



presents:

2006 Local Advocacy Handbook

A Resource Guide for Arts Organizations in New York State

State of the Arts



NYSCA

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Dear Arts Advocate,

This guide has been prepared to provide you with information, guidance and data that will inform and strengthen your position in advocating for local arts support in your community and at the state and national level.

Ask your elected officials to invest in your communities: in the future of your children, in your economy, and in the quality of your lives. In asking for government and private support of the arts you are asking for an investment that will yield a dramatic return while building valuable assets at home.

Included in this year's handbook is the Executive Summary of The Alliance's **Fast Forward Report** which documents and analyzes the process allowing us to determine the most relevant and effective services and resources needed to strengthen and build the capacity of cultural organizations. Due to paradigm shifts spurred by technology, natural disasters, changing demographics, the economy, and 9/11, there is an imperative to consider new opportunities, to think outside the box, and move out of traditional comfort zones. It is clear that cultural organizations are part of an evolved ecosystem that requires a creative and analytical approach to planning, program delivery, and resource development.

The Alliance also spearheads the creation of **NEW YORK STATE CULTURE ZONES** to provide more equitable access and greater resources to the arts and cultural industry. The Zones will tap into job development, small business entrepreneurial programs, tax incentives and credits, reduced energy costs and many more incentives that will benefit arts and cultural organizations statewide.

REMEMBER THAT ALL POLITICS IS LOCAL and that YOU can make a difference.

Grassroots advocacy at home, in your community, is powerful and effective.

- Keep informed about the issues.
- Call and write elected officials.
- Invite elected officials to openings, performances and parties.
- Send them thank you notes and congratulatory messages.
- Visit elected officials who represent you. Visit year 'round, not only at budget time.
- Write letters to the editors of your local papers.
- Encourage your audiences and members to do the same.

Your elected officials are important resources in all of your efforts to enhance the cultural lives of your communities. Advocacy is a powerful force to affect change.

Contact the Alliance at (phone) 631-298-1234, (fax) 631-298-1101, or (email) jkweiner@theallianceny.org, if you would like assistance or have questions.

Sincerely,

Judith Kaufman Weiner
Executive Director

Fast Forward Report – Executive Summary

The Alliance's Fast Forward project was spurred by the fact that there are thousands of cultural organizations across New York State doing excellent and necessary work, but the external realities of operating a nonprofit arts organization in the 21st century -- excruciating competition for audience and dollars, changing demographics, and shifting trends in entertainment and life-long/informal learning -- all are having big impacts on whether or not these organizations survive or thrive.

Among the pressures being brought to bear on organizations large and small, urban and rural, are:

Audience Competition and Erosion

Are there less people to go around or are they being pulled in too many directions? How are people different after seeing a living performance or pressing their hands into wet clay? Or, could it be that arts organizations just aren't connecting with our communities? A recent Connecticut-based study noted that, not only can't arts organizations seem to answer these questions, "the arts industry suffers for lack of a simple value framework that communicates (its) worth to society and to the individuals (it) serves."

An Artistic Deficit

As cultural organizations cut their budgets to manage diminished revenue, many cut staff and programs. The results often force these organizations to retreat to tried-and-true activities -- safe and fundable, but without artistic risk -- and/or to become once again the domains of primarily wealthy patrons. The silent impact is often the people working in arts organizations -- many are underpaid and have fallen into an expanding gap between the arts rich and the arts poor.

Cultural Darwinism

Add to this mix a growing number of nascent cultural organizations that are often undercapitalized and under-skilled in management and governance. They're looking for audience share and funding, too.

Who Are the Next Generation of Arts Leaders?

Nonprofit organizations of all types are on the brink of a huge retirement wave in the next 5-15 years that will sweep veteran leaders from staffs and boards in unprecedented numbers. Are there enough future arts leaders in the pipeline or will the field be scrambling to recruit and train leaders? How easy will it be to recruit leaders when workloads are onerous and burnout is high? How might leaders from outside the field impact it?

The major themes that emerged during the course of the Fast Forward project are:

Theme 1: Understand and Quantify Your Impact

Arts organizations and arts advocates in general have become very savvy about interpreting what they do in terms of economic impact -- revenue turned back into communities through job creation, sales taxes, neighborhood revitalization, etc. But, beyond counting ticket sales, membership income, and art camp enrollees, how can arts organizations assess the good they do? As Fast Forward keynoter Ben Cameron asserted, "It's not about quantity, it's about value." And why is that important?

Theme 2: Know Your Audience – "The arts are our family photographs."

Fast Forward presenters underscored a critical knowledge deficit among arts organizations about the wants, needs and values of their audiences -- their communities in general.

Relevancy of mission and program is based upon ongoing conversations with the communities and constituencies cultural organizations serve.

The key elements of knowing your audience, therefore, include identifying trends and understanding their impacts, continually gathering feedback from arts participants and larger, community-based information about demographics and lifestyles, and letting audience wants, needs and values shape the program.

Theme 3: Expand Your Reach

"Despite the fact that there are thousands of arts organizations, we still haven't touched or moved the broadest context of our communities," stated Philip Morris, a Fast Forward presenter. Expanding the reach must begin with knowing and participating in your community, providing genuine connections to diverse audiences/communities, providing access to the creative process, and encouraging younger people to get involved with the organization in meaningful ways.

Theme 4: Strengthen or Change Organizational Structures- "Work must be sustainable and responsible."

Fast Forward discussion groups weighed in with the need to adapt current organizational and employment models or create new ones. While other parts of the nonprofit sector may hold models, a strong theme in one discussion group was to look at entrepreneurial models from the for-profit sector and to pursue relationships with for-profits and educational institutions strictly to gain access to the latest thinking in organizational creativity and innovation. The upside here is that rethinking how arts organizations need to work may be highly attractive to younger workers – talented people who want flexible working environments where work can be accomplished in a variety of ways.

Theme 5: Coordinate, Collaborate, Consolidate

As a model for accomplishing mission, increasing visibility and funding potential, and lowering routine costs, coordination, collaboration and consolidation of programs and infrastructure need to be on the radar screens of every arts board and administrator.

Fast Forward participants lamented the continually expanding universe of arts organizations – on the one hand, adding vibrancy to arts communities; on the other shrinking the already small pie of funding and audience.

The Fast Forward project has surfaced several possible new roles for The Alliance. They are:

Lead the field in articulating and quantifying the value of the arts

Collaborate with the New York State arts community to research, benchmark, and develop a set of values metrics that all arts organizations can use to measure the intrinsic impact of their work on the people who participate in arts activities: gather, disseminate and analyze trend data.

Develop training programs and materials for arts boards

that 1) introduce people to the challenges and rewards of nonprofit arts board service; 2) refresh/deepen the skills of existing boards, veteran board members and 3) creating board networking events.

Offer technical assistance/information about succession planning to assist arts organizations in planning for future leadership.

Design new advocacy efforts aimed at creating dedicated funding streams to arts organizations on a city-by-city or county-by-county basis across the state; sponsoring networking opportunities with funders and elected officials.

Create toolkits and develop examples of best practices

Expand the Alliance website with model programs/projects/policies/forms, particularly in the areas of fundraising, planned giving, capital campaign planning and implementation; directories of corporate funders of the arts and funders by specific activity funded; trend data; board recruitment, cultural tourism, and advocacy.

Bring funders together to revision their priorities in meeting the current and future needs of arts organizations.

