



2005 ANNUAL REPORT



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COVER: (FROM LEFT) STUDENTS AT LOUISIANA STATE UNIVERSITY, A NEW ORLEANS BALLET ASSOCIATION SATELLITE SITE IN THE MONTHS FOLLOWING HURRICANE KATRINA, TAKING AFRICAN DANCE CLASS. PHOTO BY SUZANNE HIRSCH. *THE SURVIVOR* BY JACQUELINE GARNESS OF COVINGTON, LA, FOR THE PROGRAM KATHARSIS: ARTISTIC EXPRESSIONS BY ST. TAMMANY RESIDENT ARTISTS IN THE AFTERMATH OF HURRICANE KATRINA. PHOTO BY ST. TAMMANY ARTS COMMISSION.

# Several positive developments in 2005 have expanded our reach and capabilities.



STEVEN D. SPIESS



ROBERT L. LYNCH

Americans for the Arts has long been known and respected for its strong capacity for advocacy in the public sector—federal, state, and local. Our voice was being heard, but we knew it needed greater range and power in order to make a real and lasting difference in how the arts are perceived and supported in America. Several positive developments in 2005 have expanded our reach and capabilities.

Our first step was to invite citizen activists from across the country to join Americans for the Arts Action Fund—a “Sierra Club for the arts” that speaks out for arts-friendly policies and public funding initiatives at every level of government. We launched the Arts Action Fund in late 2004, and by the end of 2005 it had more than 11,000 members. Because the Arts Action Fund is a 501(c)(4) nonprofit membership organization, it can hold candidate forums, make endorsements, issue candidate report cards in an election year, and conduct larger advocacy campaigns.

In 2005, Americans for the Arts Action Fund also started a member-supported political action committee (PAC) that is raising money to support pro-arts candidates for federal office. Members of Congress know that PACs connected to membership organizations represent an activist voting constituency, so now we are in an even stronger position to make a difference in arts policy. One sign of our enhanced potential is the size of our online activists list—the Advocacy E-List. Now more than 61,000 strong, it grew by an impressive 64 percent during the Arts Action Fund’s first year.

Next, Americans for the Arts united with a powerful constituency through a merger with Arts & Business Council Inc.—the world’s oldest arts and business partnership association. When we integrated the resources

and programming initiatives of both organizations into a single operation, we gained the capacity to stimulate increased support for the arts from individuals, corporations, and foundations.

The two organizations shared a concern for the state of the private-sector relationship to the arts and decided we should tackle the challenge together, not separately. While corporate and foundation leaders continue to support the arts, recent modest gains in overall giving disguise the fact that the market share of total philanthropy devoted to the nonprofit arts has declined by nearly one third since the early 1990s. Now, as the largest-ever advocacy group for the arts in America, we have an enhanced opportunity to invite business leaders to be equal partners.

These events were cause for optimism in 2005. But the devastating losses in the arts community after hurricanes Katrina, Rita, and Wilma made the year more somber. Artists and arts organizations were left without buildings, supplies, instruments, performance spaces, artworks, homes, and revenues. We’re gratified by the response to our Emergency Relief Fund, which we created as a source of immediate help and also as a permanent fund to help rebuild the arts in communities after disasters. We hope that our contributions are helping to rebuild not just the infrastructure but the spirit of the arts in the Gulf Coast region.

A stylized, handwritten signature in black ink, appearing to read 'S. Spiess'.

STEVEN D. SPIESS  
CHAIR, BOARD OF DIRECTORS

A handwritten signature in black ink, appearing to read 'Bob Lynch'.

ROBERT L. LYNCH  
PRESIDENT AND CEO

## AMERICANS FOR THE ARTS EMERGENCY RELIEF FUND

IMMEDIATE RESPONSE AND ONGOING SERVICE

Since the days immediately following hurricanes Katrina, Rita, and Wilma, the Americans for the Arts Emergency Relief Fund helped to rebuild a thriving cultural life in devastated Gulf Coast communities. The disaster areas in the region have more than 24,000 arts businesses that employ more than 108,000 people. Americans for the Arts established the fund with an initial contribution of \$100,000 from its own reserves. By the end of 2005, more than 30 arts organizations in six states had received support totaling \$112,000. One hundred percent of the funds went directly to arts organizations to help with their own recovery or to provide services and funding to local nonprofit arts groups or individual artists.



