making skills, increase cultural understanding and provide a different approach to learning. Four basic tracks are offered: 1) Product Design — youth learn design skills with professional artists as they develop and manufacture environmentally safe products; 2) Retail/Entrepreneurship — provides "hands-on" sales, marketing, customer relations, inventory control, window display and business management skills; 3) Carpentry — under the supervision of a professional carpenter, youth learn basic carpentry and renovation skills; 4) Public Art — youth develop pride as they become part of the revitalization of their community by creating public art murals, sculptures, benches, planters and mosaic sidewalks.

■ Gallery 37

City of Chicago, Department of Cultural Affairs

Joan F. Small, First Deputy Commissioner

Phone: 312.744.2177 Fax: 312.744.1616

Program Cost: \$850,000

Source of Funding: Chicago Private Industry Council (JTPA), CDBG, corporations, foundations, and retail sales.

One of the first summer youth employment programs focusing on the arts, Gallery 37 is the model for similar programs reaching youth across the country. Beginning with 250 youth in 1992, Gallery 37 Downtown serves 600 youth and Gallery 37 in neighborhood centers reach another 400 youth. A retail outlet for the sale of work produced by youth in the summer program provides sales, inventory, display and business management skills on site and also in area retail. Sales income provides approximately five to eight percent of the revenue. Youth have also created and painted public murals.

Area arts organizations respond to an RFP issued by the Department of Cultural Affairs and are contracted to instruct youth in a project. Artists/teachers are identified by the arts organizations. Projects include silk screen, sculpture, painted furniture, and video production.

■ JTPArts Summer Youth Job Training in the Arts

Tucson-Pima Arts Council

Dian Magie, Executive Director

Phone: 520.624.0595 Fax: 520.624.3001

Program Budget: \$100,000 - 225,000

Source of Funding: City golf fee for youth programs, CDBG, HURF, Pima County Parks and Recreation, City Department of Transportation, City Community Services HUD job training program and housing project rehabilitation, 1995 NEA Challenge Grant.



1995 marks the third summer for JTPArts, a summer youth job training in the arts program for youth 14-21 years of age. In 1993, 60 middle school youth ages 11-13, worked on two projects through additional city and county funding for youth summer programs. A partner organization, Tucson Youth Development, contracts to administer youth salaries (JTPA) and places the youth in the Arts Council job sites. The Arts Council identifies artist-teachers, sites, projects, and funding for materials and instructor salaries. Artist/teachers work with youth to design and construct projects that will benefit the community. Basic curriculum skills are integrated into applied problem-solving exercises to complete projects. Projects have included ceramic mosaic tile panels for street mediums, exterior and interior application to public buildings, video production, construction of an interpretive artificial termite mound for the zoo's anteater and landscape design and installation. In 1995, 30 of the estimated 150 youth will work in the Arts Council's Multimedia Arts Education Center to create animations for the Arts Cable Channel, and work with multimedia computers, digital photography, laser scanners and desktop publishing to research, write and design publications.

At the Greater Columbus Arts Council in Ohio, children participate in arts related activities and find a safe place to stay after school through "Children of the Future," a program partially sponsored by AmeriCorps, a program of the Corporation for National and Community Service.

■ Children of the Future, An AmeriCorps Program

Greater Columbus Arts Council

Nicholas Hill, Program Director

Phone: 614.224.2606 Fax: 614.224.7461

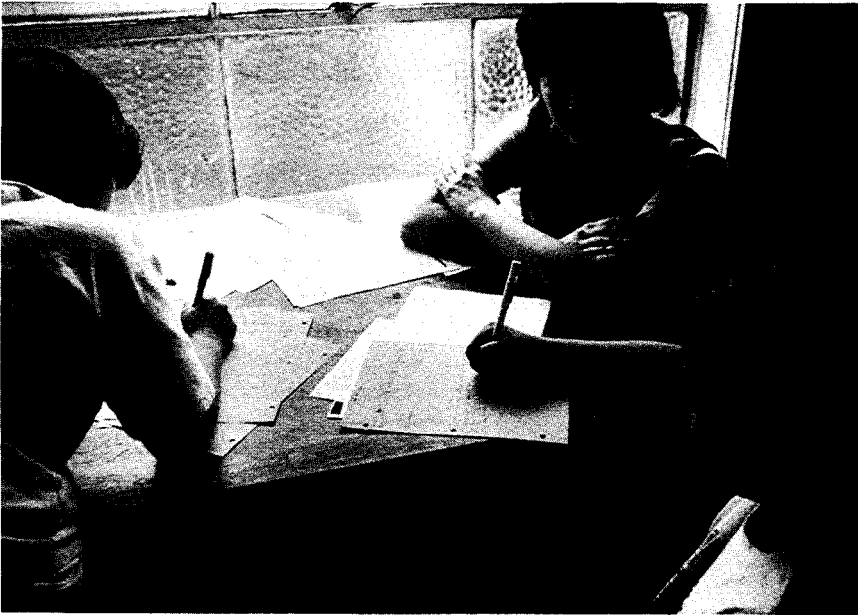
Program Budget: \$1.5 million

Source of Funding: Corporation for National and Community Service (AmeriCorps), Columbus Public Safety Department and Recreation & Parks Department, Columbus Metropolitan Housing Authority.