New York State Culture Zones **Alliance of New York State Arts Organizations**

The **New York State Culture Zone Project** involves the building of community and government coalition support necessary to enable the eventual creation of statewide *Culture Zones* that tap into job development and small business entrepreneurial programs for arts organizations throughout NYS.

The **National Endowment for the Arts** has already recognized the innovative potential of this project with a *Challenge America* grant to support research and planning. The benefits of *Culture Zones* for the arts industry could be outlined as follows:

POTENTIAL BENEFITS OF CULTURE ZONES FOR THE ARTS INDUSTRY

- Tax incentives to landlords in the zones who provides rents at below-market rates to nonprofit arts and cultural group and artists
- **Tax incentives to developers in the zones** who construct and set aside for extended periods of time spaces for artists, arts groups, and cultural institutions, including performance and exhibit spaces.
- **Tax credits to contributors** — individuals and businesses — who make contributions to arts institutions located in the zone.
- **Reduced electric and other energy costs** to arts organizations in the zone, a significant help to the growing number of arts organization with buildings, performing and exhibition venues to support.
- **Funded and fundable job development programs** to help arts organization in the zone access subsidized staffing and job training programs.
- **Low interest/no interest loans** (e.g. SBA) to arts related, for-profit small businesses in the zone.
- **Incentives and credits for community re-vitalization projects** in the zone.
- **Visibility for the arts industry as a community and economic development stimulator.** It gives the arts a "Good Housekeeping Seal of Approval.

The **New York State Culture Zone Project** represents a revolutionary funding idea that emerged from meetings of arts leaders convened by the Alliance of New York State Arts Organizations in 2002. Meetings held these last few years focused on the need for a systemic arts policy change to affect more equitable access and provide greater resources to the arts and cultural industry in New York State. The Alliance wanted to achieve this objective without simultaneously depleting or re-allocating existing resources. As of this handbook release in 2006, **The New York State Cultural Development Areas Bill** is still on the floor of Congress as we continue to rally for its support.

***THE ARTS ARE CORE TO THE VITALITY OF THE COMMUNITY
and can be the catalyst for cultural community development***

Don't be timid or apologetic about asking for support or money. The Arts are an *investment* in community development. The Arts are essential to a full and complete community life.

We have documented evidence about the benefits of the arts:

- On local ***economies and as an economic stimulator***
- On downtown ***revitalization*** and ***re-development***
- On the ***education*** of our children
- As a ***solution*** to a wide variety of ***social problems***
- As an attraction to ***tourists*** and their ***dollars***
- On the ***value of our homes*** and the ***attraction of our communities to business***
- On the ***skills*** of all our citizens

We are NOT asking for handouts. We are asking for our elected officials to INVEST in our communities: in the future of our children, in our economies, in our tax bases. This *investment* is a cost-effective solution to specific problems and yields an impressive return for every dollar invested.

It is also important to remember that we are not asking for an expenditure of state or county or municipal or village funds which will simply be an "*expense*"—most of this money will ultimately *flow directly back into the elected official's district*. This is critically important for it is much easier to justify voting in favor of an increase in a budget line item if the money is going back into the district or the town or the city or the county.

2006 MESSAGE

Increase funding for NYSCA to \$2.50 per resident, or a total of \$48 million. NYSCA funding has been flat, at \$37.4 million, for three years. The requested \$48 million would restore the agency to approximately FY2001 levels. When adjusted for inflation, the FY 2001 NYSCA amount of \$47.4 would be \$52.3 million today! The governor has proposed a \$2.6 million increase bringing grant money to \$40 million

BUILD LOCAL COALITIONS TO SUPPORT YOUR OBJECTIVES

1. Build on historically successful alliances in your community.
2. Involve people and organizations seen as leaders in the community.
3. Foster mutual respect, understanding and trust.
4. Validate participants' self-interest.
5. Be flexible; compromise; adapt.
6. Participants must have a stake in the process and outcome.
7. Clearly define roles and responsibilities.
8. Ensure open, frequent and sustained communication.
9. Develop personal relationships.
10. Establish specific, concrete, limited and attainable goals.
11. Have a shared vision.
12. Ensure commitment of requisite time, energy, and resources at the outset.
13. Demonstrate a high level of passion for the objective.

Remember, the hallmark of politics is compromise.

We need to adapt to changing situations and circumstances. What will work in one community might not work in another. The factors at play will vary, sometimes greatly, from one community to another, and from one year to another, and from one elected official to another.

IMPORTANT NOTE: One of the most effective means for us to sway legislators to our side is to have those legislators who do support us, lobby their brethren who do not.

Nothing is more effective than lobbying from one legislator to another. Therefore, it is critically important that, as you continue to engage in the advocacy process with a supportive legislator, you enlist their aid in convincing their colleagues to come over to your position.

So the bottom line is that you must continually spend time and energy with legislators who already support your position, so that they can help you bring other members on board.

TIPS TO FOSTER COMMUNICATION WITH YOUR ELECTED OFFICIALS

It is important to keep those responsible for arts appropriations informed and included in the effect of arts funding in their districts. Thank them for what they have done, and help them learn more about the benefits of supporting the arts.

- Send a poster of any arts event, past or present, to your elected official.
- Send elected officials your calendar of events.
- Put elected officials on your mailing list. Invite them to opening nights by sending a personalized letter. If you are holding a benefit, ask them to attend as your guest. Be sure they understand that they are being invited as your guest and are not being asked to pay.
- Invite elected officials to give out grants (DEC, United Arts Funds, County grants) at special events...invite them to MC programs or give out awards. Put them on stage. Recognize them as a special guest at a performance or exhibit.
- State officials send out newsletters. Call their office and make sure your organization is on their mailing list. If the newsletter contains information pertinent to your audience and/or artists, call the representative and ask them if you can reprint the article in your publications. Be sure to send the elected official a copy with the reprint highlighted.
- Use letter-writing campaigns for all those involved in your cultural programming to send messages to your elected officials. Audience members should send letters on their personal stationery. Board members, corporate representatives and foundations should send letters on their business stationery. Keep the message simple and use a positive tone.
- Send a tear sheet from an arts program you recently attended to your local official, thanking him/her for making the event possible through NYSCA funding. Write the note directly on the program or on a "post-it" note. There is no need to write a special letter. Ask your audience and visitors to do the same with your programs.

Tips On Personal Visits

- Call first to make an appointment. Be punctual.
- Be specific, brief and to the point.
- Ask the elected official or aide what his or her position is and how they will vote.
- Give brief reasons why you believe the elected official should adopt the position you are recommending. Do your homework: To be most effective, the framework for these reasons should be the legislator's own viewpoint, interests and concerns (i.e. legislative committees on which they serve), and issues specific to his/her district.
- State why your position will benefit the elected official and his or her constituents.
- Leave the elected official or aide with an issues-briefing paper, along with your business card.
- Follow up with a thank you note in which you very briefly restate your position or request.

Tips On Letter Writing

- Be brief and concise. A hand-written letter is fine, and often preferred.
- Introduce yourself (mention the county and town or city in which you live).
- State your reason for writing.
- Indicate the action you want taken and explain how that action will specifically benefit you and your community.
- Don't overlook any opportunity to send personal congratulatory messages or thank you notes for work an elected official has performed.

Tips On Phone Calls

- Write down the points you wish to make and use these notes as a reference as the phone conversation progresses.
- If the elected official is unavailable, ask to speak with the aide who works on the issue you want to discuss. Aides can often be extremely influential in the legislative decision-making process.
- Introduce yourself and mention the county and town or city in which you live, especially if you live in the elected official's district.
- Be brief and concise. Limit your call to one or two minutes. Preparing a loose script helps.
- State your reason for calling, what action you wish taken, and what this action will accomplish.

