



ARTS FOR AMERICA
A Vision for the Future



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Our Vision for the Future

by Robert L. Lynch

The Arts as a full community partner at every level, a silly dream or an inevitable result of life in the 21st century? The idea of the local arts agency has come an amazingly long way. It begins with an American history that was not a nurturing, encouraging environment for art at the community level or as an integral part of local life. The concept grew from the first glimpses of community need and local interest in art for all in the late 1800s to a movement that has snowballed to include over 3,000 organizations today. The local arts agency story is a phenomenal tale that has in actuality just begun. Where are we as a nationwide movement today? As a nation we are diving headfirst with rapid speed and little preparation into an exciting, fast changing, turbulent, opportunity-filled arena that desperately needs the vision that leaders of local arts agencies can bring.

Identity

For local arts agencies (LAAs), the challenges near at hand will be many. Identity, for example! Just what is the local arts agency of the 21st century? Today, LAAs share the common bond of each serving one particular locale attempting to bring the arts to all of the people in that locale and attempting to serve each of the art forms in that locale. The similarity often ends there with some great LAAs specializing in arts program development and presenting because there is nothing else in that community, while other LAAs become the service providers for arts institutions which actually produce the art. Still others have focused on that one essential service, money, by raising government or private dollars and giving them back out. The role of community wide public planning, perhaps the most exciting and future shaping function for an LAA, is embraced most firmly so far by our members serving larger communities. It is the rare local arts agency that can integrate all four of these key functions at the local level-- program, service, money, and cultural planning-- but when that does happen, the true power and promise of an arts council or city arts commission or cultural alliance jumps out. What local arts agencies will become is our most important challenge today. Making that decision proactively, not reactively, is our greatest opportunity. Our world changes hourly. Demographics, global survival issues, and the safety of nations all change. In the arts the audiences, the interests, the delivery institutions and the art forms themselves are all shifting. Organizations, in order to survive, are finding that change and willingness to accept change



The Vision





are essential arts management tools. Sometimes we in the arts think that the larger issues are not our business. The five most important issues facing the planet today (according to Lester Brown of World Watch Institute) are: population growth, soil erosion, the threat of nuclear war, deforestation, and climate change. Is there even one thing that we can do about these issues? Maybe. Maybe we can host the art exhibits or mount the plays or fund the performance artists, or keep alive the poetry that puts these issues before the public's eye. Maybe we are the link in the community planning process that keeps towns human and empty spaces green.

Support

What will the support base be? Other key issues face LAAs. It has been proven that a local government support base for the arts exists. LAAs will continue to fine tune and improve the natural relationship that has evolved over the last five years with local government. Local government support for the arts will be developed into a science by the best LAAs and that model will be replicated in cities, counties, and towns across the nation. Also while not losing site of corporate, foundation, and individual donor opportunities, the LAAs in the best entrepreneurial spirit will continue to build earned income through seminars, projects and increasingly sophisticated marketing. Local support issues will become crucial because as Federal government support for the arts maintains essentially a holding pattern the responsibility for major support to our institutions, small and large, is shifting to the state and even more so to the local level.

Cultural Diversity

Will attention to cultural diversity issues happen in time? We are a culturally diverse nation. We will become even more so. It is not enough for an LAA to be responsive-- it must be proactive, it must itself be culturally diverse in its philosophy, its effort, its make-up, and its very fabric. The local arts agency is the community partner that must and will embrace all segments of the community, that sees the face of America broadening and changing and takes as its mandate the celebration of the arts both for and by all of the peoples in those communities. The boards of directors of LAAs have already become the most ethnically enriched and ultimately will truly reflect the face of our nation. This leadership position will radically change the role of arts support at every level, as well as the range of the arts we view and hear and are shaped by, in the next fifty years.

Quality

Quality! This is our word. This is not the domain of a few self-appointed guardians. The treasures of every community are increasingly

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“ Our cities have been dying, and lately our cities are being reborn. Suddenly, the City Arts Commissioner is not the Mayor's chum on the political fringe organizing the Saturday afternoon finger painting festival, but a key player at City Hall. The Commissioner is the public official taking the lead in the development of a new vision of urban life in America, introducing the money to the ideas, the ideas to the future, and the future to the real estate. The Arts Commission office is suddenly a nice place to visit, and we just might want to live there. ”

Peter Sellars

Director, Los Angeles Festival



supported in a major way at the local level through the LAA. This will continue just as the LAAs will continue to help others become the best that they can be and determine just what their own treasures are. Quality that permeates all levels and reaches all community residents and involves in a participatory way all those residents will become a priority as communities seek to provide the kind of amenities necessary to retain a population with increasing leisure time and demanding expectations.

Integrity

LAAs today continue to speak out for new experimental art activities and opportunities for community participation. Arts councils and commissions champion the uneducated audiences as well as those who have had more opportunities. The LAA of the future will be in an even stronger position to support the right to fail for artists and organizations, and encourage them to take risks.

Policy

LAAs are expanding upon long-held "seize the day" event programming strategies. LAAs often seized any opportunity to get things going in a community. Today more and better planning efforts produce top quality results and leave a base of thoughtful policy decisions to guide the community in the future. This future will be shaped by hard work from every part of the community power structure. Strong cultural leadership with long term social, economic and aesthetic impact will become increasingly important for community survival.

Learning from the Past

If only the future could be predicted with the accuracy of hindsight. But we can learn from the trends and results of the past. Ten years ago, had we looked carefully, some major trends of the time could have predicted what followed. The trend toward community rediscovery in the 1960's greatly fueled the movement that grew from a handful to 3,000 LAAs today. This rediscovery spawned such community-directed innovations as percent for the arts ordinances and the public arts programs of today. The trend toward home use of electronic discoveries such as the computer could have predicted today's cheaper and better financial management of LAAs, and the higher quality printed materials that has led to a better image for LAAs as viable partners in the business community. The trend of city rediscovery of urban centers has directly led to the half billion dollar nationwide local government investment in the arts. The very emergence of multi million dollar urban arts organizations has produced today's new national political know-how and clout in the LAA arena. The

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“ I think... that we have responsibilities to each other and certainly to the future, to understand that we each, each person individually, and alone, is responsible for the continuation of an entire species.... Since life is our most precious gift and since as far as we can be absolutely sure, it is given to us to live but once, let us so live that we will not regret years of useless virtue and inertia. And in dying we can say 'all my conscious life and energy have been dedicated to the most noble cause in the world-- the liberation of the human spirit and the human mind, beginning with my own.' It seems to me that the loveliness of our charge is then the most challenging and the most noble.”



Maya Angelou
Author/Actress
*From her 1985 NALAA
 Conference address*



Reagan administration trend toward a smaller Federal Government evolved the emergence in our own field of locally focused incentive matching grant programs such as the NEA Local Programs, and the need for stronger local arts councils, as well as the need for stronger watchdog national arts organizations.

Coming Trends

Today we are faced with incredible opportunity and some clear indications of what is to come. Are we prepared to use our ability to adapt and change to take advantage of the situations that we know are coming? Steady economic growth! Indicators are that steady jobs, decreasing unemployment, a financially more secure America is the direction of the future-- "Black Monday" notwithstanding. Perhaps LAAs will see this as an opportunity to do more private sector and individual fund raising. Perhaps LAAs will take this more stable support base and be ever more creative in extending the arts to help those less fortunate and to attack through cultural activity societal problems like hunger, homelessness, AIDS research, and the basic education of our nation's children. Ethnic enrichment of our population! At least 25% of our nation's population will be black, hispanic, or of Asian origin by the turn of the century. LAAs who wish to stay in business will be involved in introducing and nurturing "new" old art forms. Culturally diverse boards of directors will introduce a renaissance of traditional art from different cultures and in different languages, right alongside a new emerging art by emerging artists that reflects global influences.

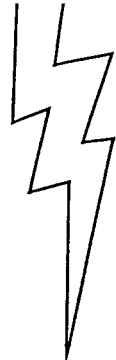
Small Changes/Big Opportunity

What about all the slightly less critical changes that are almost sure to happen and how will they affect our art world? Predictions that one half of the population will be working (albeit part-time) with flexible work hours could mean a new LAA emphasis. It just might mean that as households by day grow smaller or empty, workplace giving programs, and workplace art activity will become essential venues for the entrepreneurial arts administrator. Increase in leisure time! Experts are saying that this increase in time, while largely focusing on home based interests, will also produce a great deal of travel activity. For the future this, along with the largest number of retirees in history, is a clear indication that arts and tourism will continue to be an important pursuit for communities wishing to find more work for local artists and more revenue to support innovation. Cheaper and cheaper technology will surely see most professionally staffed LAAs electronically and financially equipped for more effective administrative procedures. Even volunteer agencies will have access to the most modern equipment as individuals and small

“Let's not be the dance band on the Titanic... playing away so everyone can enjoy themselves while the ship is sinking. If we separate the arts from the cosmic questions of things like energy, world hunger, and the ERA (equal rights), we are denying ourselves our own importance. Let's upgrade the concept of what a community arts agency means and integrate it into the larger issues that do matter to Congress and the corporate world.... Let's be greedy enough and ambitious enough to say that this is going to make an impact on the world.”



**The late Harry Chapin
Musician**
*From his 1979 NALAA
Conference address*



businesses in even the most rural areas acquire new inexpensive hardware. One result will be an increasingly professional look to LAAs and leaner more efficient administrative staffs. The trend towards exurbia, cluster communities outside of old style cities, is already spawning new communities and condominium cities in areas around Phoenix, Arizona, greater Washington, D.C., San Diego and others. Less centralized arts activities, neighborhood and "new community" arts councils are soon following. Look homeward! A decreasingly acquisitive, and slowly aging middle class will stay in comfortable electronically-outfitted homes. LAAs might be able to take advantage of increased potential for individual giving from a somewhat stingy (up to this point) age group. To reach these recluses there will certainly be an increase in home directed programming whether via video, cable, satellite, radio or any other new mechanism that can reach into a "home comfort center."

The Essential Arts Ingredient

I see the arts and the nurturing, developing role of the local arts agency not as a silly dream, but as an acknowledged essential ingredient for community livability, even for community survival. We have reached a period in history of amazing and rapid change. Boom communities such as Houston can go bust overnight, and dying centers such as industrial New England can metamorphose into economic trend setters in an equally short period of time. Experts say that any given community loses 8% to 10% of its existing jobs each year. Fifty percent of a community's job base then is replaced every five years-- 50%! That means that job stability or job base increases depend on new jobs, new industries, new entrepreneurs coming into a region and starting up a new business. Why would they come to your town or to your regions? Cheap space? Sure. Access to materials and labor? Maybe. But how about an enjoyable place to live, a community of beauty and of intellectual challenge, a community where kids can get involved in every segment of the range of cultural activities, where quality arts education prepares them to make qualitative judgements on the look and safety and future of their world, a community and "climate in which the arts can thrive." I think that the choice is becoming increasingly clear and that arts for America, the arts as an essential component for the survival of every American community, is not only a vision but a pathway to the future.

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A Different Light

*Rembrandt saved old light like this--
not sun, but star--and stored it in
a barn outside his home.
It wasn't day or night
in there, just silvery time.*

*He used it sparingly, this light,
to steep his paintings in, and they took on
a certain star-washed magnitude.
"Rembrandt's light was here," they say.
Today it slides toward earth--
Like other times, like old gray barns.*



**William
Stafford**

*Reprinted with permission from
William Stafford*



My Dream for the Arts



“ Art!... Music!... There are no words that adequately convey what music and the arts can express. Art and music deal with the highest reaches of the human soul.... Music expresses the divine, yet music may be most important because, as John Blacking pointed out in "How Musical is Man," it prepares us for the task of learning how to love. This can be said of all of the arts. The study and experience of art in the schools are what can nurture the creativity and humanity of our children who, after all will create our future. Let them glimpse the Divine, and discover it in themselves; then let them go forth to lead us with love and vision in the glorious possibilities of our destiny among the stars.

Lorin Hollander
Concert Pianist

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“ In my travels throughout the United States I come upon quite a few small village museums of one kind or another whose usefulness has passed and which ought to be closed down. On the other hand, I see marvelous places like the Western Museum at Cody, Wyoming, and the fine Wyeth affair at Chad's Ford in Pennsylvania. I would like to see a few really first-class small museums scattered about so that citizens could experience the pleasures a museum can provide... The more people who have contact with good museums, the better for the nation.

James A. Michener
Author

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“ My dream is that one day the arts will become a truly important part of any educational process, as popular as the sports programs, and that the fulfillment and joy that comes from sharing great artistic talents will begin early and remain a personal lifetime experience.

A sculptor I know, once spoke of his school days in Vienna when he and his friends would sneak into the way back row of the local opera house. He described the event in terms few would understand today.

The experience was so emotional and involving these youngsters were often brought from euphoria to tears while Mozart, Beethoven, and Bach became part of their lives. This may be hard to achieve today-- but I can dream, can't I?

Robert Stack
Actor

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“ Arts are caused to change not by an individual but by a major sociodynamic happening. Unless one can predict this there is no way of fortune-telling the future of art. One can see new facets emanating from a period but not a revolutionary change. The last dramatic one was caused by nuclear physics and new concepts of time and space, particularly emphasized by the explosion of the atom bomb. This shake-up is still in effect and will probably remain so until another earthshaking event edges it out of man's mind.

Alwin Nikolais
Nikolais Dance Theatre

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“ All of the arts are to remind us of the values of life itself and our relationship to each other in it. The arts are a means of communicating who we are and how we feel, because how we feel is really who we are. I would hope then that drawing, dancing, singing, playing musical instruments, separately and orchestrally will be basic in our educational programs. There is no better way to learn cooperation than playing in an orchestra-- skills learned this way not only provide a sense of self but an awareness of each other. As one's skills strengthen, so does the joy in participation. When physics and chemistry and biology are then taught as extensions of the real world we gain a sense of being a contributive and responsible part of that world which we all share.

Celeste Holm
Actress



“ Everyone, not just the fortunate few, will experience the basic, positive internal glow of having their own knowledgeable perspective of beauty. The highest standards will be everyday standards; aesthetic vocabulary will be dusted off, shined up, and become part of the vernacular.

Our education system emphasizes training in certain skills. I would like to see eyes, ears, minds, and hearts opened to the realization that aesthetic training and the stimulation of creativity is equally valuable. One can even make the case that our knowledge of the arts enhances our grasp of all our other skills and interests, making us more productive and valuable in the broad scheme of living, in the way we contribute to our society, and in our own personal happiness.