Greater Columbus Arts Council was selected in the first round of AmeriCorps to expand an after-school program in Sullivant Gardens Housing Project, a crime prevention program targeted to youth ages 5-12 in all housing projects in the city. "Children of the Future" creates safe neighborhood havens for youth and provides after-school arts related activities as well as weekend programming featuring visiting artists from the Columbus area. Twenty-six AmeriCorps participants work at one of seven recreation centers in targeted inner-city

neighborhoods, offering community-based programs in dance, creative writing, music, theatre or visual arts keyed to the neighborhood and each center's amenities.

■ San Francisco WritersCorps



Hoa Nguyen, a member of the WritersCorps project, teaches poetry to children at the South Market Cultural Center in San Francisco. WritersCorps is a three-year project developed by the National Endowment for the Arts and the Associated Writing Programs, and funded by AmeriCorps.

San Francisco Arts Commission
Janet Heller, Program Director
Phone: 415.252.2546 Fax: 415.252.2595
Program Budget: \$208,000
Source of Funding: Corporation for National and Community Service (AmeriCorps), the National Endowment for the Arts, and The Associated Writing Programs.

WritersCorps is a national service project for writers who live and work in urban communities teaching literary arts in schools and community-based organizations. The San Francisco Arts Commission administers WritersCorps for the Bay Area working with at-risk youth, integrating literary arts with other disciplines. Twenty Corps members teach at over 20 sites for up to one year. San Francisco is one of three sites in a three-year program developed by the NEA and The

Associated Writing Programs in a pilot that preceded, but is similar to, the AmeriCorps program.

■ Project BRIDGE: Building Resources In Developing General Education

Texas Commission on the Arts
Rita Starpattern, Program Administrator
Phone: 512.463.5535, ext.42331 Fax: 512.475.2699
Program Budget: \$500,000 for six cities
Source of Funding: Corporation for National and Community Service (VISTA), NEA State and Regional Program, "Arts in Underserved Communities," and HUD Drug Elimination funding at local sites.

Project BRIDGE is a multi-year initiative undertaken in partnership with public housing authorities, schools, parks and recreation departments and arts organizations to develop and support community-based arts education programs which stimulate artistic activity and awareness in low-income and underserved communities in six Texas cities. A professional artist is assigned as the "lead" artist for one project site to work in coordination with an advisory committee that has tenant, parent, public housing authority and community representation, to survey the neighborhood's needs and interests. Public murals, photography, dance, and theater have been identified in various sites. The lead artist schedules arts exposure events to performances and exhibitions and arts participation programs within the community. Lead artists are members of the predominant ethnic communities served and are experienced in community arts settings. Artistic expression by and from participating communities facilitates neighborhood revitalization through the skills and attitudes developed.

■ Creative After-School Alternative Program

California Arts Council

Juan Carrillo, Chief of Programs

Phone: 916.227.2550 Fax: 916.227.2628

Program Budget: \$228,000 in three sites

Source of Funding: NEA State and Regional Program, "Arts in Underserved Communities."

The program began following the 1992 Los Angeles riots and Rodney King trial as a way to use the arts to reach out to children in troubled neighborhoods. Summer Arts Recovery Program in Los Angeles expanded to include the Creative After-School Alternative Program in Los Angeles and the Long Beach Latchkey Project. All programs offer after-school and/or summer arts classes. The 1994 Summer Arts Recovery Program served 400 youth in workshops on mural making, creative writing, rap music, video production and photography over the course of eight summer weeks. The Long Beach Latchkey Project artists believe that cultural identity must be a major focus in all the art projects — to teach the youth about a heritage they can be proud of.

■ Head Start Arts Partnership

Vermont Council on the Arts

Anne Sarcka, Community Arts Officer

Phone: 802.828.3291 Fax: 802.828.3363

Program Budget: \$94,000

Source of Funding: NEA State and Regional Program "Arts in Underserved Communities," Head Start sites, and private foundations.

A joint program between the Onion River Arts Council and Central Vermont Head Start to place professional artists in Head Start to work with children, teachers and parents and to support attendance by Head Start families at local arts events. Three other small communities

in 1993 (Crossroads Arts Council, Catamount Arts, and Pentangle Arts Council) joined Onion River in the program and received the NEA grant. The program includes arts activities such as dance and movement, drawing, sculpture, dramatization, storytelling, singing and playing simple instruments.

HUD Teleconference: Arts in Public Housing

Fall 1995 to 50 HUD Offices Nationwide

Office of Community Relations and Involvement, U.S. Dept.
of Housing and Urban Development

Patricia Lehrer, Office of Community Relations and Involvement

Phone: 202.619.8201 Fax: 202.401.6725

The U.S. Department of Housing and Urban Development (HUD) is currently planning a teleconference, "Arts in Public Housing," for Fall 1995. The teleconference will be downlinked to 50 HUD offices nationwide and will feature video and interviews involving successful arts programs in public housing projects across the country.

Reference Publications:

"CDBG Funds: Resource for Innovation," *MIS Report*, Volume 27, Number 2, February 1995 of ICMA (International City/County Management Association).

Magie, Dian, "Summer Youth Employment Programs; Four Local Arts Agency Models" *NALAA Monographs*, Volume 2, Number 8, November 1993.

"New Funding Opportunities for Local Arts Agencies," *NALAA Special Report*, Volume 1, Number 1, November 1993.

Ozlu, Nina, "HUD: Integrating the Arts Into Community Development and Revitalization." *NALAA Monographs*, Volume 3, Number 5, August/September 1994.