OTHER HIGHLIGHTS

The **Acadiana Arts Council** launched Project HEAL (Helping Employ Artists Locally) to bring the arts to shelters, schools, museums, and music venues. Within days after Hurricane Katrina, artists began giving fiction, poetry, music, and art workshops; developing art exhibitions; and organizing theater and music performances throughout an eight-parish region of southwestern Louisiana.

Hurricane recovery resources provided by the **St. Tammany Arts Commission** included a survey to determine the needs of local artists, arts organizations, and arts businesses. The assessment is a first step in rebuilding cultural life in St. Tammany Parish around Mandeville, LA. The **Florida Keys Council of the Arts** helped get relief to individual artists and cultural organizations after the impact of Hurricane Wilma.





A PIANO IN THE MISSISSIPPI MUSIC TEACHER ASSOCIATION'S MEMBER MUSIC ROOM, RUINED AFTER HURRICANE KATRINA. PHOTO BY JOANNA BURNSIDE.

BELOW: THE SECOND LINE PARADE, PRESENTED BY PROJECT HEAL AND THE ACADIANA ARTS CENTER, IN DOWNTOWN LAFAYETTE, LA. PHOTO BY SCOTT SALTZMAN.



ART CONSERVATOR LEORA COSTA CLEANING ARTWORK REMOVED FROM THE HEAVILY FLOODED NEW ORLEANS EAST REGIONAL LIBRARY. PHOTO BY MARY LEN COSTA.



Critical relief for artists—including studio space, materials, equipment, living expenses, and other essential services—has come from a variety of organizations, including the **Arts Council of Central Louisiana**, the **Hattiesburg Arts Council** in Mississippi, and the **Mobile Arts Council** in Alabama.

With a portion of their grant, the **Southeast Texas Arts Council** funded the purchase of a kiln for The Arts Studio in Beaumont so that the studio could continue holding classes for children and adults, as well as renting space to working artists.

The Emergency Relief Fund supported vital agency recovery needs in the months after hurricanes Katrina and Rita, including infrastructure at the **Arts Council of New Orleans**; roof repairs at the **Madison Square Center for the Arts** in Madison, MS; and structural repairs at **ArtSouth** in Homestead, FL.

In Alabama, the **Eastern Shore Art Center** funded its ongoing Arts Bridging Creativity program, an arts in schools program where local and evacuee children were encouraged to express their reactions to Hurricane Katrina through art.

Arts-related businesses make up 4.4 percent of all businesses and 2.2 percent of all jobs in the United States and are present in every congressional district, according to *Creative Industries 2005: The Congressional Report*. Across the country, more than 578,000 of the nation's 13.3 million businesses are arts-centric, and they employ 2.97 million people. Americans for the Arts' second annual *Creative Industries* study combines Dun & Bradstreet data and geo-economic analysis to rank states, counties, cities, and—for the first time—all 435 congressional districts by the numbers of arts businesses and arts employees they have. By mapping the broad reach of the nonprofit and for-profit arts, the study quantifies the industry's strong contributions to local economies.



Americans for the Arts generated *Creative Industries* reports in 2005 for scores of cities and states, including state legislative districts in Indiana, Pennsylvania, and Minnesota; the four-county Seattle region; and communities from Milledgeville, GA, to New York City.

SANTA KATRINA BY JAN PINE OF COVINGTON, LA, FOR KATHARSIS: ARTISTIC EXPRESSIONS BY ST. TAMMANY RESIDENT ARTISTS IN THE AFTERMATH OF HURRICANE KATRINA. PHOTO BY ST. TAMMANY ARTS COMMISSION.

ANN BAKER, A CRAFTSMAN OF THE CRAFTSMEN'S GUILD OF MISSISSIPPI, SHOWS HER ARTWORK AT THE 30TH ANNUAL CHIMNEYVILLE CRAFTS FESTIVAL. PHOTO BY JULIA DAILY.