I am working towards a future when the arts will live not only in museums, theatres, and concert halls, but as an integral part of our daily lives.

Alexander Julian
Fashion Designer



“ My friend Nancy Hanks made the ultimate statement on the arts: The Arts are not a luxury; they are a necessity.

Helen Hayes
Actress



“ I believe that the arts are for everyone. Art at its best is also mankind at its best. It takes us out of our daily routine existence and shows us what is possible. In that sense, art is something that gives us hope and solace, and allows us to have a perspective on our lives. My dream for the future is that the arts will stand on firm ground in this country and that it will be available to each and every one of us.

Yo-Yo Ma
Cellist





The Ten Years That Changed the Way Americans Look at the Arts

It is well known that the local arts agency movement had many early beginnings, which gives us at least a forty year history in some parts of the country. Through presence, through partnership, through increased funds and through leadership, the National Assembly of Local Arts Agencies (NALAA) and its incredibly committed local arts agency membership has succeeded in making an impact on this country's perceptions of and participation in the arts. Since ours is a shared success among many partners we hope that you will remember your role in these successes which have changed the cultural landscape of our nation. --Editor

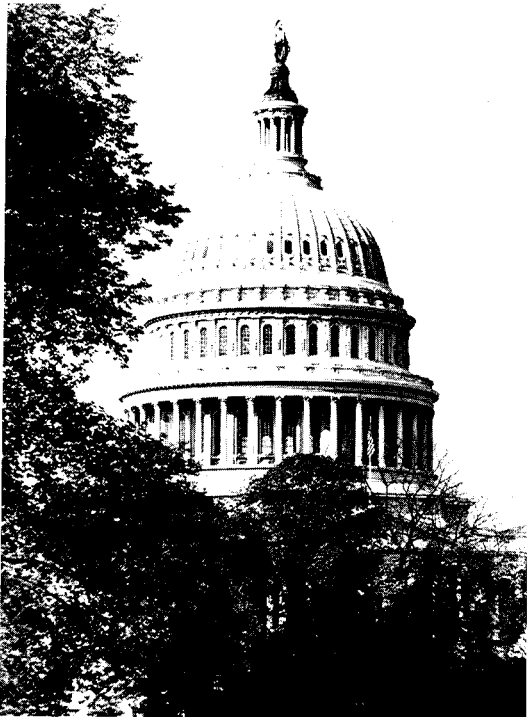
Presence



1978

Incorporating the Movement

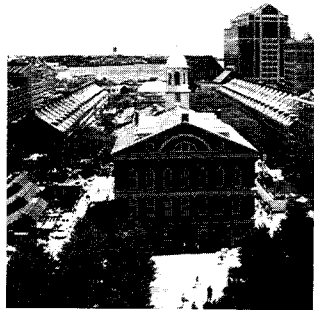
- Detroit-- assembled agencies vote 97 to 1 to become a national organization
- NALAA is born as NACAA, the National Assembly of Community Arts Agencies
- Incorporation papers signed in November in North Carolina
- Headquarters is established in Washington, D.C.
- First local arts agency presentation to the National Council on the Arts



1979

Getting Started

- Denver-- the first conference
- Musician Harry Chapin challenges local arts agencies to see the arts and the needs of the community broadly and "to not be a dance band on the Titanic."
- Newsletter established which evolves to a monthly and quarterly magazine
- Congress establishes funding of local arts agencies as a direction for the National Endowment for the Arts through reauthorization bill



1980

Getting Our Issues Out

- Boston-- 200 delegates attend conference
- Published national technical assistance guide for local arts agencies

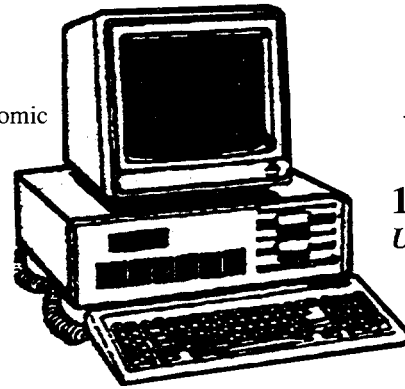




1981

Defining What We Want

- Monterey-- 219 delegates attend conference
- Publish The Arts Talk Economics, a major case for the economic impact of arts in cities



Partnership

1984

Unification and Planning

- Charleston-- 356 delegates attend conference
- Computers arrive at national headquarters
- Groundwork laid for NALAA Interest Areas: statewide assemblies, state community coordinators, rural communities, large communities
- Ties formed and strengthened with other key national arts service organizations

Funding

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1982

Getting on the National Agenda

- San Antonio-- 319 delegates attend conference
- National Endowment for the Arts Chairman, Frank Hodsoll, announces that a local arts agency funding program will be established
- Mayor Henry Cisneros brings audience to its feet as he affirms our nation's multi-cultural heritage at the local level
- National Local Arts Agency Public Service Announcements aired throughout the U.S.



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1983

Testing the Test-- Broadening the Issues

- Philadelphia-- 339 delegates attend conference
- The National Endowment for the Arts (Local) Test Program Director, Robert Canon, presents the Endowment's local arts support program
- Legendary community arts developer Robert Gard reaffirms basic "arts for all" philosophy focusing on rural America



1985

Building Strength

- Cedar Rapids-- 356 delegates attend conference
- Advocacy Partnership formed with all other key professional arts advocates
- Long range plan adopted
- Interest areas formed
- Author Maya Angelou challenges local leaders to be leaders for cultural diversity



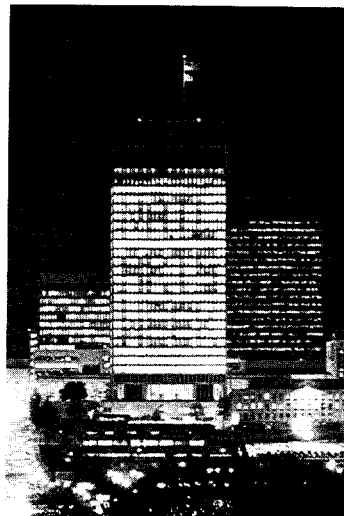
Vision



1986

Expanding the Base

- Washington, D.C.-- 532 delegates attend the conference
- 3000 LAAs counted in the United States
- 35 LAAs have budgets over one million dollars
- Publication of two computer guidebooks for the high-tech local arts agency
- California conference of LAAs with 250 leaders
- Florida conference of LAAs with 100 leaders
- National Arts Week-- Joint Senate and House Resolution, with proclamation by President Reagan
- First LAA eligibility for 20 million dollars at the National Endowment for the Arts' Challenge Grant Program
- State arts agency full membership participation in NALAA launched



1987

Reaching for Rural Strength and Public Art

- Portland (Oregon)-- 586 delegates attend the conference
- Visibility for local arts agencies through National Arts Week reaches 38 million Americans
- Arts in Rural Areas Information Exchange brings together 208 rural arts leaders
- The National Endowment's Local Program is made permanent
- 10 million dollars of Federal money has been matched 8 to 1 at the local level

1988

A Vision for the Future

- Washington, D.C.-- NALAA's tenth anniversary
- Survey results show 62% of LAAs are grants-makers and major supporters of local institutions
- First Festivals Interest Area conference in New Orleans
- LAAs are a half billion dollar industry
- Arts for America, the official slogan for the National Assembly of Local Arts Agencies



10th
ANNIVERSARY
A
VISION
FOR THE
FUTURE



In the Beginning

Our history is told in tales of structures and people, but told, more importantly as the development of ideas that recognize the worth of self expression and the contribution of the people who have worked to make self expression an ideal accessible at the community level. What we present here is not a formal history of facts but an informal narrative of the events which shaped the organization and the field, told by people who have lived it, remembering it now while the movement is young and the memory fresh. We thank the writers for taking the time to reflect on the genesis of our profession and for sharing their thoughts with us. --Everett G. Powers

The Search for Roots

1933-1965

by Maryo Ewell

Excerpts reprinted from Connections Quarterly, January 1987

Community arts has its roots in the early days of chamber music, when families and friends made music together for their own pleasure and inspiration; and even earlier when religion and art, reverence and expression, were one and the same thing.

Though for this purpose we can identify the origins of our history by tracing seven very different stories through recent decades and in the end arrive in the present and our current situation.

One story opens in Washington, D.C., in 1965, and with the National Endowment for the Arts (NEA). Created during the Johnson administration as one of the many programs of the 'Great Society,' NEA created legislation which mandated the existence of an officially designated agency in each state and territory.

Thus, state arts agencies (SAAs) began to spring up. There had been states with SAAs, of course, prior to the NEA but the new legislation spurred the rapid succession of SAAs in eventually every state.

At this time there were relatively few local arts agencies (LAAs). Suddenly, they too began to multiply. Why? So that they could receive SAA funds as the SAA received NEA funds? Perhaps. Because communities began to be aware of their political potential, given the climate of the '60s and '70s? Probably.

Popular legend suggests that the SAA grew to echo the NEA at the regional level, and that the LAA grew to reflect the SAA at the local level. Perhaps in places this has been true. In any case, the theme for this LAA story is government involvement in funding the arts and the public establishment of arts organizations.

Mid 1940s

Winston-Salem, Quincy, and Canon City

A second story begins earlier, with the cultural arts committees of the Junior Leagues working in communities across the United States. Some of the earliest LAAs owe their beginnings to their activities during the 1930s and 1940s. Many of the Junior League



The History





chapters, naturally community-service-oriented, began to sponsor arts programs and to assist arts organizations in coordinating their events and attracting audiences.

The term "community arts council" was not coined until later between 1947-1948 when Quincy, Illinois, Winston-Salem, North Carolina, and Canon City, Colorado established formal organizations designed to present and support the arts locally.

This story does not credit Washington for giving the impetus to the LAA movement; rather, it suggests that LAAs sprang up where they were needed, eventually reaching a critical mass and exploding into the movement that we see today.

1933

Washington, D.C.

The third story is surrounded by the Great Depression, Franklin Roosevelt, and the WPA. We are familiar with the WPA's legacies and our 'official' state histories, public murals, and the exquisite landscaping, bridges, fountains and lodges in many public parks. We lament that this kind of quality is no longer the province of the mass public. We remember that 'artist' was classified by the Federal Government as an official occupation, thus employing many artists to undertake public arts projects.

Naming some of these projects still excites the imagination: the Public Works of Art Program; the Treasury Relief Art Project; the Federal Art Project, which was subdivided into the Mural Division (producing 2,500 murals), the Easel Division (responsible for 108,000 paintings), the Sculpture Division (18,000 works), the Poster Graphics, Stained Glass, and Printmaking Divisions; the Federal Music and Theatre Projects; the Federal Writers Project, which employed 6,686 writers at its peak. There was even a Division of Community Arts Centers/Federal Arts Galleries, staffing one hundred arts centers in twenty-two states.

The Midwest and Abroad

Two other key stories are centered in the Midwest, around Baker Brownell and his concept of "human community" in Montana in the mid 1940s. "Fighting Bob" LaFollette, then Governor of Wisconsin, pushed for the entire citizenry of the state to have the broadest possible education, which came to be known as the 'Wisconsin Idea,' and which yielded a wealth of models for arts development around the turn of the century.

The sixth story traces its roots outside the United States, to a concept known as "cultural animation." In this tradition, an artist, acting as a community's mirror, assists that community in identifying and asserting its identity through artistic expression.

The final story is both the oldest and the newest. It is the oldest in the sense that it originates from the ongoing struggles of people of diverse heritage in asserting their identities within a society which values the 'melting pot.' It is newest in that a formal alliance of culturally diverse artists began on the banks of the Mississippi in 1983 and formally became the Association of American Cultures in 1985.

Community arts work is essential. The LAA provides a good structural base from which to do that work, though there are many others. If our community arts work is undertaken from within this structure, we should remember all of our stories and their protagonists. We should remember where we came from. By cloaking ourselves in our history we can, indeed, affect our future.

Arts Councils for Jacques Barzagli

*Because there is no art
There are artists*

*Because there are no artists
We need money*

*Because there is no money
We give*

*Because there is no we
There is art*



Gary Snyder

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Our Early Leadership

To identify the "founders" of the local arts agency movement and the National Assembly of Local Arts Agencies we focused on the early pioneers of our field. The criteria for naming these individuals included being among the absolute originators of the community arts council movement before 1968. NALAA Founders are defined as those first official members of the Executive Committee for Community Arts Agencies of the Associated Councils of the Arts from the years 1968-1973. They were the early pioneers upon whose ground work our foundation was laid. What follows are glimpses of their work and we offer our respect and thanks to every one of them.

John L. Everitt
*Chairman,
 Tenth Anniversary Founders Committee*



Ralph Burgard
*A Founder, Local Arts Agency
 Movement, 1950's*

One of the founders of the community arts agency movement, Ralph Burgard got involved when, in 1955 Helen Thompson, Executive Secretary of the American Symphony Orchestra League, asked him to stop by Winston-Salem on his return from a fishing trip. The visit turned into a career when Burgard became Executive Director of the Winston-Salem Arts Council and moved on to other local arts agencies before becoming recognized as a national leader and visionary in the arts consulting field.

His favorite memory: "The realization six months ago while sitting in a canoe at sunrise on a Canadian lake, that I am just now beginning to have a coherent vision of the role cultural resources can play to make cities a genuine celebration."

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How an Idea Became a National Slogan for the Arts in 28 Years

1960 - Community Arts Councils, Inc. (CACI) established August 26 in Winston Salem, North Carolina

1965 - CACI renamed Associated Councils of the Arts (ACA)

1971 - Executive Committee for Community Arts Councils established as a committee of ACA

1977 - Associated Councils of the Arts renamed again American Council for the Arts (ACA)

1978 - National Assembly of Community Arts Agencies (NACAA) established as an independent organization

1981 - National Assembly of Local Arts Agencies (NALAA) chosen as the preferred name to represent our field

1988 - Arts for America adopted as the official slogan for NALAA

*In Memoriam**Michael Newton**A Founder, Local Arts Agency Movement, 1960's*

Michael Newton came to the United States from England in the late 1960's and soon after began serving as Director of the Arts and Sciences Council of Greater St. Louis. From there he took the position of President of the Associated Councils of the Arts (ACA) in New York, where he served until 1978. During his tenure at ACA, both the National Assembly of State Arts Agencies and the National Assembly of Community Arts Agencies formed independent organizations which grew out of two ACA Committees. Michael served as President of the Performing Arts Council of the Los Angeles Music Center from 1978 until 1986. During this time he substantially increased the Center's private contributions, and established the Center's highly respected Education Division as well as the West coast home for New York's Joffrey Ballet.