Local Arts Agency Survey Quotes about Arts Programs that Address Social Issues

Important Outcomes:

*"Better communication among
various social service, public,
and arts agencies."*

*"Divert 'at risk' youth from
Juvenile Justice system."*

*"Teach youth an alternative
to violence."*

Common Pitfalls:

*"Failure to include youth in
planning phase."*

*"Unrealistic expectations that
every youth can be saved by
participating in this program."*

■ Arts Programs that Address Social Issues

Almost every community includes neighborhoods that have a high prevalence of multiple factors that put residents "at risk" of substance abuse, domestic violence, gang-related activity and numerous mental and physical health problems. Arts therapy has been a university program for some time, recognizing the healing power of the arts. Local arts agencies are employing artists and arts organizations in programs that offer an alternative to negative behavior and lifestyle.

■ Urban smARTS

San Antonio Department of Arts and Cultural Affairs

Berti Rodriguez Vaughan, AIE Program Manager

Phone: 210.222.2787 Fax: 210.228.0263

Program Budget: \$110,000

Source of Funding: Governor's Office, Criminal Justice Division (\$64,000), San Antonio Art League, San Antonio Independent School District Drug-Free School, San Antonio Area Foundation, and Department of Community Initiatives.

Urban smARTS is an after-school gang/drug prevention program which uses the arts as a primary tool to divert, intervene, and prevent youth from entering the criminal justice system. Up to 60 sixth and seventh grade students per site in five inner city middle schools work with a team of three artists per site who guide the students through a series of multi-disciplinary arts in education curriculum. This includes 12 one-hour modules of self-esteem building. The San Antonio Independent School District provides the site facilities, an educational liaison, some operational expenses, and daily transportation home for children after the program.

■ Huntsville Youth Arts Program

Huntsville Arts Commission

Linda Pease, Cultural Services Coordinator

Phone: 409.291.5422 Fax: 409.291.5409

Program Budget: \$11,032

Source of Funding: Huntsville Independent School District, City Housing Authority, Texas Commission on the Arts, Tall Pines Quilt Guild, and corporate support.

The aim of this Walker County program is to reduce juvenile crime and gang involvement in the Huntsville area through cultural programming designed to raise self-esteem and reduce isolation for troubled area-youth. Collaborating entities include agencies and representatives from the fields of criminal justice, government, education, housing and the arts. This level of involvement in the Huntsville Youth Arts program has rapidly increased the awareness of the arts as a major bridge-builder among segments of the community. Artists have provided training in the construction of a large mobile, and plans are underway for a large mural on the side of the District Attorney's Office Building.

■ Chil' Arts

Middlesex County Cultural and Heritage Commission

Anna M. Aschkenes, Executive Director

Phone: 908.745.4489 Fax: 908.745.4524

Program Budget: \$8,700

Source of Funding: Middlesex County Economic Opportunities Corporation, Social Service Block Grant, Drug Awareness Network, and New Jersey State Council on the Arts.

Professional playwrights work one-on-one with 30 young people grades 4-8 for eight weeks in the summer at a low income public housing project, teaching theater and communication skills, and play concept development, resulting in scene studies and one act plays. These plays are presented in a theater performance by professional actors in a culminating public event.



The after-school A.P.P.L.E. Corps program funded in part by the National Endowment for the Arts and federal RICO proceeds, helps inner city, rural and at-risk children say no to drugs with paint brushes at the Arizona Commission on the Arts.

■ Kid Konnection

Oregon Coast Council for the Arts

Sharon Morgan, Executive Director

Phone: 503.265.9231 Fax: 503.265.9464

Program Budget: \$130,000

Source of Funding: (Kid Konnection) Private Industry Council (JTPA), Lincoln County Extension Service, and Department of Agriculture Youth At Risk Initiative.

Kid Konnection, a year-round program, provides services to 136 high-risk families with youngsters of the targeted ages, 7-11. The project has a circus theme — riskier than traditional

performing arts skills — but with the goals of building self-esteem, positive communication within families and improved school performance for the kids. Kid Konnection performs as a touring circus and youth participate in designing and beginning to fabricate costumes, props and publicity materials.

■ Anti-Drug A.P.P.L.E. Corps Program

Arizona Commission on the Arts

Rose McBride, A.P.P.L.E. Corps Coordinator

Phone: 602.229.8234 Fax: 602.256.0282

Program Budget: \$62,000

Source of Funding: Maricopa County Attorney's Office (RICO), Valley of the Sun United Way, and National Endowment for the Arts.

Based on the premise that drug problems posed a serious threat to the community and that creative solutions from ALL parts of the community would be required to make change, the A.P.P.L.E. Corps program is a partnership of artists, private enterprise, prosecutors, law enforcement and educators, designed to facilitate and support artistic programs that help our children, families and the community reject drugs. The program provides funding for guest artist residencies in after-school programs serving 3,400 inner-city, rural and at-risk children annually, statewide. In 1994-95, \$45,650 in grants were awarded to 25 applicants representing 46 after-school program sites across the state. Residencies include multi-disciplinary art projects, and projects in mosaic tile, public murals, architecture, sculpture, dance, theater, puppetry, storytelling, photography and fiber arts.

■ Online Services

PAVNET online

Gopher to pavnet.esusda.gov or follow menus to CYFERnet directory in the USDA in the executive branch of federal government gophers.

An online search and retrieval system of information sources and technical assistance, and 125 funding sources of the U.S. Departments of Agriculture, Education, Health and Human Services, Housing and Urban Development, Justice, and Labor.

PREVline online (First time users type "new.")