Tips On Email

Email allows a large number of your constituents to "weigh in" on a specific issue. When communicating by email:

- Put your goal in the subject line, i.e. "Support NYSCA increase to \$48 million."
- Keep it simple – don't try to cover multiple issues.
- Briefly state the issue, your position, and what action you wish taken.
- Mention that you live in the district, if you do.
- Encourage your constituents to use the Alliance's online advocacy center at www.thealliancenys.org.

ON COMMUNICATING

The communication between you and the elected official (and his/her staff) needs to be friendly and on going. The most important words to remember are **follow-up**. If you send a letter, follow it up with a phone call. If you meet with the legislator, follow it up with a note.

Humanize The Message

Wherever possible, put a human spin on the message. Talk about specific programs and include anecdotal stories about how programs and public dollars affect *real* human beings. There is nothing wrong with tugging at the heartstrings. All of us lend a more sympathetic ear to examples of real people.

Tips On Op-Ed Pieces Or Letters To The Editor

Before writing your letter or guest column, study the editorial pages published in the publication over the preceding 3 or 4 months. Try to put yourself in the editor's shoes. What do they like to publish; what are the biases of the periodical; what are the interests? For your piece to get published, you must have either something new to say or a unique perspective to offer on something old.

- If possible, visit with the editor(s) of your local publication(s) to discuss writing an op-ed piece or to see if the paper wishes to write an editorial on the issue you are concerned about.
- If you don't visit the editor, do not hesitate to phone the publication to ask questions. In any event, it is wise to make at least one phone call before mailing your letter. Ask to speak to the editor assigned to handle letters. Let him/her know that you will be submitting a letter. Use this phone call to get acquainted with the editor; let him/her know who you are and what your organization does in the community; to find out if there are any special requirements for a letter; and to briefly outline the issue you plan to address in your letter.
- Keep your piece short and sharply focused on the issue you wish to discuss. Letters should be no more than 450 words.
- Letters should be individually addressed to the publication. Don't send form letters. It is most desirable to address your letter to the person in charge of letters to the editor. Look on the page of the publication containing letters to the editor for the editor's name, or phone the publication and ask for the name of the person to whom letters should be sent.
- To be published, the writer's handwritten signature, printed name, affiliation (if any), street address and phone number must be included. The writer's identity will be withheld only when requested and only under rare circumstances.
- Carefully read the editorial page of the publication for submission instructions and other valuable information. Some publications limit the number of published pieces by the same individual in a given period of time. If you are the author of a letter to be published over *someone else's* signature, check with the publication about their policy regarding signatures. Many publications insist on an original signature of the person whose name appears at the close of the letter.

GENERAL PROTOCOL IN ALL COMMUNICATIONS WITH YOUR LEGISLATOR

- Be courteous and friendly.
- Be reasonable. Remember there are always two sides (or more) to any given issue. Reasonable people can hold differing opinions. Having to pick one side or the other is never easy.
- Politics is compromise. Be firm and forceful, but realistic. Don't be too critical.
- Don't try to throw your weight around or be intimidating. It doesn't work and it alienates people.
- Remember tomorrow is another day. We may lose this vote and win that one. The process is ongoing.
- Don't scold, preach, lecture or nit-pick.
- In response to a legislator's questions to you, don't bluff. If you don't know the answer, say so, and then go get the answer.
- Be a good listener. Give your elected official a meaningful opportunity to state his/her position and explain why s/he may disagree with you. You will have a better chance to address a legislator's objections to increasing arts funding if you know exactly why s/he is opposed.
- Be appreciative—of the legislator's time, schedule, difficult job in not being able to please everyone. And particularly of the legislator's support. Take the opportunity to say 'Thank you' whenever it arises.

2006 ACTION ITEM: When you meet with your legislator's **ask them to contact the leadership** (either Senate Majority Leader Joseph Bruno or Speaker of the Assembly Sheldon Silver) to express their support. CHECK BACK with your legislator in about a week and ask them what response they got.

THE NEW YORK STATE BUDGET PROCESS

Overview

State Law requires the Governor to develop a “complete” plan of proposed spending and revenues available to support it (a “balanced budget”), and submits it to the Legislature with appropriation bills and other legislation required to carry out the recommendations. The documentation is thousands of pages long; there are often hundreds of budget bills. The budget process in New York is an “Executive Process,” dominated by the Governor. After approval, the law requires the Governor to manage the budget through administrative actions during the fiscal year.

The State fiscal year is April 1-March 31. The “budget cycle” begins nine months earlier and continues until the expiration of the State Comptroller’s authority to honor vouchers against the previous fiscal year’s appropriations—about 27 months.

The Budget Cycle

1. Agency Budget Preparation (June-August)

The budget cycle begins in August when the Budget Director issues a policy memorandum—the “call letter”—to agency heads. The call letter outlines, in general terms, the Governor’s priorities for the coming year, alerts the agency heads to expected fiscal constraints and informs agencies of the schedule for submitting requests to the Budget Division. The call letter is the official start of the budgetary process.

Preparation of the budget varies among agencies, reflecting their size, complexity and internal practice. Typically, budget development begins at the program or sub-departmental level, with staff preparing individual program requests guided by the call letter and following the instructions set forth by the Budget Division in a Budget Request Manual. The head of the agency or its top fiscal officer may hold internal hearings at which program managers outline their budgetary needs. By late August, the final program package is assembled, reviewed for consistency with the call letter and approved by the agency head.

2. Division of The Budget Review (August-December)

Following the schedule in the call letter, agencies submit budget requests to the Budget Division shortly after Labor Day, with copies provided to legislative fiscal committees. DOB examination units analyze the requests of agencies for whose budgets they are ultimately responsible. This continues to the end of October.

In November, the Budget Director conducts a series of constitutionally authorized “formal” budget hearings, giving agency heads an opportunity to present and discuss their budget requests and giving DOB staff and the Governor’s office an “on-the-record” opportunity to raise critical questions on program accomplishments, policy issues, long-range requirements and priorities. As provided in the Constitution, representatives of the legislative fiscal committees may participate in the hearings.

To help achieve a timely progression of the budget process, the Legislature also meets with executive staff to discuss the economic outlook, revenue forecast, projected spending, the impact of state and federal statutes, and any other relevant matters.

Through late November and December, the Division’s examiners transform agency requests into preliminary budget and personnel recommendations that are reviewed in detail with the Director. The staff also prepares the appropriation bills and other legislation required to carry out these recommendations. Concurrently, DOB staff is reassessing economic projections, investigating possible changes in the revenue structure, analyzing trends in Federal funding, and preparing the financial plan that describes and forecasts the State’s fiscal condition. The financial plan is prepared both on a cash basis and according to

generally accepted accounting principles (GAAP). By early December, the Budget Division will normally have completed this initial recommendation process on both the revenue and expenditure side. Budget staff then prepare the tables and the narrative (the “budget story”) that accompany each agency budget, and the description and forecasts of individual revenue sources.

The Governor’s Decisions (December-January)

The Governor and his immediate staff, who are also preparing the annual Message to the Legislature (the “State-of-the-State” message which the Governor presents to the Legislature when it convenes in January), are conversant with the budget throughout its development. The Governor is kept up-to-date on changing economic and revenue forecasts and makes sure that program priorities have been clearly understood and are reflected in the budget. Based on the most current reading of the economic and fiscal environment, the final Executive Budget recommendations are formulated in a series of meetings between the Budget Director and the Governor. These sessions focus on major issues and may lead to revisions in significant parts of agency budgets.