*Virginia Lee Comer**A Founder, Local Arts Agency Movement*

Virginia Lee Comer, in 1943 a consultant on the arts for the National Junior League, surveyed cultural facilities and recommended ways in which they might be expanded. Miss Comer reported that the arts were scarcely touched and, when she returned in 1944, she recommended the formation of an arts council to coordinate existing programs and stimulate new cultural activity.

Winston-Salem was fortunate in having Miss Comer supply the local spark. An enthusiastic advocate of coordinated arts programs, she had traveled the country almost as a 'Johnny Appleseed of culture,' sprinkling the idea of arts councils in many counties. Once the spark was ignited, things began to happen. Where Miss Comer had found only a Civic Music Association and an annual arts festival operating with some degree of success, by 1947, a symphony orchestra was organized, arts and crafts classes were instituted, the festival was strengthened, and professional direction was hired for a theater group.

Excerpted from "Community Arts Councils," *Dance Magazine*, April 1962, by Alvin H. Reiss



Jesse C. Reese, Jr.
A Founder, Local Arts Agency Movement 1960's

"As many of my colleagues, I entered the arts council field in 1966 from the position as manager of the orchestral society of Westchester, NY. I heard about the 'new movement' called arts councils, and wrote Mr. Norman Lloyd of the Rockefeller Brothers Fund, who put me in touch with Nancy Hanks. She told me of an upcoming convention of orchestra managers. At this convention I was offered the position of Executive Director of the arts council of Winston-Salem where I served for five years, 1966-71. During this time, I helped form arts councils throughout the South, hosted meetings and receptions for many groups seeking information on how to start an arts council, and served as a consultant to the North Carolina State Arts Council and the National Endowment for the Arts."



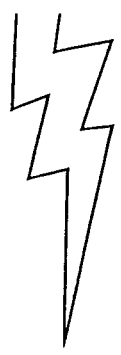
Joseph Golden
A Founder, Local Arts Agency Movement, 1960's

One of the early founders of the local arts agency movement, Joe Golden began his career in the arts as theatre professor in New York State. He subsequently became a well known authority on cultural facility development and building a community constituency for the arts and served as consultant to dozens of arts facility projects throughout the U.S. His expertise in community planning, education and outreach programs has been recorded in numerous books. Joe is currently Director of the Cultural Resources Council

and the Civic Center of Onandaga County in Syracuse, New York.

Clark Mitze
A Founder, Local Arts Agency Movement, 1960's

"In 1968 I went to the National Endowment for the Arts as Director of States and Communities. We tried to establish a separate office for communities but the Endowment leaders rejected the idea. Eventually, the office became the Federal/State office and the Chairman determined the community councils could approach the Endowment only through their State Councils. That was when the first efforts were made to organize nationally..."


Charles C. Mark

A Founder, Local Arts Agency Movement, 1960's

I got involved in the community arts movement when my good friend Bob Gard (Maryo Ewell's father) told me he knew an arts council in Winston-Salem, North Carolina. I wrote strictly for information and Paul Kolb, the president, called and offered the job of Executive Director. I said no. Ralph Burgard took the job at that time. When Ralph left for the St. Paul Arts and Science Council, I was again offered the job and I accepted.

Two later memories come to mind immediately. The most indelible is the memory of standing in the doorway of the Fish Room in the White House and welcoming the first members of the National Council on the Arts to the first meeting in history.

The second memory was the opening of the Winston-Salem Arts Center as one of the first racially integrated public buildings in the South. The time was 1960, the dawn of the civil rights revolution. The good people of the South wanted integration, but were reluctant to take that first step on the long journey.

George M. Irwin

Founder, and Chairman, Associated Councils of the Arts, 1961-73
A Founder, Local Arts Agency Movement, 1940's

George M. Irwin has been a founder not only in the community arts agency movement but a leader for all of the arts in America. In 1948, at the same time he was conductor of the local symphony, he became a founder and first president of the Quincy Society of Fine Arts. In 1960 he became president of the first national coordinating body of local arts agencies, Community Arts Councils, Inc., formed by the American Symphony Orchestra League and which eventually became the American Council for the Arts.

He was a founding board member of the Business Committee for the Arts and a consultant to the National Endowment for the Arts. In Illinois, Irwin was a founder and first chairman of the state arts council and has served arts interests in major positions in both state and local organizations.


John MacFadyen

President, Associated Councils of the Arts, 1968-69
A Founder, Local Arts Agency Movement, 1960s

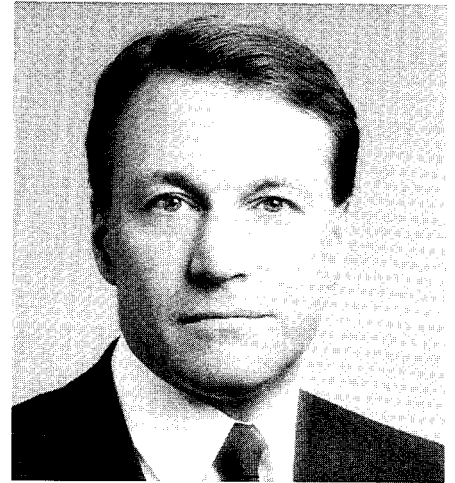
Former president of the American Council for the Arts, John MacFadyen is also former director of the New York State Council on the Arts and a former member of the National Endowment for the Arts State Community Panel. He reports that he is currently "raising wine grapes and doing some architecture" in Dutchess County, New York.



Nicholaas Van Hevelingen

President, National Assembly of Local Arts Agencies, 1983

During his years as President of NALAA, Nicholaas Van Hevelingen was Executive Director of the St. Louis Commission for the Arts & Humanities. He is currently the publisher of Pulitzer-Lerner Newspapers in Chicago which publishes 50 weekly and vice-weekly newspapers in the Cook County area. In 1984, he married Trinita Logue, then director of the Jacksonville Arts Assembly and now assistant director of The Chicago Community Trust. Van Hevelingen reports "We now live in Evanston and vote for Sid Yates."



Elizabeth "Lee" Howard
President, NACAA, 1979-80

"From 1976-82 was a fascinating six years in which to be involved with NALAA. It was a gutsy pioneering time and fun to be a part of it. We've come a long way since New York state entrusted arts councils to manage decentralized decision making on money and Joe Golden had a desk behind the file cabinet at the National Endowment for the Arts. We still have a way to go, and I surely am glad that NALAA is there to help make things happen."

Ronald F. Caya

Founding Co-Chairperson, Executive Committee for Community Arts Agencies, Associated Councils of the Arts, 1971

"I became involved in the arts movement because I felt that I wanted to involve more people in the arts that I could as an art teacher. Over the last twenty-six years, I have developed programs, raised money to build and remodel several art facilities in the visual and performing arts.

My best memory of my involvement with NACAA was the day our unofficial committee representing local arts council interests met with Nancy Hanks in Washington. It obviously had been a long day for Nancy. It was late October and that was a time in my life when I very much enjoyed gardening. As I prepared for my trip east, I wondered what kind of a gift I might take to Chair Hanks. In looking out my living room window and thinking about this, my vision focused on a pumpkin patch which I was about ready to invest. Nancy was delighted with the gift. Who knows how I even got it through the airport and security! I mentioned to Nancy and the committee that a pumpkin is like a local arts agency-it has many uses."




Keith Martin
A Founder, Local Arts Agency Movement, 1960's

Keith Martin was the first director of the Roberson Center for the Arts & Sciences in Binghamton, NY and continued in that position during his work with the American Council for the Arts in the late 60s and 70s. During his career he was a leader in both arts and education circles in the state. Martin retired from the center in 1978 and currently chairs the board of directors for the Empire State College Foundation, continues professional portrait painting and poetry.


Laura B. Martin
A Founder, Local Arts Agency Movement, 1960's

An early founder of the local arts agency movement, Laura B. Martin, is currently director of her own Arts Development Agency, a consulting firm. During her years of involvement with NALAA, Martin was associate director of the Roberson Center for the Arts and Sciences in Binghamton where her work included directing the Broome County Arts Council, a function of the Roberson Center. In October 1986 Martin was honored with the first Career Achievement Award for Outstanding Work in Community Arts Development by the Alliance of New York State Arts Councils, Inc.


John L. Everitt
President, Executive Committee for Community Arts Councils, 1974-76

"I became involved with the local arts movement when as an aspiring actor/singer/director for 12 years in New York City, I was one of several people interested in directing a new arts council in Bergen County, New Jersey. So I went to a conference in New Hampshire, put on by Marlow Burt, the state council director, and featuring people called Ralph Burgard, Charles Christopher, Mark and Neil Anderson. This trio turned on all my lights as they explained their vision and talked of their experiences in something called "community arts councils." I knew that I was born for the field, and have never thought seriously of ever leaving it since."

"I have two favorite memories of my involvement with NALAA. The first being with a small group of NACAA types scheduled to talk with Nancy Hanks at the National Endowment for the Arts to explain the new community movement and ask for support. It was the day before Thanksgiving, so Ron Caya bought a huge pumpkin and placed it on the middle of her desk. Her face was a picture and I know she never forgot "those community people." The second was when I saw all the fresh new faces at the Portland Conference in 1987, and realized the movement was in capable hands for its future growth."





Mark Ross

Chairman, Executive Committee on Community Arts Agencies, 1973

Mark Ross was Executive Director of the Arts & Humanities Council of Tulsa, Oklahoma during his leadership with NACAA. He also represented NACAA as a member of the U.S. Commission for UNESCO for six years.

Since then, Ross has written and directed plays, managed and coordinated such performing companies as Pilobolus Dance Theatre and Nikolais-Louis Foundation and was Director of Performing Arts for the 1980 Winter Olympic Games in Lake Placid, NY. He is currently living in London where he is Associate to the Director of KODO, an international performing company. Ross has also just completed two new plays and is "writing poetry and working on his Japanese."



Winifred "Winnie" Scott Downes
Founding Co-Chairperson,
Executive Committee for
Community Arts Agencies,
Associated Councils of the Arts,
1971

"I became involved in the national community arts movement when, as Executive Director of the Huntington (N.Y.) Arts Council, I went into New York City to see my friend Ralph Burgard, then Executive Director of Associated Councils of the Arts (ACA). I expressed my frustration that the fifty community arts councils had no vehicle

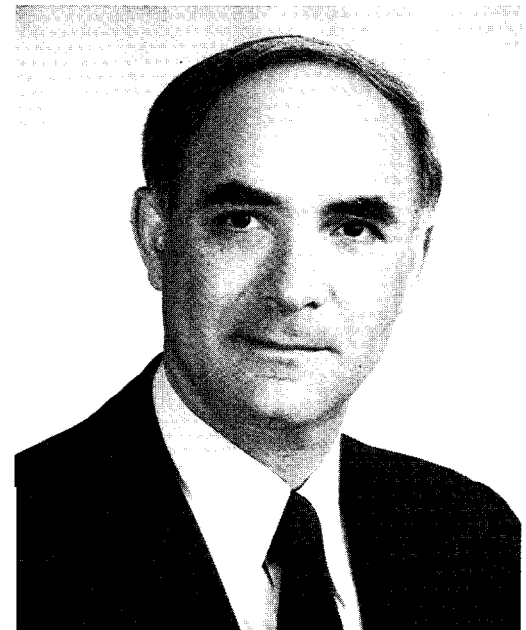
of their own for communication and problem solving, such as the National Assembly of State Arts Agencies. Typical of Ralph's great leadership skills, he said "So why don't you start an organization?" I coordinated a panel for community arts council executive directors at the upcoming ACA Annual Convention. Through that exciting time of founding the National Assembly of Community Arts Agencies (as it was first called) a core group formed a deep bond that bound us together across the country, and furthered our mission to the field.

"The next few years were probably the most satisfying of my life as not only NALAA grew to recognized status but also many hundreds of community arts agencies were formed across the country. How satisfying to see how the movement has grown and to know where you all are now!"

Michael Newman

Executive Committee for Community Arts Councils, 1971-72

One of two lay members of the original Committee, Michael Newman now, as then, practices architecture in Winston-Salem, NC. He recently completed nine years of service on the North Carolina Arts Council, six of which he served as chairman.




Robert Canon
Founding Board Member, NACAA, 1978
Past President, NALAA, 1982
Original Director, National Endowment for the Arts, Test Program for Local Arts Agencies


"I never considered a career in anything but the arts and I've never regretted the decision. My favorite memory of my involvement with NALAA is hosting the 1982 convention in San Antonio."

William Nemoynen
Executive Committee for Community Arts Agencies,
Associated Councils of the Arts, 1971


"I started out as a high school music teacher in a very small Ohio community... I first learned about arts councils from Ralph Burgard while I was attending the American Symphony Orchestra League's management school in New York in 1968. During an incredible week filled with many exciting speakers no one approached the level of excitement and enthusiasm Ralph generated. While the prospect of managing a symphony orchestra seemed very challenging, the notion that I could be involved in working with all of the arts to their mutual benefit was far more appealing to me. After his lecture I followed Ralph out of class to the subway, asking dozens of questions along the way.

The last thing Ralph said to me was to join the Associated Councils of the Arts. I followed his advice and twenty months later found myself directing the Quincy, Illinois Society of Fine Arts."

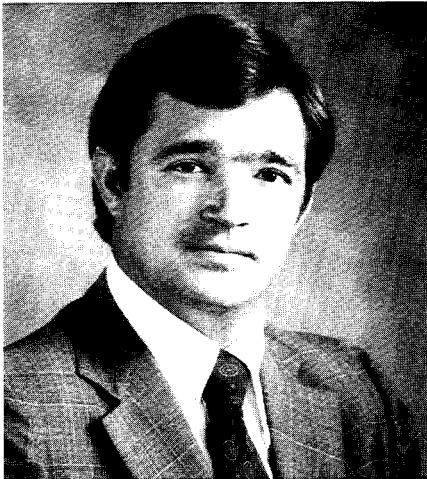
Alice White
Executive Committee for Community Arts Councils
Associated Councils of the Arts, 1972-78


"In 1973, I was appointed by the Mayor to serve for 5 years with the City of Tampa, which did not have any arts in the public school system. I felt that children should be exposed to the arts, if not as a regular subject, then at least have a visiting artist program. My greatest thrill was when our local arts council began an annual three day Arts Festival and buses brought students from our county and nearby counties to attend."