ERIK FLORES OF CONJUNTO AZTLAN PERFORMING AT THE AMERICANS FOR THE ARTS 2005 ANNUAL CONVENTION IN AUSTIN, TX. PHOTO BY SYLVAIN GABOURY.

LEFT: ARTIST JUDY HAERGL TEACHES YOUNG EVACUEES FROM HURRICANE KATRINA TO SHARE THEIR STORIES THROUGH PAINTINGS AND DRAWINGS AS PART OF THE KATRINA ARTS RELIEF EFFORT INITIATED BY THE SHREVEPORT REGIONAL ARTS COUNCIL (LA). PHOTOGRAPH BY JERRY DAVENPORT.



Ramona Baker investigated a **new cultural leadership** shift in her *Monograph* issue, “Business Boomers Penetrate Arts Leadership.” As the first baby boomers turn 60, they’re beginning to leave corporate America to head nonprofit arts organizations. Baker suggested that this trend may benefit both the arts and business. Other 2005 *Monograph* topics included arts coverage trends in newspapers across the country, lessons learned from *Animating Democracy*, and the advancement of international understanding through cultural exchange.

Reports about local arts agencies in the 50 largest U.S. cities and other analyses show that **local government arts funding rebounded in 2005** from the decline described in *Local Arts Agency Facts: Fiscal Year 2003*, the Americans for the Arts triennial survey of local arts agencies. Additional increases are projected for 2006.

The new and improved **National Arts Policy Database** links arts researchers, advocates, and administrators to comprehensive current information on arts policy and practice. Updated weekly, the database currently contains more than 8,700 research abstracts, news articles, project profiles, and sample documents. Graduate students in the Americans for the Arts annual Summer Scholars Program added more than 300 records to the database and contributed content to the Arts Policy Information Center.

## POLICY AND ADVOCACY

THE STATE OF THE FIELD: A LOOK AT STATEWIDE ARTS ADVOCACY AND SERVICE ORGANIZATIONS

Leaders of statewide arts advocacy and service organizations are dedicated to serving broad and diverse constituencies, building effective coalitions, and mobilizing grassroots activism on behalf of the arts, according to *The State of the Field*, a report issued by Americans for the Arts in 2005. But their effectiveness depends on accessible information, active networking, strong partnerships, and more resources.

Among the findings reported in *The State of the Field*:

- Statewide advocacy efforts focus primarily on arts education, rural issues, local and municipal arts policy, term limits, and alternative public funding models.
- The chief barriers to success are lack of resources and low visibility.
- Key needs include accessible information and advice, networking and professional development, advanced training for experienced members, and coalition-building activities.
- More money from an expanded pool of donors is needed to sustain programs, services, and advocacy activities.

The report's recommendations are guiding the State Arts Action Network's (SAAN) efforts to increase individual organizations' impact and advance the goals of the field.

RIGHT: MARIACHI LAS ALTEÑAS PERFORMS AT THE AMERICANS FOR THE ARTS 2005 ANNUAL CONVENTION IN AUSTIN, TX. PHOTO BY SYLVAIN GABOURY.

BELOW: ATTENDEES OF THE NATIONAL LEADERSHIP COUNCIL WEEKEND IN SANTA FE, NM, AUGUST 2005, ENJOY A TRIP TO SAN ILDEFONSO PUEBLO TO VISIT ARTISTS' STUDIOS. PHOTO BY AMERICANS FOR THE ARTS.



Americans for the Arts' **advocacy network showed impressive results** when the U.S. House of Representatives approved an appropriations increase for the National Endowment for the Arts with an unprecedented voice vote. A steady stream of constituent messages in the 48 hours before the vote helped build strong backing, and supporters referred to *Creative Industries* research on the economic benefits of arts businesses.

Arts advocates visited more than 250 congressional offices on **Arts Advocacy Day 2005**. Led by their State Arts Advocacy Captains, they were equipped with Americans for the Arts issue briefs and research findings to make the case for federal arts and arts education funding, tax policies favorable to artists, and international cultural exchange.





KEN BURNS DELIVERS THE 2005 NANCY HANKS LECTURE ON ARTS AND PUBLIC POLICY. PHOTO BY BILL FITZ-PATRICK.