Legislative Action (January-March)

In mid-January—or, following a gubernatorial election year, by February 1—the Governor submits his Executive Budget to the Legislature, along with the related appropriations, revenue and other budget bills concerning State operations, aid to localities, capital projects and debt service. Within 10 days, the Budget Division provides a package of statistical information supporting the Executive Budget. A three-year financial projection and the State’s capital plan are submitted within 30 days following submission of the Executive Budget.

The legislative fiscal committees—Senate Finance and Assembly Ways and Means—then analyze spending proposals and revenue estimates, holding public hearings on major programs and seeking further information from the staffs of the Budget Division and other State agencies.

The Legislature takes a number of steps in the brief time it has to view the budget:

- *Subcommittees:* Each house breaks up into cross-committee ad hoc subcommittees to study the budget and make recommendations on it.
- *Revenue Review:* Each house issues its own forecast of revenues. These are then examined and discussed until a consensus is achieved.
- *Spending Review:* Each house analyzes and studies the spending estimates. Like the revenue estimates, these are discussed and negotiated as part of the process.

Except for the budgets of the Legislature and the Judiciary, the Legislature may not alter an appropriation bill except to eliminate or reduce the amount of an item recommended therein. It may, however, add items separate and distinct from those included in the original bill submitted by the Governor.

The appropriation bills, except for those which add items or provide funds for the Legislature and Judiciary, become law without further action by the Governor. The Governor must approve or disapprove all or parts of the appropriation bills covering the Legislature and Judiciary and may disapprove items added to his original bill by exercising his line item veto.

As provided in the Constitution, the Legislature may override the Governor’s veto by the vote of two-thirds of those elected to each house. The passage of the appropriation bills provides a legal foundation for the disbursement of funds during the new fiscal year.

Upon passage of the appropriation bills, the Legislature must issue a summary of changes to the budget, and indicate how projected disbursements will be balanced by projected receipts. The Legislature must also issue a report describing appropriation changes between the submitted and enacted budgets and their effect on employment levels.

Budget Execution (April-March)

At this point the budget process enters a new phase: budget execution. As a first step, the Budget Division prepares "certificates of allocation" informing the State Comptroller that accounts may be established as specified in the certificates and vouchers drawn against the accounts may be honored.

In addition, DOB keeps a close watch throughout the year on the flow of revenue and the pattern of expenditure against its projections, and incorporates these in quarterly updates of the financial plan which are provided to the Legislature, as required by law, in April, July, October, and January. These become the basis of financial management during the fiscal year, and may alert both the Governor and the Legislature to potential problems in maintaining budget balance as the State fiscal year unfolds.

NYSCA BUDGET LANGUAGE

The budget language has varied little since 1974. The language seeks to do several things:

1. **It establishes who may be funded:** The language restricts funding to nonprofit groups, and excludes public schools and colleges and State agencies, or organizations associated with them, from receiving Council funds.

2. **It requires an allocation Plan:** It requires that after appropriation, the Council shall distribute funds on the basis of a plan developed with the State Division of the Budget—the “allocation plan”. The purpose is to maintain a division between the prerogatives of the Legislature, which are to provide appropriate but general funding levels, and the responsibilities of an Executive agency, which are to determine the best way in which to use the funds to meet the purposes and intents of the appropriation. The language requires that the Legislature be informed of the allocation plan, but does not give the Legislature the right to veto any part of the plan.

3. **It establishes uses to which grants may be put:** The first specification—“cultural or artistic activities directly undertaken by the grantee”—is conventional, but the others are not. The other clauses authorize the Decentralization program and the fellowship program at the Foundation. Funded activities are restricted to a 12-month period. The language also says the Council may grant funds for administrative operating expenses, support of cultural programming, aid for developmental projects, and the provision of technical assistance. Organizations must provide reports on the expenditure of funds, and use the moneys as an addition to, and not a replacement for, other support.

4. **It establishes criteria for making awards:** The criteria are

- The nature and significance of the cultural services offered
- The number of people and the geographic area served
- The number and nature of other cultural services available
- The nature and extent of both public and private local support, and
- Other factors deemed appropriate to provide maximum encouragement and assistance for maintenance and development of the public availability of cultural resources of the state.

5. **It establishes Primary and Per Capita Requirements:** The per capita requirement says that a portion of funds must be allocated on an equalized basis. The primary organization requirement says that in making awards the Council must consider the significance of the arts groups applying. NYSCA defines primary arts institutions as “eligible arts organizations which, by the quality of their arts services, their stature as art institutions on a state or national level, or by the importance of their contribution to a significant population or arts discipline in which they specialize, are particularly important to the cultural life of New York State, and the loss of which or the diminution of services would, in the opinion of the Council, constitute a serious artistic loss to the people of the State.”

NYSCA General Fund Appropriations

<u>Fiscal Year</u>	<u>Operations</u>	<u>Change from Previous</u>	<u>Grants</u>	<u>Change from Previous</u>	<u>Total</u>
1964-65	\$565,895	\$3,560			\$565,895
1965-66	\$765,895	\$200,000			\$765,895
1966-67	\$937,033	\$171,138	\$573,550		\$1,510,583
1967-68	\$1,305,285	\$368,252	\$592,300	\$18,750	\$1,897,585
1968-69	\$2,513,474	\$1,208,189	\$0	-\$592,300	\$2,513,474
1969-70	\$1,676,706	-\$836,768	\$710,000	\$710,000	\$2,386,706
1970-71	\$2,173,201	\$496,495	\$18,000,000	\$17,290,000	\$20,173,201
1971-72	\$1,432,000	-\$741,201	\$13,000,000	-\$5,000,000	\$14,432,000
1972-73	\$1,336,000	-\$96,000	\$18,000,000	\$5,000,000	\$19,336,000
1973-74	\$1,445,000	\$109,000	\$15,000,000	-\$3,000,000	\$16,445,000
1974-75	\$1,642,900	\$197,900	\$34,100,000	\$19,100,000	\$35,742,900
1975-76	\$1,592,200	-\$50,700	\$33,025,000	-\$1,075,000	\$34,617,200
1976-77	\$1,373,000	-\$219,200	\$27,350,000	-\$5,675,000	\$28,723,000
1977-78	\$1,976,100	\$603,100	\$27,013,200	-\$336,800	\$28,989,300
1978-79	\$2,205,000	\$228,900	\$30,000,000	\$2,986,800	\$32,205,000
1979-80	\$2,347,104	\$142,104	\$31,000,000	\$1,000,000	\$33,347,104
1980-81	\$2,769,372	\$422,268	\$30,370,800	-\$629,200	\$33,140,172
1981-82	\$2,426,425	-\$342,947	\$30,870,000	\$499,200	\$33,296,425
1982-83	\$3,224,100	\$797,675	\$32,500,000	\$1,630,000	\$35,724,100
1983-84	\$3,311,300	\$87,200	\$32,000,000	-\$500,000	\$35,311,300
1984-85	\$3,787,600	\$476,300	\$35,300,000	\$3,300,000	\$39,087,600
1985-86	\$3,925,400	\$137,800	\$40,300,000	\$5,000,000	\$44,225,400
1986-87	\$4,290,702	\$365,302	\$44,300,000	\$4,000,000	\$48,590,702
1987-88	\$4,769,975	\$479,273	\$48,800,000	\$4,500,000	\$53,569,975
1988-89	\$4,815,124	\$45,149	\$54,300,000	\$5,500,000	\$59,115,124
1989-90	\$4,924,784	\$109,660	\$54,300,000	\$0	\$59,224,784
1990-91	\$5,371,500	\$446,716	\$48,870,000	-\$5,430,000	\$54,241,500
1991-92	\$4,623,500	-\$748,000	\$28,793,240	-\$20,076,760	\$33,416,740
1992-93	\$4,258,000	-\$365,500	\$23,294,700	-\$5,498,540	\$27,552,700
1993-94	\$4,293,350	\$35,350	\$26,474,900	\$3,180,200	\$30,768,250
1994-95	\$4,307,500	\$14,150	\$31,875,100	\$5,400,200	\$36,182,600
1995-96	\$3,802,000	-\$505,500	\$28,950,002	-\$2,925,098	\$32,752,002
1996-97	\$3,315,000	-\$487,000	\$32,375,000	\$3,424,998	\$35,690,000
1997-98	\$3,950,000	\$635,000	\$36,900,000	\$4,525,000	\$40,850,000
1998-99	\$4,720,000	\$770,000	\$41,200,000	\$4,300,000	\$45,920,000
1999-2000	\$4,969,000	\$249,000	\$45,200,000	\$4,000,000	\$50,169,000
2000-01	\$5,311,000	\$342,000	\$47,400,000	\$2,200,000	\$52,711,000
2001-02	\$5,874,000	\$563,000	\$44,000,000	-\$3,400,000	\$49,874,000
2002-03	\$5,296,000	-\$578,000	\$44,000,000	\$0	\$49,296,000
2003-04	\$5,100,000	-\$196,000	\$37,400,000	-\$6,600,000	\$42,500,000
2004-05	\$4,921,000	-\$179,000	\$37,400,000	\$0	\$42,321,000
2005-06	\$5,300,000	\$379,000	\$37,400,000	\$0	\$42,700,000
*2006-07	\$5,656,000	\$356,000	\$40,000,000	\$2,600,000	\$45,656,000