Selina Roberts Ottum
President, NALAA, 1984-86

"My term as President of NALAA seems like one of the best--and most insane--times of my life. I was the Executive Director of the Metropolitan Arts Commission when I started my term in 1984. My first child was a year old. I made about thirty trips back to Washington over my two year term. (Nothing like those cross-country trips to whet your appetite for travel.) I hosted the annual convention in Portland the next year, in 1987, 5 months after my second daughter was born. The 10th Anniversary celebration will mark my sixth and last year on the NALAA Board. It is going to take many more years than that to straighten out my oldest daughter's impression of the arts. As she says: 'I know what the arts are. A lot of paper.' Luckily, they are also a lot of friends."



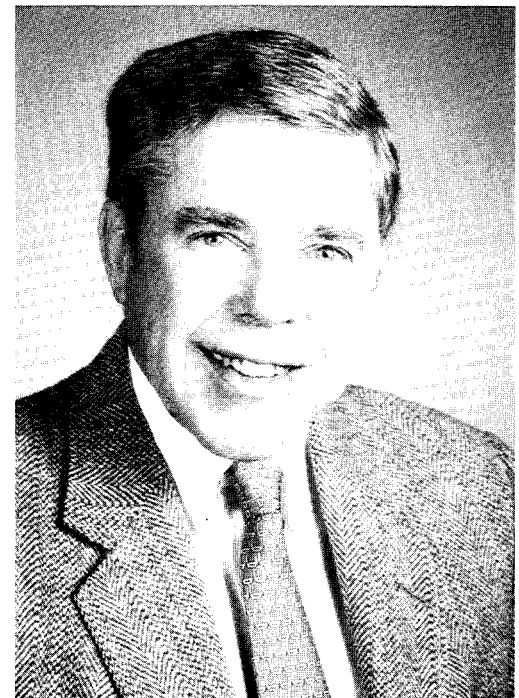
Milton Rhodes
Chairman, Executive Committee for
Community Arts Agencies, 1976

"One of my first meetings of NACAA was in Snowmass in 1973. Mark Ross, early Guru and Chairman, insisted we wear Kimonos and sit on the floor on over-stuffed pillows. A few of us 'stiff' types who were over-stuffed couldn't sit on the floor, so we stood for the entire 2 to 3 hour meeting. I didn't know what a kimono was. Or was it a caftan?"

"A little later I remember a meeting we held in 1976, in Chicago in the middle of the winter. It was a big pow wow at a seedy airport, with the NACAA board and a few key ACA people. The NEA was considering a "pilot test" at the time. The lure of some money and the need for independence and recognition drew us out..."

R. Philip Hanes, Jr.
Founding Board, Community Arts Councils, Inc., 1960

"I was one of the founding members of the National Council of the Arts and have a pen with which President Johnson signed the Bill in the Rose Garden. In 1970, I was still a Council Member and was still working to support the Arts Council movement from within along with Chuck Mark (who was the head of State and Local Arts Agencies Division of the National Endowment for the Arts), and Nancy Hanks, the Chairman."





John Hightower
President, Associated Councils of the Arts
1972-1975

John Hightower served as President of the Associated Council of the Arts, while NALAA was just beginning to evolve as an organization. Hightower was a nurturer and supporter to the efforts which eventually led to NALAA's birth. John was Director of the Southstreet Seaport Museum in New York City from 1977 through 1984 and is now the Director of Maritime, in Norwalk, Connecticut.



John Blaine
Executive Committee for Community
Arts Councils 1974-78;
Founding President,
NACAA, 1978

"Jim Woods got me involved in 'community arts.' He started Studio Watts Workshop back in the mid-60's, a store-front artists' studio/performance space in Watts, California. We wound up founding a consortium of cultural groups called 'The Meeting at Watts Towers,' which subsequently got a lot of bucks from the old "Model City-Program," the program Lyndon Baines Johnson began, to eradicate poverty.

"Jim Woods got me involved, and I stayed involved because it always felt like I was doing something valuable, something important, something exciting. Most of the people I worked with felt pretty much the same way."



The Gathering of the Force

Early 1970's to 1978
According to the memory of Elizabeth "Lee" Howard (with some help from a few of her friends)

There is no such thing as a free lunch. My 'free lunch' with Winnie Scott in April of 1972 resulted in my appointment as Executive Director of the Huntington Arts Council on Long Island by June of that year. Two things stand out clearly in my mind about that day in June when I entered the Arts Council office: extreme anxiety about the knot of insecurity in the pit of my stomach and a full page article from the local paper prominently displayed on the wall. The article was about a committee recently formed as part of the Associated Councils for the Arts (ACA) called the National Assembly of Community Arts Agencies (NACAA). It did not take long to discover that the knot of insecurity was an occupational hazard, and that NACAA was the secret weapon with which to combat it.

By 1972 the notion that the arts in the community should be part of American life was not new. In fact, thanks to the good work being done in places like Quincy, Illinois-- St. Louis, Missouri-- Winston-Salem, North Carolina-- Binghamton, Brooklyn, Huntington, and Syracuse, New York-- St. Paul, Minnesota-- Pasadena, California-- Seattle,



Washington-- and a good many more, it was becoming clear that community arts agencies were to play an important role in the development of the arts in communities across this country. We were on the edge of an explosion of arts growth at the local level.

And nobody quite understood what it was all about, even some of us who were in the middle of it. The formation of NACAA could not have been more timely. The need for an organization to be a voice for and about community arts agencies was acute. The vision was to have an organization to advocate for the value and contributions of the community arts councils as well as implement ways for them to be heard.

The British invaded New York and Michael Newton had taken ACA by storm. As regional and annual meetings took place it became obvious that community arts agency folks had plenty of voices, issues to discuss, and a need to be heard. NACAA meetings provided that opportunity whether it was for sixteen persons in Aspen in 1973 or hundreds in Detroit in 1978.

September of 1974 saw large numbers of arts council people descending upon Winston-Salem. The ranks of the arts councils were growing. State arts agencies were dealing with arts in the communities in varying degrees of dollars and enthusiasm. Out in California the arts councils and commissions were forming something called an 'alliance.' New York had passed a law authorizing a 75 cent per capita expenditure of state money for the arts and the formation of a plan for decentralized decision-making about state funds at the local level. Arts councils were being formed nationwide and were knocking on the NEA's door saying "Here we are!" The field was on the move, and it was demanding more from NACAA.

July of 1975 witnessed even a larger and more organized number of arts council constituents arriving in Cleveland. The numbers were growing. New York had formed a statewide alliance of LAAs. More assemblies were being formed. Pressure was building for greater recognition of local arts agencies. Programs were getting more sophisticated and the constituency was asking NACAA what it could do for them, as NACAA's knock was getting louder on the NEA door.

The year 1976 was a banner year for a number of reasons. The Bicentennial Celebration helped to focus the role of the local arts agency as community leader as agencies helped in organizing the local festivities. New faces and programs emerged. The ACA and NACAA conference moved west to Seattle. People witnessed first hand the commitment a city could make to the arts, and the role the arts commission played in creating that situation. CETA (Comprehensive Employment Training Act) programs, corporate funding, arts and education, festivals and problem solving dominated conversations. Alliance and Assembly leadership talked to each other. The field was building a sense of itself. The pressure was growing for national and state recognition of local arts agencies as a field and as supporters of the arts. The NEA hired Frank Putsch, a man with local arts agency experience and interest, as Director of Federal State Partnership.

The year 1977 brought the planning and conducting of studies, and solving of problems. In January, the Federal State Partnership initiated a long planning process about the roles and relationships of the NEA and state and local agencies. Mary Regan of North Carolina undertook a study about community arts agencies, and Jim Backas was hired by the NEA to do a comprehensive study about local arts agencies nationwide. At the Atlanta ACA/NACAA meeting one could feel the anticipation and anxiety over what would be next. The NACAA Executive Committee was challenged to examine its function and structure and consider the possibility of becoming an independent organization.

There were 2,000 agencies, from small rural councils to large city commissions with a wide range of programs. These agencies needed an active and articulate national organization. Their present organizational advocate, Associated Councils for the Arts, was changing its name to the American Council for the Arts and re-examining its programs with less emphasis on local arts councils and greater emphasis on the total arts institutional field.

"Arts Councils, a post-war phenomenon, have been rapidly multiplying within the past few years. Last year New York state set up the nation's first state-sponsored council armed with a sizeable budget to support the arts.

"Not all arts federations call themselves arts councils and not all arts councils are alike. They range from the state-backed New York organization and municipally-supported groups in Richmond, Virginia and the Waterloo, Iowa, to wholly private organizations. Some of these are larger and well-established; others hardly more than a paper resolution. Some merely bring local arts groups together to iron out scheduling conflicts. Others work on publicity campaigns, stage arts festivals, and represent the cultural community in civic affairs. Still others mount joint fundraising drives.

"Today 40 local councils are members of the Community Arts Councils, Inc., a national coordinating body with headquarters at 300 Main Street, Quincy, Illinois. Led by George Irwin, national president, CACI issues organizing advice and other useful information to members and those interested in starting councils."

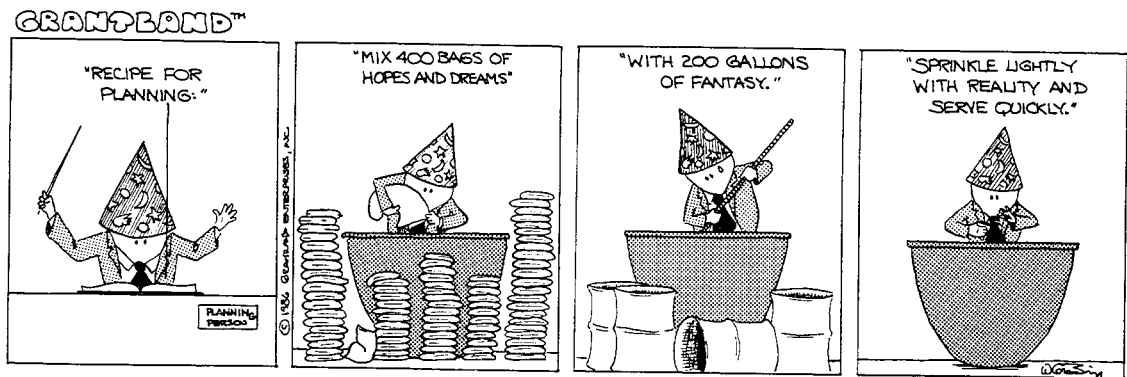
Excerpted from "New Arts Council to Aid Individuals and Bold Experiments as National Movement Grows," Arts Management, February 1962 by Alvin H. "Skip" Reese



ARTS FOR AMERICA *A Vision for the Future*

More demands were coming NACAA's way. The subcommittee structure could no longer service those demands. The Federal State Partnership Report noted that the NEA needed a policy for support of local agencies. (That created a good bit of anxiety.) As a result of Jim Backas's study it became clear that a lot more local agencies existed. So, in early February 1978, at the Airport Motel in Chicago, the NACAA Executive Committee with consultant June Spencer developed the recommendation to form a separate national organization to be based in Washington, D.C., to provide advocacy and services for the local arts agency field.

At the 1978 ACA Annual Meeting in Detroit John Blaine, President of the Executive Committee, with the help of June Spencer, lead the membership through a morning of active discussion. The conclusion was authorization to establish the National Assembly of Community Arts Agencies as an independent organization. As I looked around the room, I saw many people there who represented the enormous growth in number and scope of the local arts agency movement, with many others who were the 'old hands.' It was the end of one era and the beginning of another.



The First Years of Independence

1978-1980

by Charles "Chic" Dambach

First Executive Director,

National Assembly of Community Arts Agencies

Only one delegate to that fateful ACA Conference in Detroit voted against separation (from ACA), and that was me. I asked how a new organization with no more than a small grant from the National Endowment for the Arts and a few thousand dollars in membership dues could possibly provide better support than the large, established ACA headed by philanthropist David Rockefeller, Jr. I feared for the survival of this new organization.

In spite of my reservations about the new venture, I submitted my application for the position of Executive Director along with nearly every other arts council executive. We were all excited about the opportunity and challenge. Board members have told me that I was selected for the post in part because I was a marathon runner. Such endurance would be required, they reasoned.

In October, we opened the most modest of offices located on 'I' Street in Washington, D.C. The U.S. Conference of Mayors provided administrative support, and Associate



Director Gretchen Weist and an administrative assistant were hired. The Board and new staff worked furiously to create an operating structure, build the membership, gather information, raise funds, publish a newsletter, plan our convention, establish a presence among our national arts service organization colleagues and lobby for recognition in the new NEA reauthorization bill. Survival was the primary focus, and we did anything and everything that appeared to offer an opportunity for income and visibility.

I traveled to 38 states in the first 18 months on the job. The first few trips were exciting, but the suitcase-hotel-banquet chicken life wore thin. I visited both new and established arts councils, big and small, and good and not so good. Most of the people I met were dreamers. One has to be a bit quixotic to start an arts council. "Wonderful" with an emphasis on the "Won..." was the word of the day, and while I grew weary of it, somehow it seemed to be right. The cause was wonderful and so were the people.

The first convention was to be in Denver in June 1979. I still have the poster for it on my wall. It depicts a map of the country with all lines leading to Denver where we would all connect with one another. The 'connections' theme still expresses our purpose.

Harry Chapin gave his famous "Dance Band on the Titanic" speech in the Cosmopolitan Ballroom. He challenged us to be special... to be leaders... to be better than we have to be. Delegates roared their approval, and the NACAA style was created. Denver will always be the real birthplace of the new NACAA, and Chapin will always be our godfather.

The people who made it all happen are long gone from the current leadership, but their vision and dedication can not be forgotten. John Blaine was the Chairman of the Board, and few men have displayed more courage. Molly LaBerge was the mother of that wonderful first convention. Lee Howard, Halsey North and John Everitt also contributed to those early years-- so did many others, too many to name here.

As the Denver convention galvanized our membership, the December 1979 National Council for the Arts meeting established our legitimacy. After a year of trying, we were finally placed on the Council agenda. Our task was in explaining to a skeptical Council that we were a great asset to the arts, not a pariah as many feared.

The presentation to the Council gave us the opportunity to explain the purpose and function of local arts agencies and their meaning to the cultural life of Americans. We needed a one-sentence statement of purpose. We labored for weeks over that single declaration. On December 1, we told the Federal arts policy makers our common purpose: 'to nurture a climate and the conditions in the community in which the arts can thrive.' Those fifteen words tell the story, and the Council found itself compelled to acknowledge that ours was a noble purpose. Our cause complemented their own.