Internet Address: ncadi.health.org

Email Address: info@prevline.health.org

PREVline is an electronic network dedicated to exchanging ideas and information concerning alcohol, tobacco, and other drug (ATOD) problem prevention. PREVline is a service of the Center for Substance Abuse Prevention (CSAP), an agency of the Substance Abuse and Mental Health Services Administration (SAMHSA), U.S. Public Health Service (PHS), Department of Health and Human Services (DHHS).

FAPRS online

Internet Address: quake.think.com

FAPRS is a computerized question-answer system designed to provide easy and quick access to federal domestic assistance program information. For information on how to access FAPRS, call 202.708.5126.

4th International Congress of Educating Cities

September 25-27, 1996

Chicago, Illinois

Host, City of Chicago, Department of Cultural Affairs

Joan F. Small, First Deputy Commissioner

Phone: 312.744.2177 Fax: 312.744.1616

The International Educating Cities Association is an international organization of cities committed to the ongoing education of urban residents. The Association has over 100 member cities from six continents. The city of Chicago has been selected to host the 4th International Congress of Educating Cities, dedicated to examining the role of the arts and humanities in the education, development and well-being of the world's cities and urban populations. More specifically, the Congress will identify model urban cultural programs that address issues which are common to the world's cities; issues such as ethnic and racial conflict, at-risk youth, violence and crime prevention, and homelessness. NALAA's Institute for Community Development and the Arts will create a database to provide local leaders with comprehensive data about utilizing the arts and humanities to address social issues.

■ Arts and Prevention Initiative

National Clearinghouse for Alcohol and Drug Information (NCADI)

HHS Center for Substance Abuse Prevention

Clarice Leslie, Deputy Director

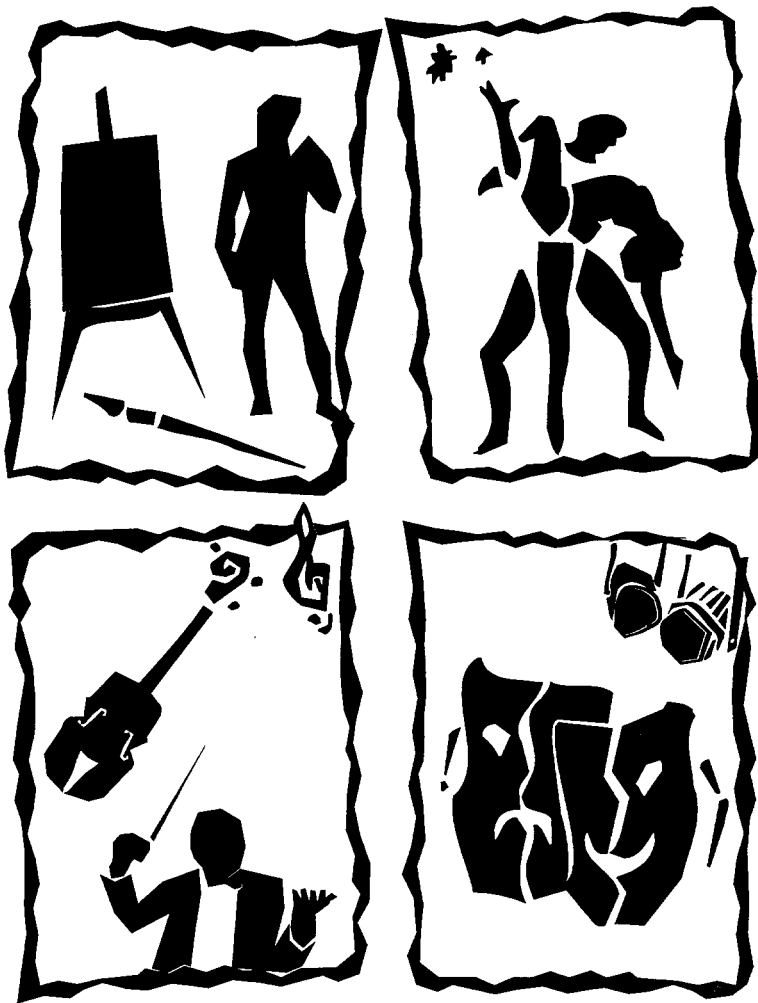
Phone: 1.800.729.6686, ext.236 Fax: 301.468.6433

Internet Address: ncadi.health.org

The "Arts and Prevention" initiative offers FREE posters and print ad slicks that carry the message, "The arts give kids better things to do than drugs," with a call to "Get Into the Act" and help young people learn skills that last a lifetime. Also available is a list of "action steps" for patrons of the arts who want to "get into the act." NCADI, a service of the Federal Government's Center for Substance Abuse Prevention, is the source for free prevention materials and ideas (800.729.6686) but does not do any direct funding. However, "Funding Sources" appears as a regular section of *Prevention Pipeline*, NCADI's bimonthly periodical, which is available on a subscription basis (\$20/year).

Reference Publications: McCulloch-Lovell, Ellen, Intro. "1994 Crime Bill Analysis: Funding Opportunities in the Arts and Humanities," *NALAA Monographs* Volume 3, Number 6, Oct. 1994.

Get Into the Act.



It's easy. Buy an extra seat to a concert. Bring kids to a rehearsal. Be a mentor. Provide encouragement and support. The arts give kids better things to do than drugs. Help them learn skills that last a lifetime. *Get into the act.* Call 1-800-729-6686 for more ideas and FREE prevention materials.