Congress moved closer to **allowing artists to take a full fair-market value tax deduction** when they donate their own works of art. In November 2005, Senators Patrick Leahy (D-VT) and Robert Bennett (R-UT) attached the reform legislation to the Senate tax reconciliation bill, which went to a House-Senate conference committee.

**Documentary filmmaker Ken Burns** drew inspiration from Thomas Jefferson, Frank Lloyd Wright, and Mark Twain for the 18th Annual Nancy Hanks Lecture on Arts and Public Policy in March 2005. He told the Kennedy Center audience of 2,000 that engagement with the arts offers the “comfort of continuity, the generational connection of belonging to a vast and complicated American family, the powerful sense of home, the freedom from time’s constraints, and the great gift of accumulated memory.”

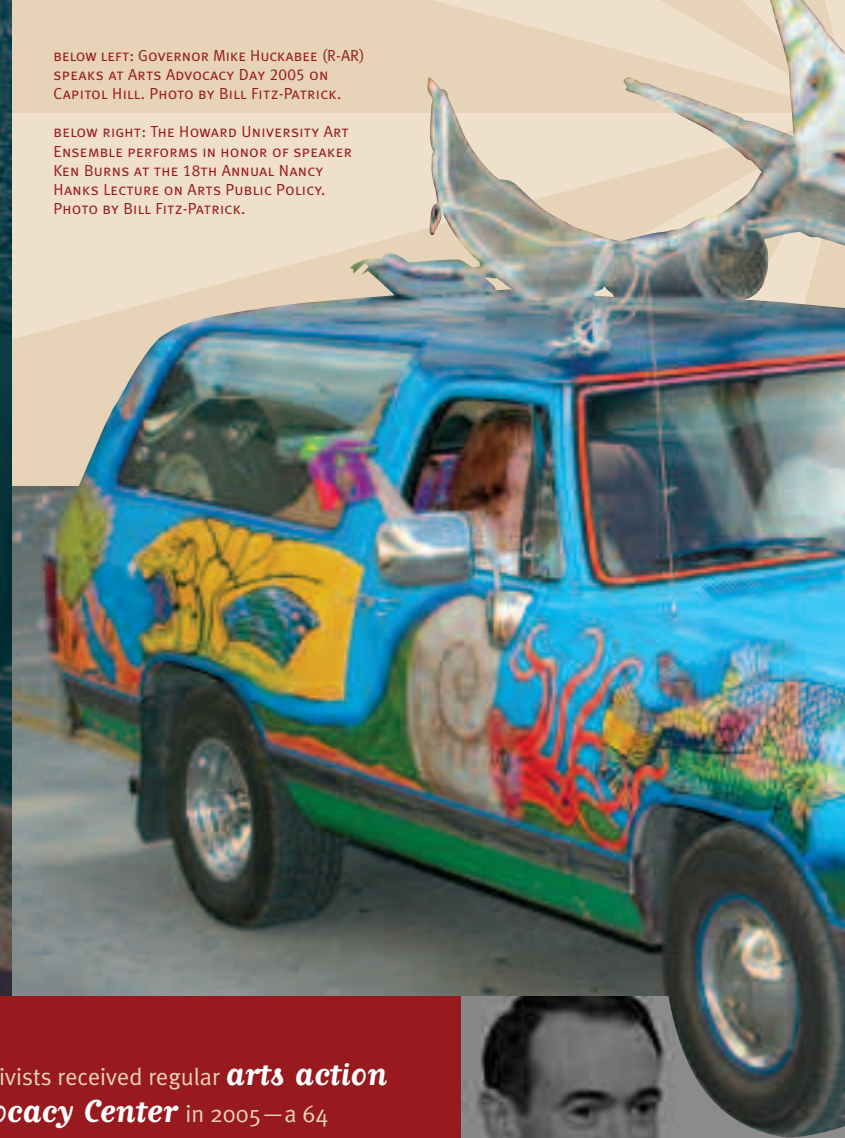


DAVE TRAINER, MUSIC INSTRUCTOR WITH CITÉ DES ARTS IN LAFAYETTE, LA, CONDUCTS FIDDLE LESSONS WITH STUDENT. PHOTO BY CHERYL CASTILLE.