* Proposed Executive Budget

STATE LEADERSHIP DIRECTORY 2006

Senate Special Task Force on Arts and Culture

	County	District	Albany Phone
Serphin R. Maltese	Queens	15	518-455-3281 Chair

Committee information.

Assembly Tourism, Arts and Sport Development Committee

	County	District	Albany Phone
Joseph D. Morelle	Monroe	132	518-455-5373 Chair
Richard L. Brodsky	Westchester	97	518-455-5753
Steve Englebright	Suffolk	4	518-455-4804
Sam Hoyt	Erie	144	518-455-4886
Aileen M. Gunther	Sullivan, Orange	98	518-455-5355
John J. McEneny	Albany	104	518-455-4178
Margaret Markey	Queens	30	518-455-4755
Francine DelMonte	Niagara	138	518-455-5284
Michael Gianaris	Queens	36	518-455-5014
Jonathan L. Bing	New York	73	518-455-4794
Daniel J. O'Donnell	New York	69	518-455-5603
Ginny Fields	Suffolk	5	518-455-5937
David G. McDonough	Nassau	9	518-455-4633
Brian M. Kolb	Ontario	129	518-455-5772
Thomas F. Omara	Chemung, Tioga, Schulyer	137	518-455-4538
Bob Reilly	Albany, Saratoga	109	518-455-5931
Naomi Rivera	Bronx	80	518-455-5844
Rob Walker	Nassau	15	518-455-4684

Senate Leadership

All Senate addresses are Albany, NY 12247

	County	District	Albany Phone
Joseph L. Bruno	Rensselaer, Saratoga	43	518-455-3791

President Pro Tem & Majority Leader

Assembly Leadership

All Assembly addresses are Albany, NY 12248

	County	District	Albany Phone
Sheldon Silver	New York	62	518-455-3791

Speaker of the Assembly

Paul A. Tokasz	Erie	143	518-455-5921
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Majority Leader

James Tedisco	Saratoga, Schenectady	110	518-455-5811
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Minority Leader

SENATE MEMBER DIRECTORY

Offices are in the Legislative Office Building (L.O.B.) except those with C (Capitol).

All phone numbers are 518-455-_____.

SD	MEMBER	ROOM	PHONE
55	Alesi, James S.	905	2015
20	Andrews, Carl	413	2431
7	Balboni, Michael A. L.	803	2471
42	Bonacic, John J.	815	3181
46	Breslin, Neil D.	414 C	2225
43	Bruno, Joseph L.	909	3191
25	Connor, Martin	408	2625
50	DeFrancisco, John A.	307	3511
32	Diaz, Ruben, Sr.	304	2511
17	Dilan, Martin Malave	606	2177
29	Duane, Thomas K.	415	2451
44	Farley, Hugh T.	412	2181
2	Flanagan, Hugh T.	817	2071
8	Fuschillo, Charles J. Jr.	947	3341
22	Golden, Martin J.	946	2730
33	Gonzalez, Efrain Jr.	711	3395
6	Hannon, Kemp	708	2200
36	Hassell-Thompson, Ruth	613	2061
4	Johnson, Owen H	913	3411
34	Klein, Jeffrey	415	3595
26	Krueger, Liz	302	2297
27	Kruger, Carl	608	2460
53	Kuhl, John R. Jr.	310	2091
39	Larkin, William J. Jr.	612	2770
1	LaValle, Kenneth P.	806	3121
40	Leibell, Vincent L. III	802	3111
52	Libous, Thomas W.	512	2677
45	Little, Elizabeth O'C	903	2811
15	Maltese, Serphin R.	413 C	3281
5	Marcellino, Carl L.	812	2390
24	Marchi, John J.	416 C	3215
62	Maziarz, George D.	805	2024
47	Meier, Raymond A.	944	3334
18	Montgomery, Valmanette	306	3451
38	Morahan, Thomas P.	848	3261
54	Nozzolio, Michael F.	409	2366
12	Onorato, George	315	3486
37	Oppenheimer, Suzi	515	2031
11	Padavan, Frank	505 C	3381
21	Parker, Kevin S.	517	2580
30	Paterson, David A.	907	2701

61	Rath, Mary Lou	707	3161
56	Robach, Joseph E.	902	2909
13	Sabini, John D.	513	2529
41	Saland, Stephen M.	609	2411
19	Sampson, John L.	506	2788
23	Savino, Diane	406	2437
31	Schneiderman, Eric T.	313	2041
28	Serrano, Jose	706	2795
51	Seward, James L.	917	3131
9	Skelos, Dean G.	503 C	3171
10	Smith, Ada L.	808	3531
14	Smith, Malcolm A.	508	2195
35	Spano, Nicholas A.	509	2231
58	Stachowski, William T.	604	2426
16	Stavisky, Toby Ann	504	3461
3	Trunzo, Caesar	711	2111
49	Valesky, David	707	2838
59	Volker, Dale M.	427 C	3471
53	Winner, George H., Jr.	814	2091
48	Wright, James W.	915	2346
57	Young, Catharine	805	3563

All phone numbers are 518-455-_____.

ASSEMBLY MEMBER DIRECTORY

Offices are in the Legislative Office Building (L.O.B.) except those with C (Capitol).

All phone numbers are 518-455-_____.