Local Arts Agency Survey Quotes about Cultural Tourism

Important Outcomes:

*"Broadens cultural experience
and counters geographic
isolation."*

*"Public awareness of the arts as
an industry and contributor
in the successful economic
development of the city
and region."*

Common Pitfalls:

*"... sustaining the Sister City
relationship after the initial
'romance' period."*

*"Potential to end up in a
competitive situation with other
recipients of tourism dollars."*

■ Cultural Tourism

Cultural programs and facilities are now being considered a community resource, not just for the quality of life they provide residents but also for their ability to attract visitors to the area. Today "cultural and eco-tourism" have become tourist industry growth areas. The baby-boomer is interested in the cultural and natural environment unique to an area, the "bed and breakfast" rather than the "chain motel" experience. This approach is not new to European cities and tourist efforts.

In the debate over what is and isn't a "valid" impact on the local economy and when/what and if a multiplier should be used, the one undisputed concept is that tourist dollars from outside the area of study provide a positive impact on the economy of the area. If arts and culture attract tourists, and tourists provide a clear economic impact to the community, it pays to support and increase arts and cultural programs — especially with tourist dollars. The use of the "bed tax" (a tax paid on rental of hotel/motel rooms by tourists) to support arts and cultural programs is now fairly widespread.

It is still rare that residents of a community or state see local dollars (sales tax) allocated to cultural programs as an investment that will produce a greater payoff, or economic impact, to the community. Studies showing the economic impact of blockbuster arts programs (from King Tut to Phantom of the Opera to the Cowboy Poetry Conference) help make the case.

■ City of Tacoma International Match

Tacoma Arts Commission

Linda Martin, Director

Phone: 206.591.5194 Fax: 206.591.2002

Program Budget: \$114,000

Source of Funding: City of Tacoma General Fund, World Trade Center Tacoma, Greater Tacoma Community Foundation, and City of Tacoma Economic Development Division

The 1995-96 International Program is a package of services which seeks to position Tacoma as a cultural port to the Pacific Rim and other countries; expand the export and import of cultural products and services; increase regional and national financial support of local artists and cultural organizations; enhance business relationships; assist sister cities to develop broad-based, long term cultural exchange programs that are reflective of our diverse population; and to develop linkages internationally, through communications technology. The International Program includes production of trade resource guides, technical assistance, establishing an Internet Public Access Station, and collaborations locally with the World Trade Center and Sister Cities.

■ Missoula Sister City Program

Missoula Cultural Council

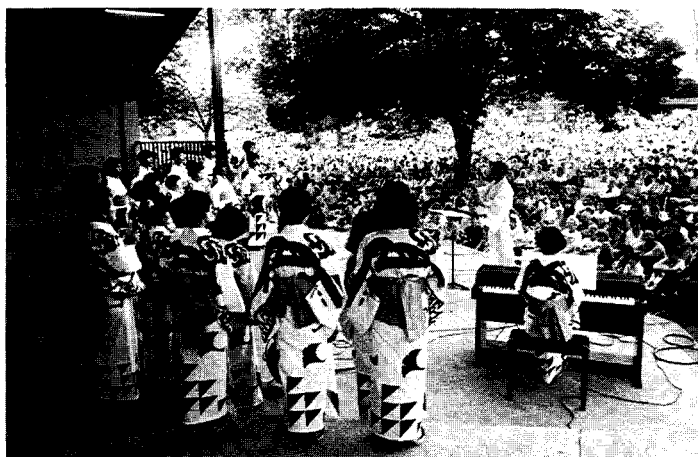
Barbara Koostera, Executive Director

Phone: 406.721.9620 Fax: 406.549.4079

Program Budget: \$11,000

Source of Funding: City of Missoula, University of Montana, and private contributors.

In the fall of 1992, the Missoula Cultural Exchange was asked by the city of Missoula to develop a Sister Cities Committee and to provide administrative support for the project. The program involves promoting education programs at all levels, developing opportunities for people to experience other cultures through communication and travel, conducting community



activities which educate and inform, and encouraging opportunities for professional, business and social exchange. The current focus of activity is an exchange with Sister City, Neckargemund, Germany, including an exhibit of the work of Missoula Artists in Neckargemund.

Missoula's International Choral Festival was started in 1987 when choirs from Latvia, Poland, Austria, France and Italy traveled to Missoula to join several U.S. choirs in a week of concerts and activities. The event, held every three years and free to the public, generates an audience of over 31,000, which is over half the population of Missoula. During the 1990 Festival, an economic impact survey indicated an economic benefit of at least \$900,000 and more likely \$1 million, to the Missoula community during festival week.

Since 1987, the Missoula International Choral Festival has generated more than \$900,000 annually to the Missoula Community. Developed through the Missoula Sister City Program, the festival brings choirs from Latvia, Poland, Austria, France and Italy to join several U.S. choirs in a week of concerts and activities.

■ Economic Development and the Arts

New York City Department of Cultural Affairs

John Haworth, Assistant Commissioner

Phone: 212.841.4134 Fax: 212.489.9594

Program Budget: \$2 million

Source of Funding: Mayor's Office of Tourism, Economic Development, Convention and Visitors Bureau, and corporate sources.

The strategic importance of the arts to the economy of the New York City metropolitan region is statistically confirmed in the massive study recently completed by the Port Authority of New York and New Jersey (December, 1994). *Tourism and Travel to the Metropolitan Region* conclusively proves that the arts stimulate tax revenues, sustain local businesses and enliven public space. Mayor Giuliani recognized the economic significance of the arts when he strengthened the link between the NYC Department of Cultural Affairs and other economic development agencies in the city. The Department of Cultural Affairs approach is three-fold: a) to continue strengthening the city's cultural infrastructure; b) to focus efforts on all five boroughs; and c) to continue building partnerships with other public and private agencies, especially in the area of economic development.