The meeting was a triumph, and members of the Council applauded profusely. From that day, the creation of a special NEA program of support was only a matter of time. It is fitting that Bob Canon, who gave such an eloquent presentation illustrating how the creation of an effective arts council stimulated both excellence and broad based support for the arts in San Antonio, became the first director of the LAA program many years later.

At about the same time, Senator Claiborne Pell of Rhode Island managed to squeeze a precious few words of support for LAAs into the Senate Report on the reauthorization of the NEA. It may have been a small victory, but one learns to count his blessings in Washington.

In spite of these achievements, survival was still NACAA's primary concern. Membership was growing, but so was the demand for services. Resources were not growing quickly enough to meet the demand. We found little corporate and foundation support for a national service organization whose purpose is to support local service organizations who were not able to pay enough in dues to support their own national organization. We were saved by a grant from the Charles Stewart Mott Foundation in Flint, Michigan. They gave us the resources we needed just to survive, and they gave us credibility.

You Do What You Have To Do
By Elizabeth "Lee" Howard

“ I will always remember when we finally got the issue of support for local arts agencies before the National Council on the Arts. It was February of 1981, and I had come down to Washington from New York for the Council meeting and to present the policy for this support for local arts agencies. I had been part of the NEA's thirteen member Task Force on Community Program Policy. The Task Force had worked for a year, travelling all over the country for hearings and discussions so the National Endowment for the Arts would see how much need there was for direct support at the local level. There had been three studies already on the same topic and we decided that now was the time to take the vote.

When I arrived in Washington and discovered the locals issue was not even on the meeting agenda, I was fit to be tied. Gretchen Wiest, Peter Hero and some others joined me for an afternoon in a bar plotting our strategy. We decided to write a letter stating our position and asking that the Council take a vote at this meeting. We then scrambled to write, type, copy, and deliver our message to the Council at the Four Seasons Hotel, where they were meeting. And, of course, we also had to take a copy to Chairman Livingston Biddle's house.

After our first delivery to the Four Seasons the time was 10:30 pm. Nevertheless, Gretchen and Hank Putsch and I raced up to Liv's house in Gretchen's little Volkswagen, ran to the door, and dropped the envelope through the mail slot. As we made our getaway, Hank Putsch noticed we had gone to the wrong house! We scurried back. Gretchen jumped out of the car and with a coat hanger began to retrieve our package through the slot. A puzzled man opened the door and handed her the envelope. We raced off to the right house and eventually disappeared into the night.

In true NEA fashion, the issue was delayed until the Sunday afternoon session. But just before the close of the meeting, during the executive closed session, the Council passed the policy which allowed the Endowment to provide direct support for local arts agencies. ”



Exhausted with travel, worry-- classic burn-out-- I could not face another airport or another constituent demand. Much more needed to be done yet I could not leave in quest of my own quixotic dream with our finances still in deficit.

Finally, our manna came, we thought. Just before President Reagan's inauguration, I received a call from a civil servant in the Department of Labor. He indicated that they had a few thousand dollars he wanted to distribute before the new President could confiscate them. "Could we use any of it?" he asked. The paper work took one day and I could take my leave with NACAA solvent.

I left the organization in the capable hands of Gretchen Weist and the Board. Unfortunately, the windfall the Labor Department staff had bestowed upon us and dozens of other organizations was judged to be illegal by the new administration, and the money never materialized. Gretchen and the Board inherited a crisis, but they handled it masterfully.

• • •
President

John Fitzgerald Kennedy

October 26, 1963

“ I look forward to an America which will reward achievement in the arts as we reward achievement in business or statecraft. I look forward to an America which will steadily raise the standards of artistic accomplishment and which will steadily enlarge cultural opportunities for all of our citizens. And I look forward to an America which commands respect throughout the world not only for its strength but for its civilization as well. ”

Hitting Our Stride

1981-84

Gretchen Wiest, Executive Director (by NALAA Staff)

After those first heady years of rapid growth, "save the world" enthusiasm and emotional declarations of support for our new organization, came NACAA's time for that phase of organizational growth consultants like to call "direction." That time which is characterized by an emphasis on efficiency, procedures, and tackling the tough issues set aside during the organization's beginning years. From 1981-84 NACAA produced an impressive number of "behind the scenes" victories while steadily building its membership and continuing the countless attempts to provide all answers and services to satisfy the questions and needs of the members.

The first few months of the Reagan Administration hit us like a bucket of cold water. As the new team pushed forward its well-publicized Economic Recovery Plan, the Administration proposed a 50% budget cut in both the Arts and Humanities Endowments, and we, like the other major national arts organizations, were off and running to stem that tide. It was our opportunity to create a significant niche for ourselves on the national agenda. A healthy new cooperative approach developed between NACAA and our sister national organizations. Together we managed to stay in for the fight for Federal arts funding. In 1981 we managed to hold the funding cuts to the arts at 32%, instead of the Administration's recommended 50%. We saw how traditional rules had been suspended, in order to implement the new policies as quickly as possible. It was clear that we were in for some scary times.

This was the era when we adopted the preferred term "local" as opposed to "community" arts agencies. An innocent announcement in the January 1982 newsletter that the Board of Directors had changed our name from NACAA to NALAA brought on a flurry of discussion but resulted in collective acceptance. We struggled to include this change in the language of the National Endowment for the Arts' appropriations, and as many of their program guidelines as we could--all in quest for dollars for local arts agencies.

We painstakingly continued to build our case for our own NEA program of support to local arts agencies. With the help of our new "convert" and friend, Chairman Frank Hodsoll, the long awaited dream became a reality as he announced the creation of the Test Program for Local Arts Agencies at our 1982 Convention in San Antonio.



During these years we began to address the arduous task of private sector fundraising, a particularly tough challenge, and expanded our Board of Directors to include representatives of the corporate and philanthropic world. In addition to the C.S. Mott Foundation's start-up grant, we welcomed our first corporate supporters--Philip Morris Companies, Inc., and Chevron U.S.A., whose support remains today. Their commitment to our brash young organization demonstrated their support in strengthening the arts of our nation, and has been a vital component of our financial growth.

During all this necessary (and perhaps not often visible) activity, we experienced a tremendous growth in the demand for services from our members. In response, we published a Technical Assistance Guide, Arts Talk Economics; reprinted Dr. Robert Gard's Arts in the Small Community; and produced a series of public service video tapes on the local arts movement. We made our first stab at creating a local arts agency database and produced our first annual membership directory. Regional meetings between conventions were held. The beginnings of our Interest Areas emerged as Statewide Assemblies, State Community Coordinators, and Rural and Small Communities began to identify themselves and their own concerns. And we planned many, many more services which we knew would be in great demand as the field continued its explosive growth.

Raising Our Vision

1985-1988

by Robert L. Lynch, Executive Director

It has been my privilege to serve as NALAA's Executive Director for the last three years from January 1985 through today, June of 1988. The period for me has been a magnificent whirlwind of opportunity and action. The Board of Directors set an agenda of high visibility, service expansion, extensive personalized member contact and development along with continued Federal advocacy. NALAA's membership base increased by 60% in this time but investment in the organization and its goals by members increased by 158% in the same period. In so doing, the local arts agency field said that what their national organization can do for them is important, and important enough to pay for significantly.

Professional Development

Bill Moskin, then Director of the Sacramento Cultural Commission, picked me up at the San Francisco airport two weeks into my new job. A previously scheduled nominating committee meeting brought me to the West coast. After I deplaned, my first thoughts of course turned to the arts and I recalled for Bill a favorite quote from a favorite artist, William Blake: "The road to the palace of wisdom is through excess." The two of us immediately headed to the only all night bakery serving chocolate products exclusively in the Bay area. Over excessively large slices of double fudge chocolate cake with chocolate mousse frosting, the California Local Arts Leadership Conference for 250 people was born and it was staged, in collaboration with Wendy Ceccherelli, a year later in Sacramento.

Flying on to Cedar Rapids, Iowa, after visiting members in the wine country with Bill, I got my first look at the site that Greg Geissler, Denver's Director of Cultural Affairs, had picked the year before for the 1985 convention. Ten men and women standing outside the plane with red blazers on and a roll of red felt turned out to be the Cedar Rapids

• • •
President Franklin Delano Roosevelt

Presidential Statement on Art Week, November 29, 1940

“...The proposed annual observance (of Art Week) also should embrace a broader participation of the several arts, active in each community, on a year-round basis. My hope is that through the concentrated effort we put into one week we can create an interest in art which can be maintained and intensified in every part of the country during all the other weeks of the year...”



Red Carpet Committee, and as it slowly dawned on me that the welcome was for me I tried to hide behind the largest stewardess at the airplane's entrance, but to no avail. Iowa hospitality!

I walked every corner of the city in the rain that night. I slowly came to the realization after initial skepticism that all the wonderful nooks and quiet treasures of that city along with the best resource of all, great people, would make our conference a success. The new Executive Director's major decision for the planning weekend was, "No, we will not have the closing reception in a funeral home, no matter how magnificent the architecture."

The Convention itself was charged with member energy. That member excitement plus a few nagging questions kept me energized. Will Maya Angelou make it or not, her agent is not sure? Will people appreciate the words of poet Gary Snyder, a legend who helped shape the thinking of a generation? What will the delegates from Texas be like after a 36 hour train ride? Will the ten people riding from Michigan in the rented silver RV still like each other when they get here? Will I have the stamina to dance the polka for four hours at the Polka Party? (Yes.)

Three hundred and fifty-six members came to Cedar Rapids and you could actually feel the enthusiasm, the commitment, and the talent of a field coming of age.

In Washington, D.C. in 1986 and Portland, Oregon in 1987 the focus is clearly and definitely placed on cultural diversity, art in public places, and art in rural areas as NALAA frontiers. Fundamentals training had been established. A special rural arts conference for 208 people is held. An annual festivals conference is launched. Mini conferences are held in Tampa, Florida, Provincetown, Massachusetts, and 97 trips for training and workshop presentations are made to 35 states. I only missed three planes, only flew to the wrong city once. (Tallahassee and Sarasota both have that double "s" sound over four syllables!) Great meetings and great hospitality in too many places to mention but one trip stands out: the Camden, Maine and Cody, Wyoming weekend. The 2:00 pm delay in D.C. led to the missed connection in Boston which led to the rerouting to Portland, Maine which necessitated a drive to Camden, which turned out to be in an unregistered vehicle which got me to the Camden Inn at 8:05 pm for my 8:00 pm speech and then the 7:00 am flight to Boston was fogged out which meant taxiing to Portland which meant missing a connection in Denver so that I hopped on a flight to Billings, Montana which would have been fine if the runway lights hadn't gone out which lost us two hours. The rental car from Billings got me to Cody, Wyoming in time to catch a few hours of sleep before my morning workshop. Cody was wonderful. Great people. I got to see buffalo in Yellowstone for an hour and then back to the airport but behind a slow truck on a one lane highway. Made it by a minute and as we took off in the ten seater in a thunderstorm the pilot announced that the other two planes in the fleet were out of service so we would be making all five stops in Wyoming on the way to Denver. D.C. looked great late that night.

Information

Information took the form of new looks for the Connections Quarterly magazine and the Connections Monthly newsletter, reprints of important community arts development publications, computer self-help books for LAAs, the Open Dialogue II proceedings, special information FYI releases, a pamphlet on emerging artists, and collaborations with ACUCA on a salaries and job benefits book, with NASAA on arts in education, and with the Arts Extension Service on everything that we needed yesterday. The data base started to fill to the brim with computerized statistics on the finances and programs of the local arts agency movement.

• • •

President Lyndon B. Johnson
Remarks at the Signing of the
Arts and Humanities Bill,
September 29, 1965

“It is in the neighborhoods of each community that a nation's art is born. In countless American towns there live thousands of obscure and unknown talents...

"The arts and the humanities belong to the people, for it is, after all, the people who create them."



One late night in 1986, Anne Jennings, my executive assistant at the time, came in to my office. "Stay seated, Bob," she directed calmly. "You do you realize that we need another typewriter don't you?" "We do?" I said. Anne patiently explained that the tripled workload from the new publication and member response success was starting to bump up against the doubled copy load for the upcoming 8th Annual Convention in Washington. I said, "I see your point, let's get another typewriter." "Good," she said, "I've picked one out and it's called a Leading Edge IBM compatible P.C. coupled with a Hewlett Packard Laser Jet printer." "You'll love it." I, of course, deal with concept. (This was detail). Far be it from me to keep us from getting the best typewriter possible. NALAA leaped forward into the desk top publishing world.

Advocacy

The successes in our advocacy area over the last three years have been remarkable: the permanent Local Programs at the NEA; LAA access to NEA Challenge III money; NALAA becoming a full partner in the NCA/NASAA/NALAA Joint Policy Committee; LAA recognition by NEA Expansion Arts (Community Foundation Initiative) and Arts in Education; Co-hosting two national Advocacy Days with the other national service organizations; Congressional and Presidential involvement with National Arts Week and a great deal more.

The most unsettling advocacy moment for me was setting up the Capitol Hill program for the 1986 D.C. Annual Conference. Would the NALAA members show up for buses at 8:30 am? Would any Congressmen or Senators show up at the continental breakfast? Would any of the speakers make it, all of whom had said yes, but subject to the day's voting schedule? Would they say nice things if they did show up? We made it, they made it, and they said nice things. All of our speakers, all of our members, and 305 Senators and Representatives and Congressional staff got to hear the local arts agency message.

The most inspiring moment perhaps was working on the reauthorization language for the bill that every five years authorizes the NEA to exist and charts out the policy direction that the NEA must take. This gave me a wonderful singular insight into the way our nation's laws work. I realized that the language change that we secured in 1985 that resulted in new Federal money opportunities for LAAs was possible only because of language changes secured five years earlier by NALAA's first director Chic Dambach, and policy groundwork and contacts secured by Gretchen Weist, NALAA's second director. The true spirit of teamwork across the bonds of time awed me.

Visibility

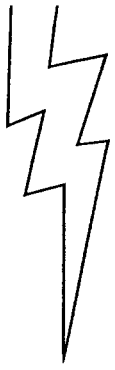
Many other initiatives were launched during this time period, some with much future potential: a National Arts Week as a LAA national phenomenon; partnerships with key national organizations such as ACUCAA, NASAA, US Conference of Mayors; a new office on K Street; an expanded staff of eight, and a larger Board to 21. It was a time when NEA's Bob Canon and Anthony Turney helped NALAA to secure permanent status for a locals program; when NALAA's forays into the international arena were undertaken through contacts to England, Ireland, Mexico, and Latin America; and a time when rich and varied interests of LAAS necessitated the creation of 10 separate NALAA interest areas.