AD	MEMBER	ROOM	PHONE
49	Abbate, Peter J. Jr.	842	3053
1	Alessi, Marc. S.	326	5294
22	Alfano, Thomas W.	721	4627
74	Arroyo, Carmen E.	734	5402
118	Aubertine, Darrel J.	529	5545
35	Aubry, Jeffrion L.	526	4561
136	Bacalles, James	439	5791
124	Barclay, Will	543	5841
14	Barra, Robert	723	4656
8	Barraga, Thomas F.	444 C	4611
82	Benedetto, Michael	919	5296
79	Benjamin, Michael	549	5272
73	Bing, Jonathan L.	530	4794
55	Boylard, William F.	324	4466
89	Bradley, Adam T.	533	5397
44	Brennan, James	741	5377
92	Brodsky, Richard L.	625	5753
121	Brown, Jeff	628	4505
147	Burling, Daniel J.	938	5314
117	Butler, Marc W.	318	5393
101	Cahill, Kevin A.	557	4436
96	Calhoun, Nancy	525	5441
43	Camara, Karim	739	5262
106	Canestrari, Ronald	548	4474
26	Carrozza, Ann Margaret	656	5425
108	Casale, Pat M.	320	5777
119	Christensen, Joan K.	502	5383
33	Clark, Barbara M.	702	4711
46	Cohen, Adele	435	4811
47	Colton, William	821	5828
10	Conte, James D.	635	5732
32	Cook, Vivian E.	331	4203
107	Crouch, Clifford W.	545	5741
63	Cusick, Michael J.	325	5526
45	Cymbrowitz, Steven	819	5214
138	DelMonte, Francine	428	5284
116	Destito, RoAnn M.	621	5454
86	Diaz, Luis M.	727	5511
85	Diaz, Ruben, Jr.	432	5514
16	DiNapoli, Thomas P.	625	5192
81	Dinowitz, Jeffrey	639	5965
3	Eddington, Patricia A.	528	4901

4	Englebright, Steve	824	4804
130	Errigo, Joseph A.	427	5662
72	Espaillet, Adriano	652	5807
71	Farrell, Herman D. Jr.	923	5491
5	Fields, Ginny	432	5937
123	Finch, Gary	718	5878
7	Fitzpatrick, Michael J.	404	5021
90	Galef, Sandra R.	540	5348
133	Gantt, David F.	830	5606
36	Gianaris, Michael	432	5014
149	Giglio, Joe	550	5241
66	Glick, Deborah	844	4841
40	Gordon, Diane	920	5912
75	Gottfried, Richard N.	822	4941
65	Grannis, Alexander B.	712	5676
57	Green, Roger L.	622	5325
77	Greene, Aurelia	424	5671
98	Gunther, Aileen	417	5355
148	Hayes, James P.	426	4618
83	Heastie, Carl E.	549	4800
28	Hevesi, Andrew	833	4926
48	Hikind, Dov	551	5721
127	Hooker, Daniel L.	937	5363
18	Hooper, Earlene	744	5861
144	Hoyt, Sam	627	4886
62	Ignizio, Vincent	531	4495
42	Jacobs, Rhoda D.	733	5385
131	John, Susan V.	749	4527
95	Karben, Ryan S.	939	5118
100	Kirwan, Tom	725	5762
129	Kolb, Brian M.	720	5772
135	Koon, David	643	5784
34	Lafayette, Ivan C.	646	4545
91	Latimer, George	820	4897
61	Lavelle, John W.	833	4677
13	Levine, Charles	325	5456
50	Lentol, Joseph R.	632	4477
125	Lifton, Barbara S.	826	5444
53	Lopez, Vito J.	943	5537
126	Lupardo, Donna	834	5431
111	Magee, William	641	4807
120	Magnarelli, William B.	519	4826
103	Manning, Patrick	402	5177
30	Markey, Margaret M.	631	4755
27	Mayersohn, Nettie	746	4404
112	McDonald, Roy	531	5404
19	McDonough, David	533	4633
104	McEneny, John J.	648	4178
25	McLaughlin, Brian M.	704	5172

22	Meng, Jimmy	920	5411
102	Miller, Joel M.	722	5725
52	Millman, Joan L.	510C	5426
60	Mirones, Matthew	429	5716
132	Morelle, Joseph	716	5373
93	Mosiello, Louis	431	3662
139	Nesbitt, Charles H.	933	3751
37	Nolan, Catherine T.	522	4851
17	O'Connell, Maureen	326	5341
69	O'Donnell, Daniel J.	717	5603
137	Omara, Thomas	433	4538
128	Oaks, Robert C.	437	5655
51	Ortiz, Feliz	542	3821
114	Ortloff, Chris	450	5943
150	Parment, William L.	828	4511
88	Paulin, Amy	327	5585
141	Peoples, Crystal D.	736	5005
39	Peralta, José	324	4567
58	Perry, N. Nick	452	4166
23	Pheffer, Audrey	941	4292
68	Powell IV, Adam Clayton	527	4781
87	Pretlow, J. Gary	650	5291
146	Quinn, Jack	543	4462
97	Rabbitt, Annie	532	5991
9	Raia, Andrew P.	629	5952
6	Ramos, Philip R.	820	5185
134	Reilich, Bill	431	4664
78	Rivera, Jose	536	5414
76	Rivera, Peter M.	538	5102
56	Robinson, Annette	430	5474
12	Saladino, Joseph	534	5305
74	Sanders, Steven	836	5506
113	Sayward, Teresa R.	633	5565
29	Scarborough, William	602	4451
140	Schimminger, Robin L.	847	4767
145	Schroeder, Mark	323	4691
122	Scozzafava, Dierdre K.	532	5797
59	Seddio, Frank R.	555	5211
38	Seminerio, Anthony S.	818	4621
64	Silver, Sheldon	932	3791
99	Stephens, Will Jr.	433	5783
67	Stringer, Scott M.	536	5802
11	Sweeney, Robert	837	5787
110	Tedisco, James	521	5811
2	Thiele, Fred W. Jr.	550	5997
31	Titus, Michele R.	834	5668
143	Tokasz, Paul A.	926	5921
105	Tonko, Paul D.	713	5197

AD	MEMBER	ROOM	PHONE
54	Towns, Darryl C.	626	5821
115	Townsend, David R. Jr.	329	5334
15	Walker, Rob	663	4684
41	Weinstein, Helene E.	831	5462
20	Weisenberg, Harvey	731	3028
24	Weprin, Mark	729	5806
142	Wirth, Sandra Lee	546	4601
70	Wright, Keith L.T.	441	4793
94	Zebrowski, Kenneth	631	5735

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All phone numbers are 518-455-_____.

FEDERAL PRIORITIES AND ISSUES

President's FY2007 Budget Released

President Bush submitted his FY 2007 Budget proposal, increasing funding for certain programs, AND proposing disappointing cuts for some arts programs and for art education.

- **National Endowment for the Humanities (NEH):** The President has continued to support the NEH at its current funding of \$141 million, which includes \$15.2 million for the agency's *We the People* program.
- **Institute of Museum and Library Services (IMLS):** an increase from \$32 million to \$36 million
- **NEA's Challenge America program:** A proposed cut of \$3.46 million
- **Corporation for Public Broadcasting (CPB):** cut by \$53.5 million in his budget request, as well as requested that \$50 million be rescinded from CPB next year, and that the advanced-funding system for CPB be eliminated.
- **Arts Education at the Department of Education** has received no (zero) funding in the budget request.