The total economic impact of the nonprofit and for-profit arts in the New York-New Jersey metro region was \$9.8 billion — a 14 percent increase since 1982.

Source: Alliance for the Arts, "The Arts as an Industry: Their Economic Importance to the New York-New Jersey Metropolitan Region," 1993.

■ ISTEAFunding for Cultural Facilities/Tourist Centers

■ State of Arizona, Transportation Enhancement Fund, (ISTEA)

\$500,000 to City of Kingman, for Tourist Center/Museum/gallery

The City of Kingman, Arizona (population 14,600), was awarded \$500,000 for a rehabilitation/restoration of a historic building into a facility housing tourist information, visitor's center,

.....

museum (Route 66 and collection of photographer Carlos Elmer), and gallery for local artists. Kingman and the site is on a major north-south, east-west (I-40) route and historic Route 66.

■ **State of South Dakota, Department of Transportation Enhancement Fund (ISTEA)**
\$58,100 to South Dakota Arts Council for development of OYATE TRAIL

*Nationally, the total
economic impact of just
the nonprofit arts industry
is \$36.8 billion dollars*

The South Dakota Arts Council was awarded \$58,100 to develop a comprehensive resource assessment and transportation enhancement plan for the development of a cultural tourism route from Vermillion to Hot Springs — Highway 50/18. The Black Hills route will include arts, historical and cultural resources involving 15 nonprofit arts organizations, three Indian reservations, and many traditional folk and contemporary artists along the way. Other support for the project has come from the NEA in a pilot project, the Presidential Initiative for Rural Development, and the South Dakota Rural Development Council.

*and creates 1.3 million
jobs annually in the*

■ **South Carolina Heritage Corridor**
\$265,000 planning grant
Department of Interior, Historic Sites Program

United States.

The South Carolina Heritage Corridor focuses on small communities, with an arts component in each community plan funded by a \$265,000 planning grant from the Historic Sites Program of the Department of Interior. Small communities are involved in the development of their plan, which then becomes the basis for application to South Carolina ISTEA funding. The restoration of a working pottery in Edgefield, South Carolina, that received ISTEA funding is one example.

*Source: National Assembly of Local
Arts Agencies, "Jobs, the Arts and
the Economy," 1994.*

■ **Philadelphia African American Heritage Tourism Program**
National Trust for Historic Preservation, Heritage Tourism Project
Jackie Wiggins, Program Associate
Phone: 215.568.8162 Fax: 215.568.9251

A three-year program (July 1994 - June 1997) providing technical assistance to four pilot areas — Philadelphia, Lancaster County, Canal's End Reach, and the Oil Region in Western Pennsylvania — to develop a program to preserve and promote historic and cultural resources. Technical assistance comes from the National Trust for Historic Preservation Heritage Tourism Program, and is supported in Pennsylvania by the Pennsylvania Historical and Museum Commission, Department of Commerce Travel Marketing Office, Department of Community Affairs, and the Center for Rural Pennsylvania. The three-year program for Philadelphia African American Heritage Tourism will result in the following products: economic impact of visitors to African American sites and events; four theme tour itineraries showcasing the African American contribution to Philadelphia and the country; enhanced interpretation at Philadelphia attractions about African American contributions; training of local African American tour guides; and improved visitor services at historical and cultural sites.

■ **Avenue of the Arts, City of Philadelphia**
City of Philadelphia, Department of Arts and Culture
Diane Dalto, Executive Director
Phone: 215.686.8685 Fax: 215.686.8304

A \$300 million project, the Avenue of the Arts, Philadelphia's premier arts district, will create 5,500 new performance venue seats (a 120 percent increase), new and renovated facilities, and 1,600 new arts events. Funded by \$60 million in state capital support, the city of Philadelphia, Philadelphia school district and federal funds, the linkage with cultural tourism/economic

White House Conference on Travel and Tourism

Washington, D.C.

October 30-31, 1995

Vanessa Householder, National Conference Director

Phone: 202.637.1230 Fax: 202.637.6787

Cultural tourism is one of nine key issues of the conference, with assistance of NEA, NEH, IMS and the President's Committee on the Arts and Humanities. Attendees must be appointed as a delegate by their U.S. Senators, Representatives, Governor or State Travel Director.

development is key to the investment. "The Avenue of the Arts . . . will stimulate significant economic development and continued economic stability within the adjoining neighborhoods along both North and South Broad Street . . . [and] also have major benefits for the city's ever growing convention and hospitality industries by enhancing the city's cultural image across the country and around the world.

Reference Publications:

Glickman, Louise S. and Assoc., *Arts and Tourism Marketing Plan, A Project of the New Orleans Tourism Marketing Corporation and the Arts Council of New Orleans* (1993).

Halpin, Margaret and Linda Martin, "International Arts and Cultural Exchange." *NALAA Monographs*, Volume 2, Number 9, December 1993.

Loyacono, Laura L., *Travel and Tourism - A Legislator's Guide*, (January, 1991) National Conference of State Legislators.

National Assembly of Local Arts Agencies, *Jobs, the Arts and the Economy*, January 1994.

Ozlu, Nina, "ISTEA: An Arts and Transportation Partnership," *NALAA Monographs*, Volume 2, Number 11, March 1994.