The most gratifying advance though has been the unparalleled support of the members that has made NALAA not only grow in numbers but in membership support. In 1986,

President Jimmy Carter Carter on the Arts, 1977

“ I commend the National Endowment (for the Arts), the State Arts Agencies, and the thousands of often unrecognized, small arts organizations across the nation for their efforts in bringing the arts to the people.”

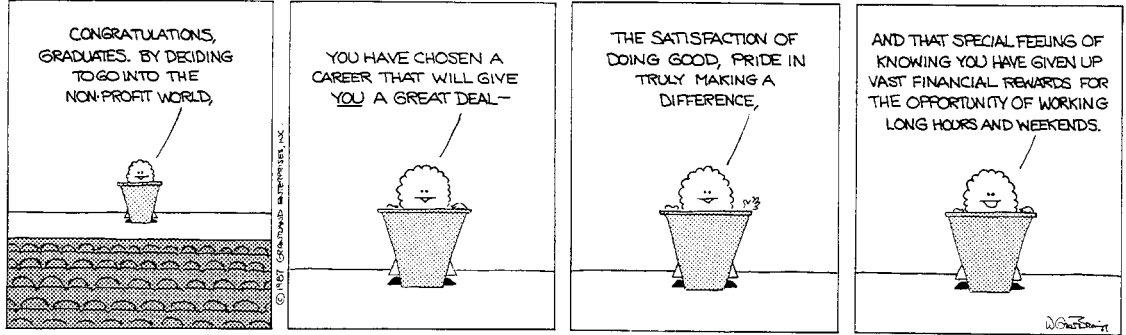
“ I am vividly aware of the importance of the arts in our communities. I still remember the impact a visiting symphony orchestra made in the county I came from in south Georgia. It was the first time a symphony orchestra had ever played in that area. Everybody, from country merchants to farmers went, listened and enjoyed. The orchestra's visit was the main topic of conversation for weeks afterwards. People felt that something beautiful had touched their lives.”



ARTS FOR AMERICA *A Vision for the Future*

when former President Selina Ottum of Portland, Oregon called up 10 other large budget organizations and said "Will you pay \$1000 in dues?" and they each said "Yes," the ground work was laid for one of the most phenomenal leaps of financial faith experienced by any national organization that I know of. The support of this membership for NALAA, and the work of this membership on behalf of the arts at the local level truly makes possible the dream of arts for America, our collective vision for the future.

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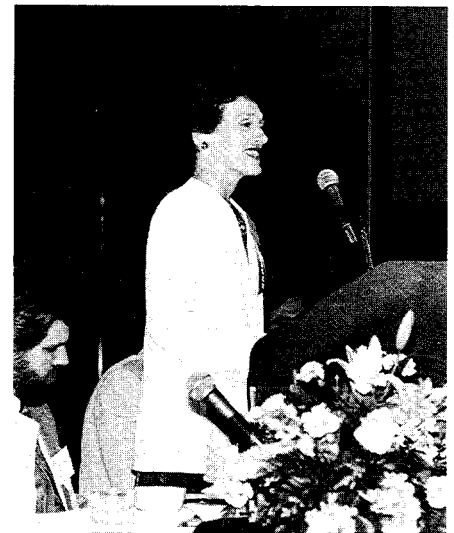


Great Moments in NALAA's History



The earliest beginning. Community Arts Councils, Inc. (CACI) is officially established at the signing of its charter in Winston-Salem, North Carolina, August 26, 1960. From left to right are Arthur Gelber, Philip Hanes, Keith Martin, George Irwin, Charles Mark, Ralph Burgard.

First Lady Nancy Reagan greeted Executive Director Robert Lynch at the White House on the occasion of the 1985 National Medal of Arts Award presentation.



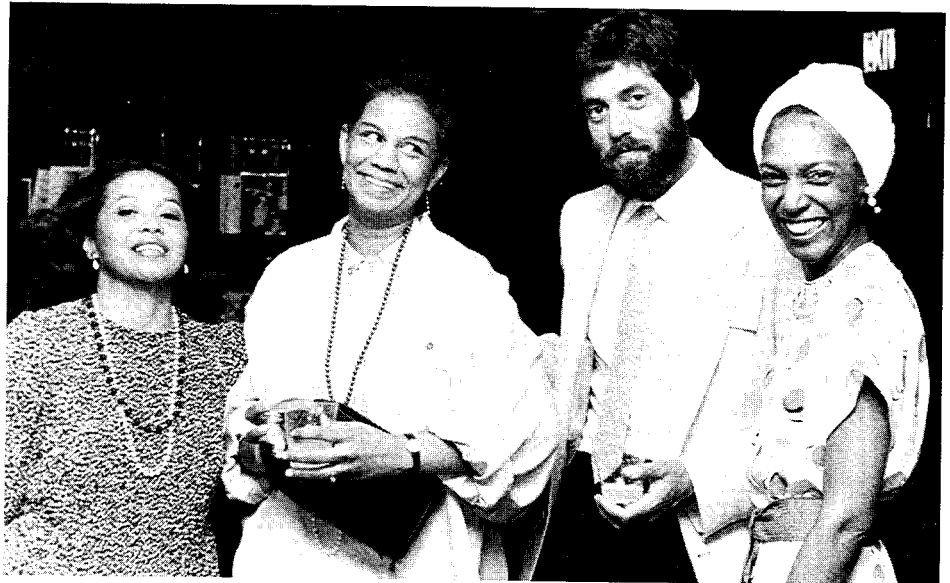
Joan Mondale, author, artist, and arts advocate, addresses delegates to the 1987 conference in Portland, Oregon about the Arts on the Line program in Cambridge, Massachusetts.



At the 1985 Conference in Washington, D.C., Michael Lomax, Chairman of the Fulton County (Georgia) Commission (at right), delivered a keynote address on *The Arts and Local Government*.

"Of all the many groups that meet in Washington, there are very few that I could greet with such pleasure as this conference of the Associated Councils of the Arts. One reason, of course, is that I feel a special debt of gratitude to you--because you gave us Nancy Hanks, who was the president of this organization when I appointed her chairman of the National Endowment for the Arts.... We could be the richest nation in the world, the most powerful nation in the world, the freest nation in the world--but only if the arts are alive and flourishing can we experience the true meaning of our freedom, and know the full glory of the human spirit."

Richard M. Nixon
1971 ACA Conference



During the 1985 Conference in Washington, D.C., NALAA members (left to right) Millie Bautista, Peggy Cooper Cafritz, Robin Kaye, and Barbara Nicholson schmoozed at the National Press Club.



The Tenth



In November 1987, the NALAA Board of Directors posed to promote the Tenth Anniversary Celebration. From left to right, in back row: Jill McGuire, Tom Boozer, Don Jones, Madeline Rabb, Victoria Hamilton; center row: John Paul Batiste, Marion McCollam, Wendy Ceccherelli, Cindy Kiebitz, Greg Geissler, Janet MacNamara, Joseph Kyle Walls; front row: Robert Lynch, Cheryl Yuen, Tom Cullen, Selina Ottum. (Not pictured: Clark Russell, Paul H. Elicker, Syd Blackmarr, Carl Petrick, Chris Van Antwerp.)

THE WHITE HOUSE
WASHINGTON

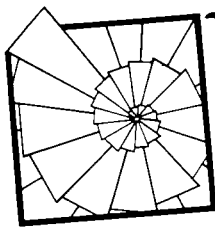
April 1, 1988

It's a pleasure to congratulate the Board of Directors and members of the National Assembly of Local Arts Agencies as you celebrate your 10th Anniversary.

Your first decade promises even better days to come for the arts in America. Your leadership has been effective because you have worked hardest where it really counts -- at the local level. As you encourage and strengthen the arts across our land, you truly enrich community life and provide opportunities for artistic expression and development for countless citizens. That is good news for all of us.

Again, congratulations. Nancy joins me in sending best wishes for many more anniversaries. God bless you, and God bless America.

Ronald Reagan



NALAA National Assembly of Local Arts Agencies

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Executive Director
Robert L. Lynch

Greetings!

It is indeed an honor to serve as president of the National Assembly of Local Arts Agencies as it reaches such an important milestone, its ten year anniversary. Over this past decade, NALAA and its members have done so very much to encourage the excellence and diversity of American culture while making significant strides in providing increased opportunities for all citizens to more fully participate in the arts.

Since NALAA's founding, the place of the arts in our society has advanced dramatically. The arts are now viewed as essential to the vitality and welfare of hundreds of communities throughout our country. Without a doubt, NALAA and its local partners have provided the leadership necessary to bring about that understanding. Together, they have done a remarkable job to heighten public awareness as to the importance of the arts in making a community a desirable place in which to live, work or visit.

As we enter our second decade, I am confident that NALAA and all of us associated with it, will continue to work even more diligently for the development of the local arts agency field and uphold the underlying tenet that arts are not a privilege for the few, but a basic right for all.

But for now, NALAA has every reason to celebrate its achievement. It has been an extraordinary ten years. Bravo!

Warm regards,

Greg Geissler



1420 K Street, N.W.



NALAA National Assembly of Local Arts Agencies

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Robert L. Lynch

Dear Colleagues,

Chairing this special celebratory 10th Anniversary year, and thinking so often of each of you within its context--your needs, your aspirations for your organizations--has been personally enriching and a tremendous amount of fun. In a national organization made up of all chiefs (no indians?), entrepreneurs and risk takers, this year's convention brought out your best, and all areas of our NALAA membership have given input to the planning and programming you are enjoying over these few days together. In fact, your creativity about both our serious aspects and our frivolous times include ideas that will help shape our conventions for years to come.

The 10th Anniversary is a major milestone for us all. Saluting our past and the visionaries among us who could see the need for this "umbrella" for our work, enjoying and learning together in the present, and preparing open mindedly for the future, that is the point of this celebration. Looking periodically at the big picture reinvigorates each of us with the magnitude and importance of our field of endeavor. We then take enhanced vitality, ideals and vision back to our individual communities, the real pay-off for our nation.

Involvement in NALAA benefits us all in so many ways. As one who has had the privilege of recharging the batteries by working on an event such as the Tenth, I want to share with you the personal perspective of an enthusiastic volunteer for the greater cause. Jump in. The doors are open, and the opportunities for involvement are endless. In a serendipitous way, taking on more in the broader arena makes the burdens of the daily lighter. You'll see.

Here's to the future!



Cindy Kiebitz
10th Anniversary and Convention Chair



1420 K Street, N.W., Suite 204 Washington, D.C. 20004

NATIONAL ENDOWMENT FOR THE ARTS

WASHINGTON
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A Federal agency advised by the
National Council on the Arts

May 1988

TO MEMBERS OF THE NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES

It gives me great pleasure to congratulate you on ten years of success and leadership, both in your individual local communities and as a national organization.

The growth of the local arts agency movement and of local government support for the arts has been one of the most significant arts developments of the last ten years and will have major lasting impact on the arts in America.

Adrienne Hirsch and Richard Huff join me in wishing you a happy anniversary and we look forward to your continued growth and success in the years ahead.

Sincerely,

F.S.M. Hodson
Chairman



ROBERT C. BYRD
WEST VIRGINIA

United States Senate
Office of the Majority Leader
Washington, DC 20510-7010

May 4, 1988

National Assembly of Local Arts Agencies
Board of Directors
1420 K Street, N.W.
Suite 204
Washington, D. C. 20005

Dear Friends:

I join in congratulating you on the Tenth Anniversary of the founding of the National Assembly and Local Arts Agencies.

Through the efforts of the members of the NALAA, hundreds of men and women throughout our country have found outlets for communicating their talents and skills to a larger and more appreciative audience, and millions of Americans have come to enjoy the fruits and artistry of their talented neighbors. Above all, a growing number of our citizens recognize now that "art" is not something that one sees only on the walls of museums in large cities or enjoys on the Broadway stage.

I commend you all for your tireless work in making our communities more aware of the value of local art and the significance of local artists in a broad spectrum of aesthetic endeavors, and I wish you continued success in the years ahead.

With kind regards and best wishes, I am

Sincerely yours,

Robert C. Byrd
Robert C. Byrd

RCB:1hr

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May 6, 1988

The National Assembly of
Local Arts Agencies
1420 K Street, N.W.
Suite 204
Washington, D.C. 20005

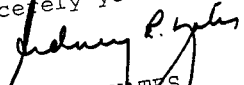
Dear Friends:

Congratulations to the Board of Directors and the membership of the National Assembly of Local Arts Agencies upon reaching the Tenth Anniversary of your organization.

A strong national arts program must offer support to creative talents in local communities, from major cities to the most remote. Fostering a creative presence in the daily lives of individuals is the aim to which we are all pledged. Your encouragement of the arts in communities, large and small is essential to achieving this goal. I applaud your efforts over these past ten years and I encourage you to keep up the charge for the next ten years and beyond.