Please note: The \$3.46 million cut to Challenge America has been diverted to other purposes at the NEA:

\$1.84 million for salaries and administrative costs; \$1.12 million for direct grants; \$0.51 million for state and regional partnerships. The Challenge America program is comprised of \$10,000 Fast Track grants, supporting underserved communities. Through this program, NEA directly funded projects in over 99% percent of all Congressional districts in 2004, up from about 75% in previous years.

This program is one of the main ways that the NEA has been able to ensure that direct funding reaches every congressional district. It is (was) about equity and access!

National Arts Advocacy Day - March 13 and 14 , 2006

Entering its nineteenth consecutive year, Arts Advocacy Day is the only national event designed to bring together a broad cross section of America's national cultural and civic organizations. These groups will join hundreds of grassroots advocates from across the country to underscore the importance of developing strong public policies and appropriating increased public funding for the arts.

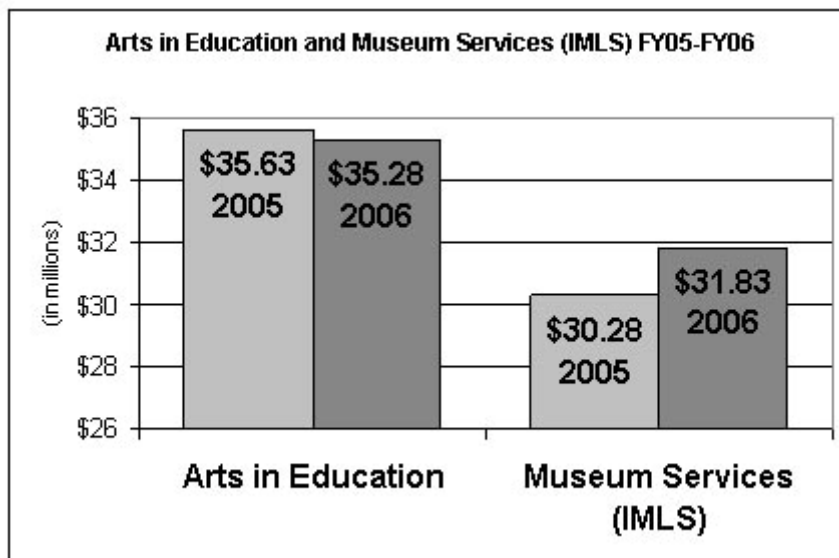
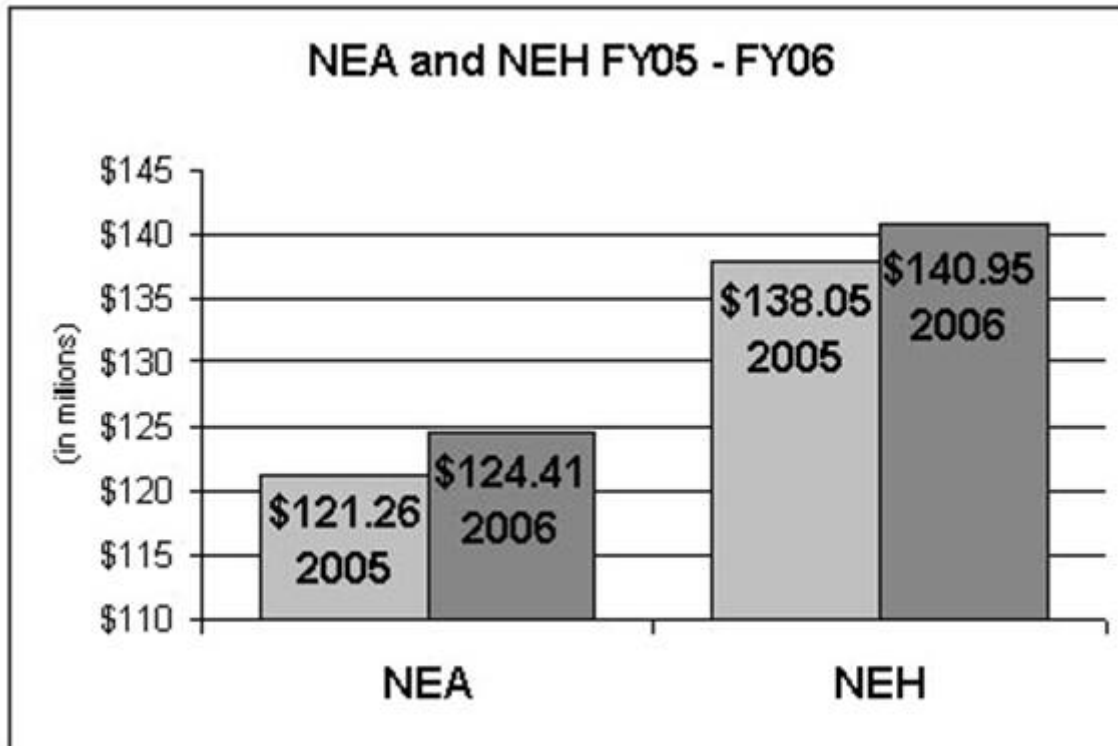
This year Arts Advocacy Day kicks off on Monday, March 13, with a day of legislative training sessions and guest speakers. You will learn everything you need to know about the current arts issues circulating on Capitol Hill and how to lobby Congress for increased public funding for the arts. On March 14th we will head to the hill where meetings will be held with members of Congress.

Please join the Alliance of New York State Arts Organizations in Washington D.C. for this important advocacy event. For more information go to <http://ww3.artsusa.org/events/2006/aad/001.asp> or email jkweiner@theallianceny.org

Final FY2006 NEA Funding

The final FY06 **National Endowment for the Arts** (NEA) funding is \$124.4 million – an increase of \$3.2 million, or 2.6 percent over FY05. The **National Endowment for Humanities** (NEH) received \$141.02 million for FY06, an increase of 2.15 percent. The **Office of Museum Services** (OMS) is funded at \$30.98 million, an increase of \$700,000. Funding for the **US Department of Education Arts in Education** program is \$35.28 million; a cut of one percent (level-funding, with the rescission), or \$357,000.

As part of its end of the year effort to pay for hurricane relief efforts, Congress approved a 1 percent across-the-board rescission to all FY 2006 appropriations measures except for emergency spending and veterans programs.



Artists Deduction Bill

There hasn't been any movement on the artist deduction bill; the Senate passed its version in November, the House in December (without the charitable provisions). There may not be a conference committee at all. These reconciliation bills move under a unique set of rules and the House and Senate were able to take provisions out of those bills, introduce them as NON-reconciliation bills, and bring them to conference. That means the original bills are still sitting out there but big parts of them have already been passed; thus, there's no reason to hash out the rest. We probably have to be on the lookout for another tax vehicle to piggyback the artist deduction on. The House Ways and Means Committee have said that they're willing to talk about the artist deduction bill (they've historically been very skeptical). The bill covers the donation of ANY tangible object of value by its creator (manuscripts, scores, etc); therefore it would cover any institution that collects these sorts of objects like libraries, museums, archives, etc. What can you do? The easiest way for members to show support of the bill is by cosponsoring the stand-alone bill, HR 1120.

Charitable deductions

As for the floor on charitable deductions, legislatively it's in the same situation as the artist bill, i.e., it is part of the stalled reconciliation bill. There is increasingly large disappointment by the charitable community about the floor. We've reached out to several groups who agree with us. Many groups have come out publicly in our position (including many arts groups). The American Association of Museums had basically supported the floor as part of an overall deal in order to bring in a new deduction for itemizers but have since changed their tune.