The Port Authority of New York and New Jersey, *Destination New York-New Jersey: Tourism and Travel to the Metropolitan Region*; Part II of Tourism and the Arts in New York-New Jersey Region (December, 1994).

South Carolina Arts Commission, *Role of Cultural Resources in Rural Economic Development* (1992).

Wobbekind, Richard L and Cindy E. DiPersio, *Economic Impact of Nonprofit Arts Organizations in Colorado*, (August, 1990).

■ Innovative Local and State Funding for the Arts

The "bed-tax" or transient occupancy tax (hotel/motel tax) is used to fund cultural programming in a number of cities and regions including St. Louis; Miami; Austin, Texas; and Flagstaff, Arizona. To this now rather traditional funding source, other mechanisms for identifying revenue through fees, surcharges, and taxes of all types are providing streams of funding for the arts. The upcoming Resource Development preconference publication will include copies of the enabling state legislation and/or city ordinances adopted. A summary of examples of mechanisms from city, county and state ordinances and legislation that will be detailed at the NALAA preconference follows.

■ Scientific and Cultural Facilities District

Denver, Colorado

Denver Mayor's Office of Art, Culture and Film

Joyce Oberfeld, Director

Phone: 303.640.2699 Fax: 303.640.2737

Annual Revenue: \$20,432,775 (1993)



Funds from a one-half cent sales tax on admissions, music and rental of tangible personal property helped bring the exhibit "Corot to Cezanne, 19th Century Impressionists" to the Fort Lauderdale Museum of Art.

In November 1988, voters in metropolitan Denver overwhelmingly approved a one-tenth of one percent sales tax increase to support scientific and cultural facilities within a six-county area. Proceeds from the tax currently produce approximately \$19 million per year for Denver's cultural and scientific community. In November 1994 the measure was up for reauthorization, and voters again approved the sales tax. Administrative expenses for the District are limited to 3/4 of 1 percent of total revenues collected or approximately \$145,000 in 1993. Accountability is maintained through mandatory review and reporting requirements, defined administrative procedures and public meetings. Beneficiaries of the District are divided into three tiers. Of the total funds, 90 percent in each tier is fixed

and 10 percent is discretionary. Criteria for distributing discretionary funds are based on regional impact, accessibility, quality and need. Examples of 1993 annual funding: Denver Art Museum, \$3.2 million; Arvada Center for Arts and Humanities, \$458,000; Central City Opera House Association, \$141,500; Colorado Ballet, \$243,800; Colorado Symphony Association, \$530,300.

■ Admission, Music and Rental of Tangible Personal Property Sales Tax

Broward Cultural Affairs Council

Sara R. Nickels, Grants Section Administrator

Phone: 305.357.7502 Fax: 305.357.5769

Annual Revenue: \$1,052,690 (1994)

In 1993, the Board of County Commissioners of Broward County adopted an ordinance that levied a one-half cent sales tax on admissions (movies, theater, music, sports, etc.), music and rental of tangible personal property (applied to purchase of music CD's and tapes, and the rental of videos). This is a **dedicated** tax specifically for the Broward Cultural Affairs Council. The Council also received \$600,000 in 1994 from the "tourist development tax," on hotel/motel room rentals. This is the major source of revenue for the Cultural Affairs Council grants budget of \$1.9 million in 1992-93 from a total organization budget of \$3.9 million.

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■ Real Estate Transfer Tax

Aspen/Snowmass Council for the Arts
Christine Nolen, Executive Director
Phone: 303.920.7477 Fax: 303.920.5700
Annual Revenue: \$750,000 (1994)

In 1979, the Aspen City Council passed a one-half of one percent real estate transfer tax to "make such renovation and reconstruction and to provide for the maintenance of the Wheeler Opera House and to provide for the support of the visual and performing arts." This ordinance was approved by the electorate in 1979 and must be ratified again in 1999 to continue the funding source.

■ Cultural Trust

Missouri Arts Council Trust Fund
Anthony Radich, Executive Director
Phone: 314.340.6845 Fax: 314.340.7215
Annual Revenue: estimated at \$2 - 5 million

In 1993, the Missouri General Assembly signed into law the framework of the Missouri Cultural Trust, and in 1994 adopted a **dedicated** tax, 50 percent of the Missouri state income tax from non-resident performers and athletes working in Missouri, to fund the trust. The Trust is a public endowment fund established for the sole purpose of supporting the program and administrative budget of the Missouri Arts Council. The goal of the Trust is to develop a fund of approximately \$200 million in the next 10 years.

■ Gambling Proceeds to Cultural Programs

South Dakotans for the Arts
Janet Brown, Executive Director
Phone: 605.578.1783 Fax: 605.578.1783
Annual Revenue: \$857,392 (1994)

In 1988, the South Dakota Legislature passed legislation allowing gambling within the city limits of Deadwood, South Dakota, for the sole purpose of the historic preservation of the community. The residents of Deadwood voted on the issue twice with overwhelming support. After Gaming Commission expenses and a small percentage to the state general fund, the city of Deadwood receives approximately \$6.5 million annually for historic preservation. Funding for the arts include over \$100,000 for staff and programs of the Historic Deadwood Arts Council, restoration and operation of several museums and collections, and restoration of the train depot housing the tourism and interpretive center and the Deadwood Arts Council.