With kindest regards,

Sincerely yours,



SIDNEY R. YATES
Member of Congress

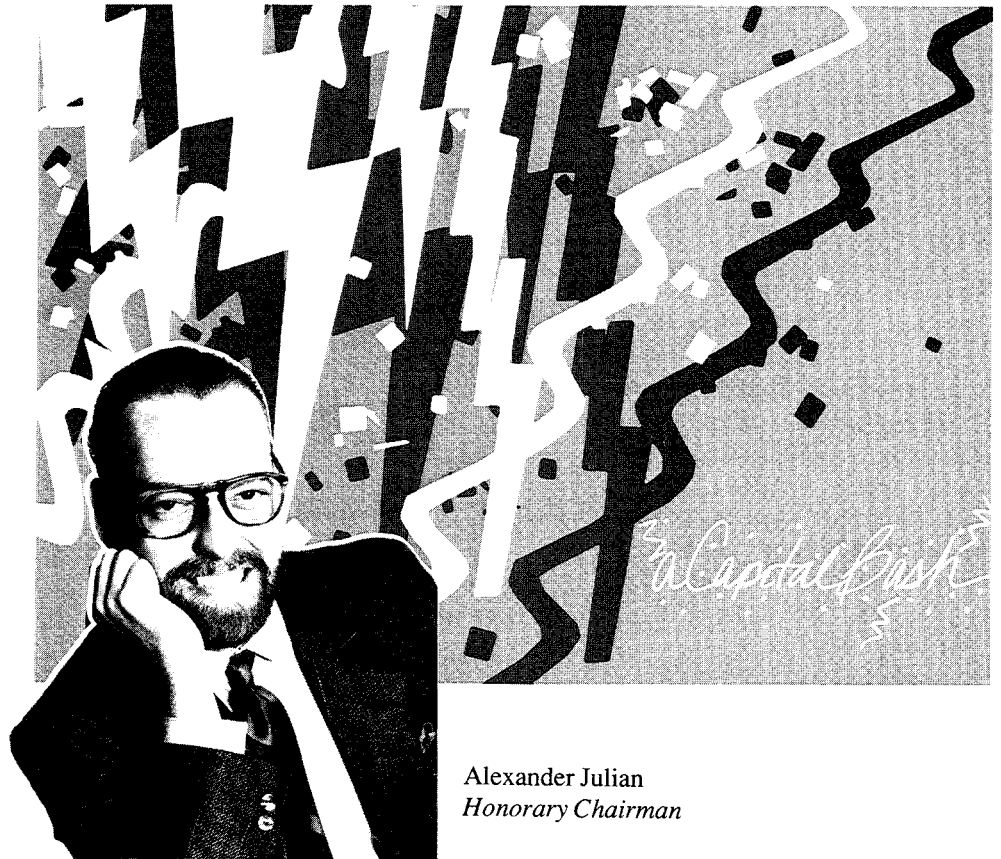


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Washington D.C. Committee

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Congratulations
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on your 10th Anniversary
and your "Vision for the Future"



ARTS FOR AMERICA *A Vision for the Future*

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The 1988 NALAA Convention is sponsored by a grant from the AT&T Foundation.

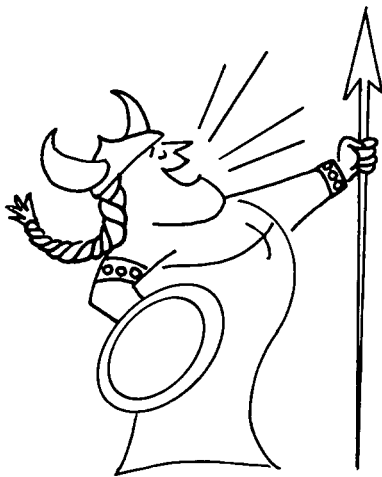
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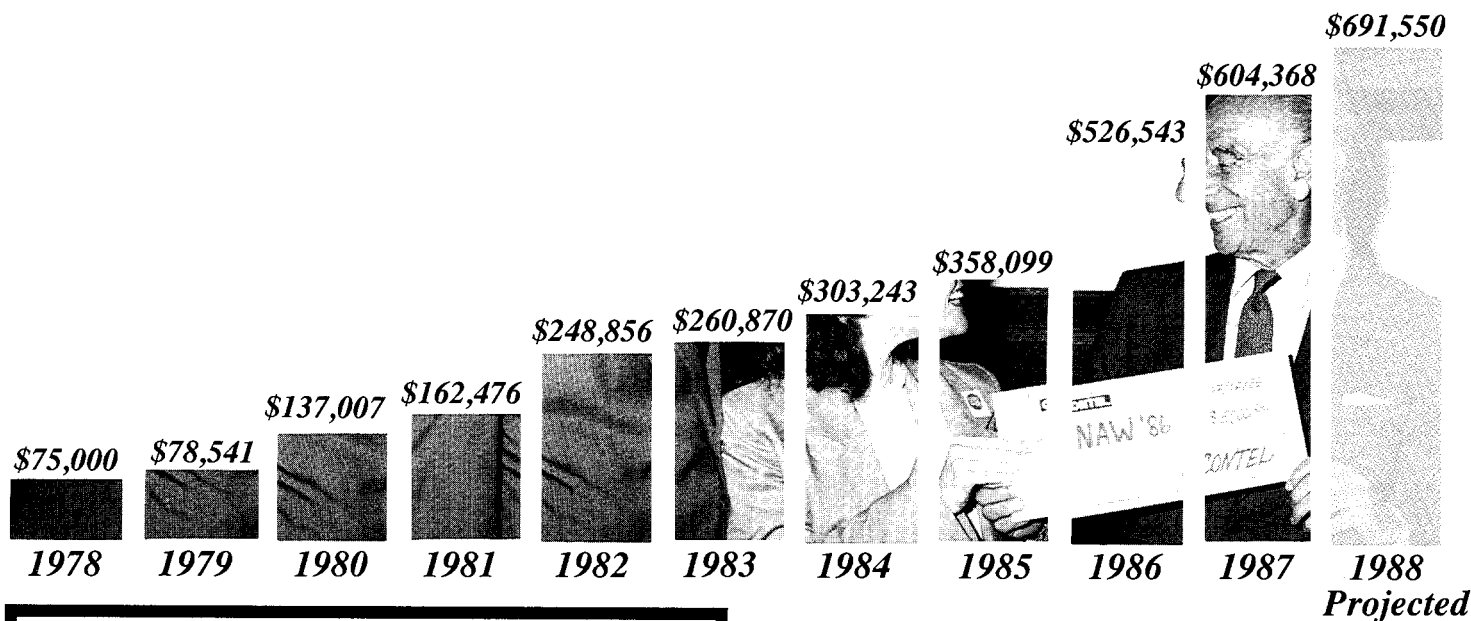
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Special thanks to the many individuals who have contributed amounts under \$100, too numerous to list in this space.



One of many Local Voices, wishes its
National Voice

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The Metropolitan Arts Council
615 South Main Street/Greenville, SC 29601
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*Oakland Congratulates NALAA
for 10 years of outstanding service to
local arts agencies across the nation*

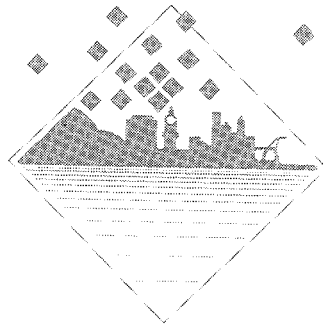
*Thank you for helping make Oakland milestones possible:
Community-wide Strategic Plan for Cultural Development*

◆
Continuous celebrations of cultural diversity

◆
NEA Locals grant recipient

◆
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◆
*hoping to host NALAA's 1991 convention in Oakland,
the sunny side of the San Francisco Bay*



ST. LOUIS
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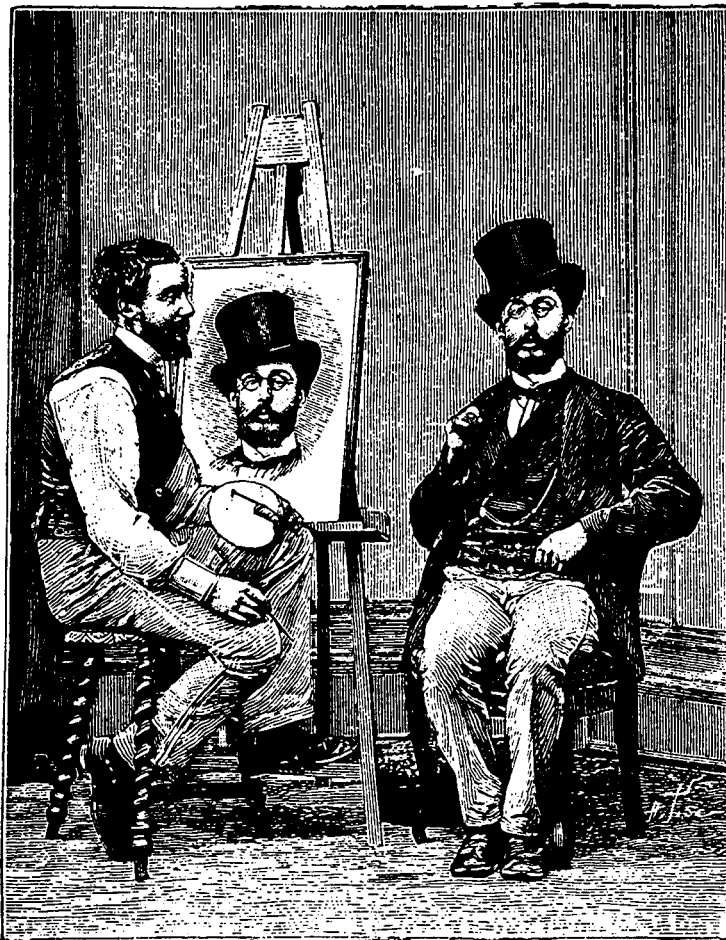
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TALENT—
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ARTS FOR
AMERICA!

Regional Arts
COMMISSION
SAINT · LOUIS

2060



"For you, the work of art is a quiet retreat into the creative process. For me, it's a painfully business-like process, a real labor of love, at best. Thank my lucky stars for NALAA's dedication, perseverance, and service to the arts."



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i Bienvenidos a
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**Congratulations to local arts agencies
throughout Indiana and the U.S.**



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Indianapolis, IN 46204
317/232-1268

**CONGRATULATIONS NALAA
FROM
NINA FREEDLANDER GIBANS**

The Community Arts Council Movement: History, Opinion, Issues
by *Nina Freedlander Gibans* Greenwood Press



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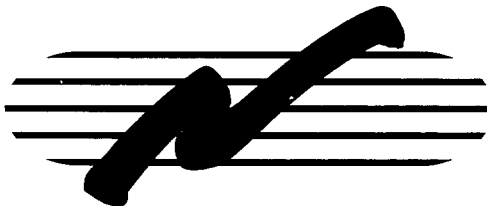
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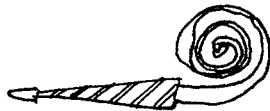


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Marking our own tenth anniversary as information
management consultants to arts agencies, it is fitting to
celebrate with you the phenomenal growth and development of
the field that we and NALAA serve. Congratulations on your
success, as an organization and a movement!

The Cultural Arts Council of Houston

cach

*Congratulates
NALAA on their
10th Anniversary*

ARTS COUNCIL

Winston-Salem / Forsyth County

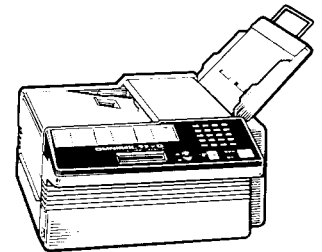
*Proud to be a member since 1978
CONGRATULATIONS NALAA!*

**THE FUTURE LOOKS GREAT!
CONGRATULATIONS**

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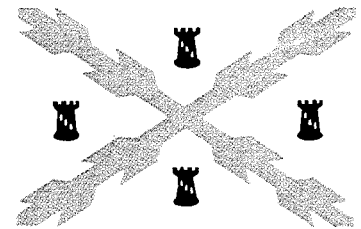
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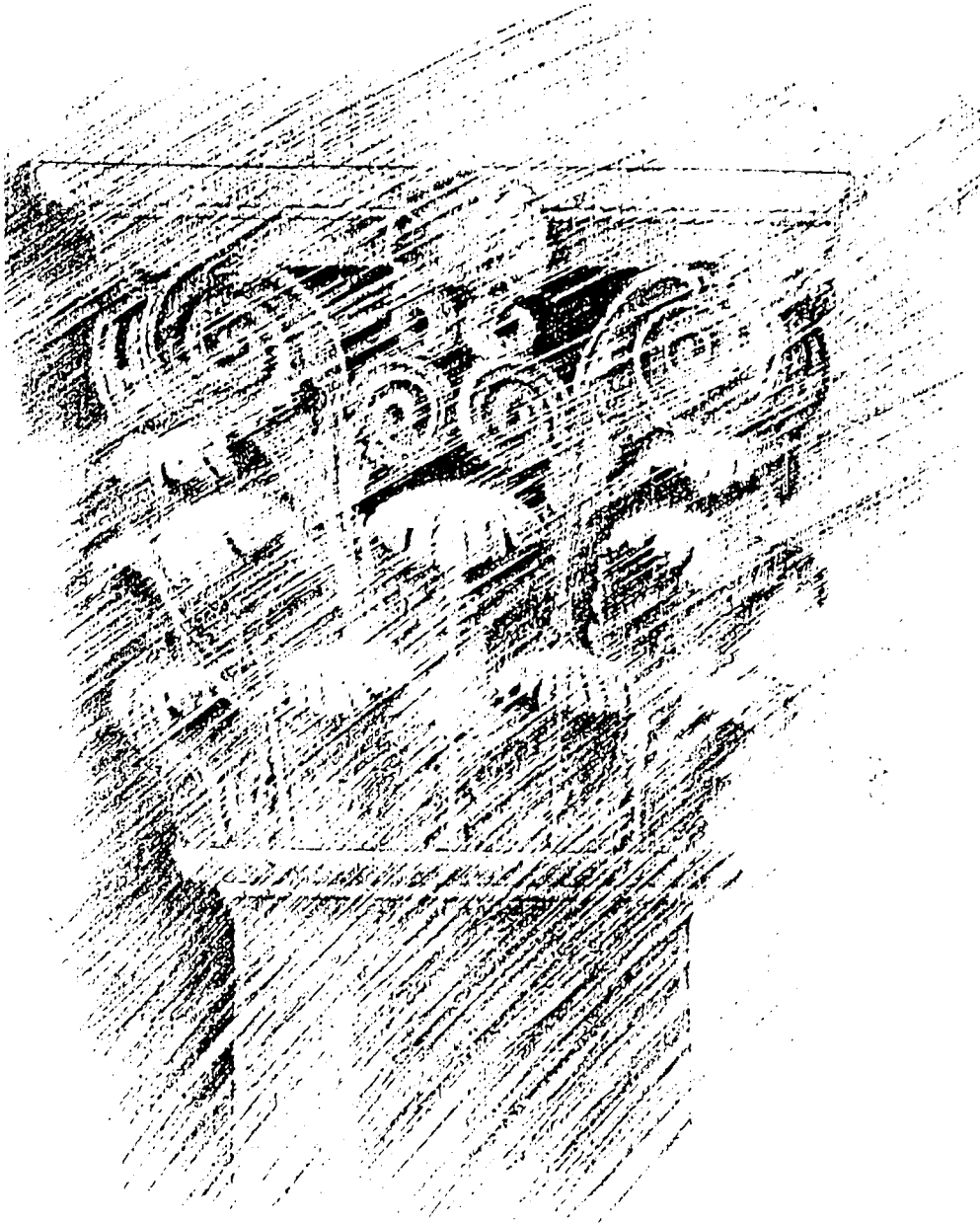
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Leadership!*



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UNITED ARTS COUNCIL OF GREENSBORO'S

Renaissance Campaign



RENEWING OUR HERITAGE • BUILDING OUR FUTURE

Few periods in history have been as influential and rewarding as the Renaissance. It was a period when individuals, business and government worked together to support and foster the creative advancements of the times.