NEW YORK 109th CONGRESSIONAL DELEGATION
DISTRICT OFFICE & PHONE NUMBER

SENATE

Charles Schumer (D)
757 Third Ave., Suite 1702
New York, NY 10017
(212) 486-4430

Hillary Rodham Clinton (D)
780 Third Avenue, #2601
New York, NY 10017
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HOUSE OF REPRESENTATIVES

Ackerman, Gary L. (D-5th Northeast Queens, northern Nassau & Suffolk)
229 Main Street, Huntington, NY 11743
(631) 423-2154

Bishop, Timothy (D-1st-Eastern Suffolk, Brookhaven, Smithtown)
3680 Route 112, Suite C, Coram, NY 11727
(631) 696-6500

Boehlert, Sherwood L. (R-24th-Central-Utica, Rome)
10 Broad Street, Room 200, Utica, NY 13501-1891
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Crowley, Joseph (D-7th-Parts of Queens & the Bronx, Long Island City)
82-11 37th Avenue, Jackson Heights, NY 11372
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Engle, Eliot L. (D-17th-North Bronx, parts of southern Westchester)
3655 Johnson Avenue, Bronx, NY 10463
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Fossella, Vito (R-13th-Staten Island, part of southwest Brooklyn)
9818 Fourth Avenue, Brooklyn, NY 11209
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Hinchey, Maurice (D-22nd-South Kingston, Binghamton, Ithaca)
123 S. Cayuga Street, #201, Ithaca, NY 14850
(607) 273-1388
Key Committee-Appropriations

Higgins, Brian (D-27th-Buffalo, Niagara)

Israel, Steve (D-2nd-Western Suffolk, Islip, Babylon)
7 West Main Street
Bay Shore, NY 11706

Kelly, Sue (R-19th-Hudson Valley-Poughkeepsie)
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King, Peter T. (R-3rd-Eastern Nassau-Oyster Bay)
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Kuhl, John R. Jr. (R-29th-Southern Tier-Jamestown, Elmira, Corning)

Lowey, Nita M. (D-18th-Westchester, Bronx, Queens)
222 Mamaroneck Avenue #310, White Plains, NY 10605
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Maloney, Carolyn (D-14th-New York, Queens)
1651 Third Avenue, Suite 311, New York, NY 10128
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McCarthy, Carolyn (D-4th-Southwest Nassau-Hempstead, Mineola)
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McHugh, John M. (R-23rd-North Country-Plattsburgh, Watertown, Oswego)
200 Washington Street, Watertown, NY 13601-2576
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McNulty, Michael R. (D-21st-Capital District-Albany, Schenectady, Troy)
33 Second Street, Troy, NY 12180
(518) 465-0700
Key Committee-Ways & Means

Meeks, Gregory W. (D-6th-Southeast Queens-Jamaica, St. Albans)
196-06 Linden Blvd., St. Albans, NY 11412
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Nadler, Jerrold (D-8th-West side of Manhattan, parts of southwest Brooklyn)
11 Beach Street, Rm. 910, New York, NY 10013
(212) 334-3207

Owens, Major R. (D-11th-Central Brooklyn-Flatbush, Crown Heights, Brownsville)
289 Utica Avenue, Brooklyn, NY 11213
(718) 773-3100

Rangel, Charles B. (D-15th-Northern Manhattan-Harlem, Washington Heights)
163 West 125th Street, New York, NY 10027
(212) 663-3900
Key Committee-Ways & Means

Reynolds, Thomas M. (R-26th-Genesee, Niagra, Orleans)
10 East Main Street, Victor, NY 14564
(716) 742-1600

Serrano, Jose E. (D-16th-South Bronx)
890 Grand Concourse, Bronx, NY 10451
(718) 538-5400
Key Committee-Appropriations

Slaughter, Louise M. (D-28th-Rochester and most of suburban Monroe County)
3120 Federal Building, 100 State Street, Rochester, NY 14614
(716) 232-4850

Sweeney, John W. (R-20th-Rural east Delaware-Glens Falls, Saratoga Springs)
Clifton Park, NY

Towns, Edolphus (D-10th-Kings)
26 Court Street, Suite 1510, Brooklyn, NY 11242
(718) 855-8018

Velazquez, Nydia M. (D-12th-Lower east side of Manhattan, part of Brooklyn & Queens)
815 Broadway, Brooklyn, NY 11206
(718) 599-3658

Walsh, James T. (R-25th-Central-Syracuse)
1 Lincoln Street, Auburn, NY 13021
(315) 255-0649
Key Committee-Appropriations

Weiner, Anthony D. (D-9th-Kings, Queens)
1901 Emmons Ave., #212, Brooklyn, NY 11235
(718) 332-9001

United State House of Representatives
109th Congress
New York Representation

House Committee on Appropriations

Jerry Lewis, California, Chairman

Republicans (NY)

James Walsh
John Sweeney

Democrats (NY)

Nita M. Lowey
José E. Serrano
Maurice D. Hinchey

House Subcommittee on Interior

Charles H. Taylor, North Carolina, Chairman

Republicans

Democrats

Maurice D. Hinchey

House Committee on Education and the Workforce

John A. Boehner, Ohio, Chairman

Republicans

John Kuhl, Jr.

Democrats

Major R. Owens
Carolyn McCarthy
Timothy Bishop

Senate Committee on Appropriations

Thad Cochran, Mississippi, Chairman

Senate Interior Appropriations Subcommittee

Conrad Burns, Montana, Chairman

Senate Health, Education, Labor & Pensions Committee

Mike Enzi, Wyoming, Chairman

Republicans

Democrats (NY)

Hillary Clinton



The **Alliance of New York State Arts Organizations** has a 30-year history as New York's service association for community based arts and cultural organizations. The Alliance provides leadership and vision, and delivers services, resources and tools that strengthen cultural organizations. The Alliance informs the field on statewide and national issues affecting the arts and assists local arts agencies in building community support.

Alliance programs include a **Rural Arts Initiative** with dedicated staff to provide organizational development and one-on-one assistance to 33 organizations serving over half the counties of the State. Statewide **Arts Meetings** provide new skills and networking opportunities for arts administrators, board members and artists. **Training** workshops, **OnLine Live!**, a new interactive training and meeting program, professional **consultancies** and the Regional Captain Network provide unique professional development opportunities. **Site visits** and **regional partnerships** are supported by Alliance staff. A vast **electronic network** informs the field and mobilizes the arts community for annual events like **Arts Day in Albany**, the **New York State Cultural Development Areas Project** as well as for **information and training sessions**. **Publications and directories, networking and referrals** round out the information services.

Professional Development and Technical Assistance

- Professional Development Training Opportunities
- Management Training Workshops
- Rural Arts Program
- Rural Workshops
- Professional Consulting Services and Referrals
- Staff Site Visits
- OnLine Live! Training Seminars
- Regional Captains Network
- Community Action Team Consultants

Information Services

- www.theallianceny.org
- Referrals & Networking
- Financial/Benefits Survey
- Personnel & Benefit Analysis
- Cyber Publications: Monthly Member Memos, Consulting Resources for NYS Arts Organizations, Challenge & Opportunity: A Post 9/11 Assessment of the New York State Arts Community, Growing Your Organization, Fast Forward Report: Needs Assessment, Local Advocacy Handbook

Public Policy

- NYS Representation in Regional Forums
- Arts Day in Albany
- National Arts Advocacy in Washington DC
- NYS Cultural Development Areas Project

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