■ Golf Fee for Youth Programs

Tucson-Pima Arts Council
Dian Magie, Executive Director
Phone: 520.624.0595, ext. 11 Fax: 520.624.3001
Annual Revenue: \$50,000 (1994-95)

In 1993, the mayor and council adopted an ordinance establishing a \$1 surcharge on all greens

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fees at city golf courses to be set aside for youth programs. The city realizes about \$400,000 a year from this surcharge and approved \$50,000 for JTPArts, a summer job training program in the arts for youth provided by the Tucson-Pima Arts Council for the summer of 1994 and again for summer 1995.

■ Corporate Filing Fee

Arizona Arts Trust Fund, Arizona Commission on the Arts

Shelley Cohn, Executive Director

Phone: 602.255.5882 Fax: 602.256.0282

Annual Revenue: Over \$1 million

At 5:30 a.m. on Friday, June 16, 1989, the Arizona Legislature passed the final bill of the session, a bill to create an Arizona Arts Trust Fund. The Fund was created by increasing the annual filing fee for the 60,000 profit-making corporations doing business in Arizona by \$15. The Fund is administered by the Arizona Commission on the Arts, which has targeted a goal of funding major cultural institutions at five percent of their audited operating income and funding emerging organizations with general operating support at 10 percent of their operating income.

■ Library Services Retention and Enhancement Act

City of Oakland, Cultural Arts Division

Mary Anne Hedderson, Manager and Constance Gray, Project Coordinator

Phone: 510.238.2107 Fax: 510.238.6341

Annual Revenue: \$125,000+ (1994)

The "Artist in Libraries, After-School Arts Education Program" operated by the City of Oakland, Cultural Arts Division, places Oakland-resident artists in six branch libraries in an after-school program providing sequential arts education programming. The artists and branch librarians work together to integrate the artists's subject matter with appropriate books and/or other publications. Funding is from a voter approved (by two-thirds) local initiative in June, 1994, entitled the Library Services Retention and Enhancement Act.

Reference Publications:

Cohen, Randy. "Hotel-Motel Taxes for the Arts." NALAA's Institute for Community Development and the Arts, Volume 1, Number 1.

(Note: Funding pamphlets from NALAA's Institute for Community Development and the Arts will be published three times per year, describing non-traditional mechanisms used to fund the arts. Each pamphlet will describe its topic in detail, provide case studies, explain the "nuts and bolts" of adapting these mechanisms in other communities, and a resource section. Five pamphlets will focus on dedicated tax revenue sources for the arts and four will focus on federal funding sources that local community arts programs can tap into, including Hotel-Motel Tax, U.S. Department of Justice, Sales Tax, U.S. Department of Labor, U.S. Department of Housing and Urban Development, Video Rental Tax, U.S. Department of Commerce, Entertainment Tax, and Gaming Tax.)

Love, Jeff, *Supplemental Funding Strategies of State and Jurisdictional Arts Agencies*, (June, 1993), National Assembly of State Arts Agencies.

Loyocano, Laura, *Creative Solutions for States in Funding the Arts*, available through the National Conference of State Legislators (summer, 1995).

■ Arts Technology Programs and Funding

The information highway offers a new medium and methods for delivery of the arts. Graphic artists and computer animators are creating everything from computer graphic designed publications to the animations used in virtual reality Las Vegas rides. Computers are the delivery mechanism for distance learning in arts education and the creation of interactive CD ROM arts education programs, and tours of museum collections. The production of videos about arts programs have proved a powerful lobbying tool.

Program support, as well as support for hardware and software, is available to local arts agencies. Preconference speaker Arlene Krebs, *The Distance Learning Funding Sourcebook* (1995), targets foundations, corporations, telephone companies, cable TV industry and federal government agencies that provide support to arts organizations, schools and museums. Many program examples will be provided in the Resource Development Preconference Handbook.

■ 3-D Animation

Oregon Coast Council for the Arts

Sharon Morgan, Executive Director

Phone: 503.265.9231 Fax: 503.265.9464

Funding Sources: Region 4 Quality Workforce Council (state and federal workforce dollars), County Economic Development Commission (funds generated by Video Poker), JTPA, and Public Housing.

A computer artist works with 55 adults and youth using software donated by AutoDesk. Organized around Total Quality Management teams, the students are demonstration projects for corporate clients. Local artists are part of each team, often their first opportunity to have access to the technology. An upcoming program is development of a CD ROM, marketing area artists whose work can translate into architecturally functionally art, to be installed at two high-end real estate offices.

■ Multimedia Arts Education Center

Tucson-Pima Arts Council

Dian Magie, Executive Director

Phone: 520.624.0595 Fax: 520.624.3001

In 1994, the Arizona Legislature passed legislation "allowing the State Department of Transportation to lease property at less than market value to nonprofit organizations with programs for youth." In July, 1994, the Tucson-Pima Arts Council moved into a 14,000 square foot downtown office building for \$300 a year. The building had been purchased for right-of-way for a parkway (construction is still six to 10 years in the future) and vacant for three years.

With the facility the Arts Council received \$20,000 from a Pima County Youth Initiative to begin an after-school and summer program for at-risk youth in arts technology, including computer graphics and desktop publishing, computer animation, video production and experience with the Internet and World Wide Web as a job training program in the arts. In March 1995, the Arts Council was awarded a \$225,000 National Endowment for the Arts Challenge Grant for the JTPArts summer job training in the arts for youth and the Multimedia Arts Education Program. ▼

Reference Publications:
Humanities and Arts on the Information Highways, A Profile.
 Santa Monica: Getty Art History Information Program (AHIP), September 1994.

Krebs, Arlene, *Funding Sourcebook for Distance Learning and Educational Technology* (1993, 1995).

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