This year marks a reaffirmation of Renaissance ideals for Greensboro, North Carolina. The past decade has been a time of rapid growth for Greensboro's arts showing that the community not only appreciates, but wholeheartedly supports the arts.

While Greensboro celebrates the 25th Anniversary of the United Arts Council and the 60th Anniversary of the historic Carolina Theatre, a new challenge is eagerly addressed — the expansion and modernization of the two centers in Greensboro solely dedicated to the visual and performing arts: the Greensboro Arts Center and the Carolina Theatre.

Organized to meet this challenge is "The Renaissance Campaign," directed by the United Arts Council of Greensboro. Already well underway, this ambitious campaign will transform downtown Greensboro into a cultural activity center with art anchors: the modernized Greensboro Cultural Arts Complex and the newly refurbished Carolina Theatre.

Congratulations NALAA on your 10th Anniversary! Together, we are renewing our heritage and building our future.

DENVER'S COMMISSION ON CULTURAL AFFAIRS

SALUTES

THE NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES

AND

ITS MEMBER ORGANIZATIONS

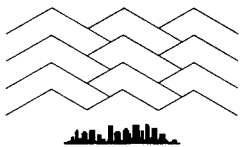
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Denver.
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On your

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- ❖ SERVING THE NEEDS OF 80 ACTIVE ARTS GROUPS INCLUDING TULSA BALLET THEATRE, TULSA OPERA AND THE GILCREASE MUSEUM...
- ❖ SHARING ITS EXPERTISE AS FOUNDING MEMBERS AND OFFICERS OF NACAA...
- ❖ AND TODAY SHARING ITS PRIDE AND SALUTING THE TENTH ANNIVERSARY OF OUR OWN NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES... WHOSE MEMBERS ARE RESPONSIBLE FOR PUTTING THE ARTS AT THE CORE OF THE CULTURAL LIFE OF AMERICAN CITIES.

The City of Chicago commends NALAA for ten years of service to the arts.

Cultural resources are central to the quality of life. They are a measure of the real value of our civilization. Chicago's diverse cultural heritage is rich and exciting. The Department of Cultural Affairs is dedicated to the interdependence of cultural and economic development and serves all the citizens of Chicago.



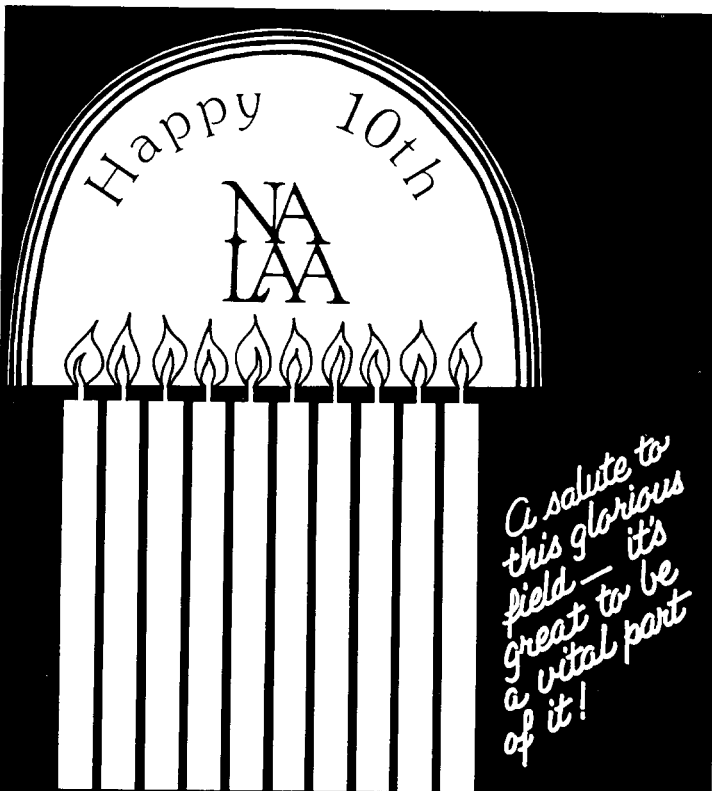
Department of Cultural Affairs
Chicago Office of Fine Arts
Madeline Murphy Rabb
Executive Director

CONGRATULATIONS on 10 Years of Leadership



COMPAS

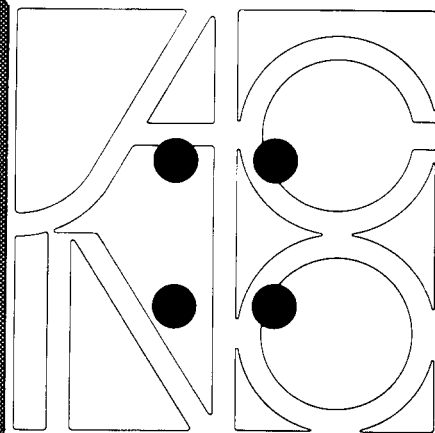
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Salina Arts and Humanities Commission
Salina, Kansas



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for ten years of achievement and
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since 1976 providing grants and
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THE NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES

ON THE OCCASION OF ITS TENTH ANNIVERSARY

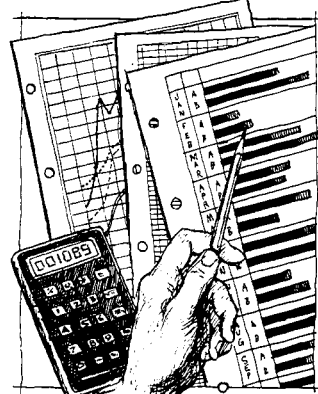
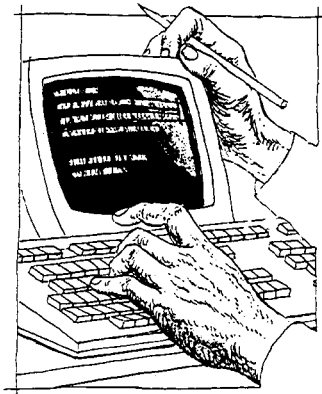
*YOUR COMMITMENT TO
THE FIELD OF COMMUNITY ARTS IS
WHAT COLLECTIVELY MAKES US
A MAJOR FORCE IN THE NATION*

WOLF

Congratulations to NALAA for ten years of service to local arts agencies. The Wolf Organization looks forward to providing long-range planning and other management assistance to many local arts agencies in the years to come.

A special thank you to our local arts agency clients:


- Arts Council of Essex Area (NJ)
- Arts Council of New Orleans
- Association of Community Arts Agencies of Kansas
- Bergen County (NJ) Office of Cultural Affairs
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- Chicago Office of Fine Arts
- City of Scottsdale (AZ)
- City of Warwick (RI)
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- Salina Arts and Humanities Commission
- Sioux Empire Arts Council
- Sioux Falls Area Chamber of Commerce
- Staten Island Council on the Arts

The Wolf Organization publishes a quarterly newsletter for clients and friends. Each issue has articles on management and planning issues, as well as information on Wolf Organization services. Call or write for your free copy.

The Wolf Organization, Inc.
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617-492-2167



Discover the arts in Columbus

**Congratulations NALAA
on your 10th anniversary.**

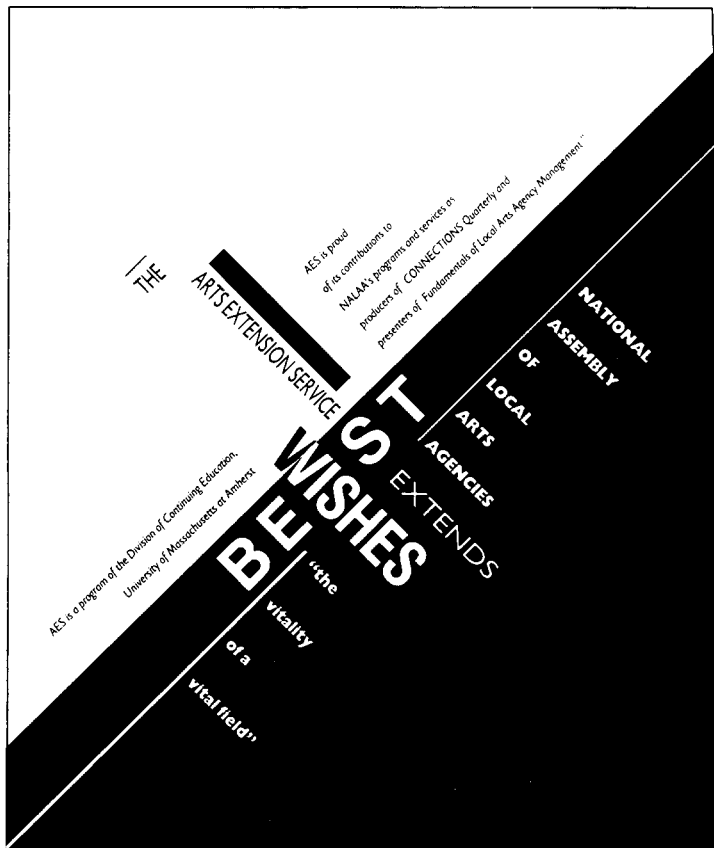
**Raymond J. Hanley
Executive Director
GCAC**



For further information about
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The Greater Columbus
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... the proud host of the 1984 NALAA Annual Convention, congratulates NALAA on its Tenth Anniversary!

Office of Cultural Affairs
Diane Abbey Lewis, Director

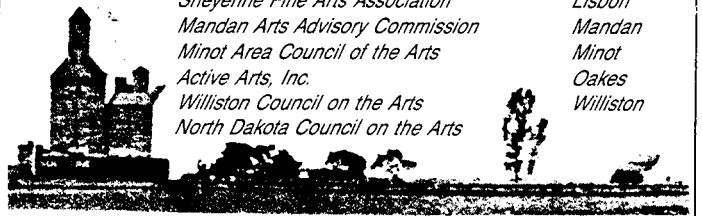
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*The Louisiana Partnership
Congratulates The
National Assembly of
Local Arts Agencies
in its Tenth Anniversary
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Calcasieu Arts and Humanities Council



TERREBONNE ARTS AND HUMANITIES COUNCIL



OFFICE OF
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City of Slidell





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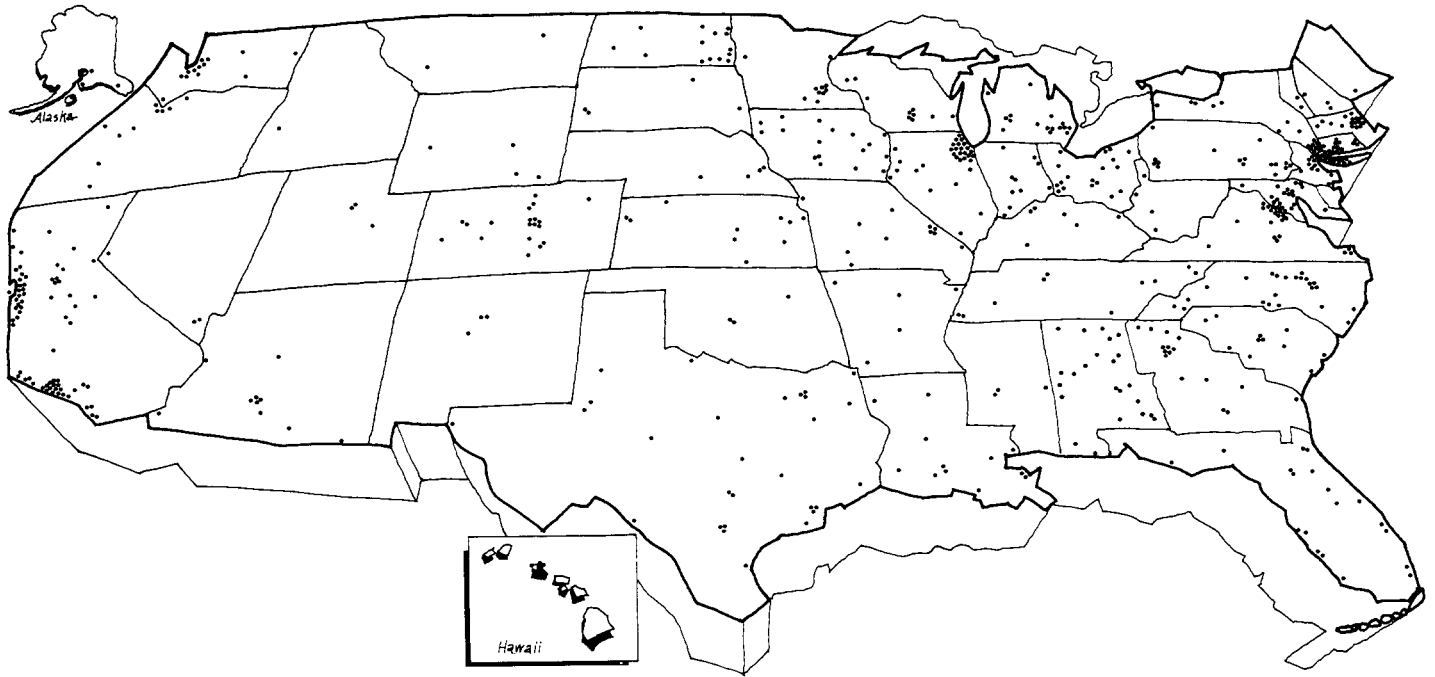
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Special thanks to all of you in the field who contributed photographs, facts and stories to make this publication possible.

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“ For myself, and I was not alone, all the conscious and recollected years of my life have been lived to this day under the heavy threat of world catastrophe, and most of the energies of my mind and spirit have been spent in the effort to grasp the meaning of those threats, to trace them to their sources and to understand the logic of this majestic and terrible failure of the life of man in the Western world.

"In the face of such shape and weight of present misfortune, the voice of the individual artist may seem perhaps of no more consequence than the whirring of a cricket in the grass, but the arts do live continuously, and they live literally by faith; their names and their shapes and their uses and their basic meanings survive unchanged in all that matters through times of interruption, diminishment, neglect; they outlive governments and creeds and the societies, even the very civilization that produced them. They cannot be destroyed altogether because they represent the substance of faith and the only reality. They are what we find again when the ruins are cleared away. ”

Katherine Anne Porter
Flowering Judas, 1940