RIGHT: PAINTED ART CAR AT THE ART CAR PARADE, PART OF THE AMERICANS FOR THE ARTS 2005 ANNUAL CONVENTION IN AUSTIN, TX. PHOTO BY SYLVAIN GABOURY.

BELOW LEFT: GOVERNOR MIKE HUCKABEE (R-AR) SPEAKS AT ARTS ADVOCACY DAY 2005 ON CAPITOL HILL. PHOTO BY BILL FITZ-PATRICK.

BELOW RIGHT: THE HOWARD UNIVERSITY ART ENSEMBLE PERFORMS IN HONOR OF SPEAKER KEN BURNS AT THE 18TH ANNUAL NANCY HANKS LECTURE ON ARTS PUBLIC POLICY. PHOTO BY BILL FITZ-PATRICK.



It was a **good election year for the arts**, according to Americans for the Arts Action Fund's *2005 Election Impact on the Arts* report. Local ballot initiatives with a direct, positive impact on the arts and arts education passed with large margins in Arizona, California, Ohio, and Utah. Dozens of pro-arts mayors were re-elected, and new governors Jon Corzine of New Jersey and Tim Kaine of Virginia both pledged support for the arts.

More than 54,000 online arts activists received regular **arts action alerts from our E-Advocacy Center** in 2005—a 64 percent increase over 2004. This coordinated effort boosted the impact of advocacy efforts by generating thousands of e-mails that reached the right legislators with the right message at the right time.





## AMERICANS FOR THE ARTS ACTION FUND

POLICY AND ADVOCACY, CONTINUED

By the end of 2005, more than 11,000 activists had signed on to speak out and stand up for the arts by joining Americans for the Arts Action Fund. Launched in October 2004, this national citizen membership initiative mobilizes arts supporters to push for arts-friendly policies at the national, state, and local levels and to reverse the downward trend in funding for the arts and arts education.

A victory for arts education in Arkansas showed the collective power of citizen voices. When state legislators wanted to cut arts and music education, Americans for the Arts worked closely with state and national partners to successfully defend the programs. As part of the campaign, Arts Action Fund activists sent hundreds of targeted e-mails to key state legislators through our E-Advocacy Center.



**Americans for the Arts Action Fund PAC**, launched on Arts Advocacy Day 2005, set its sights on electing arts supporters to Congress in 2006. The PAC provides financial backing to House and Senate candidates whose voting records and leadership positions demonstrate clear support for the arts and arts education.

A new **Congressional Resource Website** from the Arts Action Fund gives Capitol Hill staff 24-hour easy access to legislative news, targeted arts research information on states and districts, and facts and figures about the arts.

## PROFESSIONAL DEVELOPMENT

ANIMATING DEMOCRACY/WORKING CAPITAL FUND EXEMPLAR PROGRAM

BELOW: BROOKLYN YOUTH CHORUS PERFORMING  
AT THE 2005 NATIONAL ARTS AWARDS.  
PHOTO CREDIT: SYLVAIN GABOURY.

Twelve small and mid-sized arts and cultural groups—all proven innovators in communities and the field—are advancing knowledge and practice of civic dialogue through the arts through the new Exemplar Program, supported by The Ford Foundation. The organizations are receiving \$150,000 each over two years to build on what they accomplished as participants in Americans for the Arts' Animating Democracy Program or the Working Capital Fund. Additional resources are enabling them to develop special initiatives that enhance and model their creative, civic engagement, or organizational work. Their collaborative learning supports both the participants and the broader field.

More than 800 community arts leaders shared strategies for **using the arts as a community development tool** during the annual convention in Austin, TX. Best-selling author Malcolm Gladwell, Edward L. Bailey of *Austin City Limits*, and Advertising Council President and CEO Peggy Conlon shared their insights, and participants chose from a variety of learning experiences. Special pre-conferences attracted members of the Emerging Leaders, Public Art, and United Arts Funds networks.

Emerging arts leaders in 46 communities joined with the Emerging Leader Council to organize **Creative Conversations** for nearly 1,000 young professionals during National Arts and Humanities Month in October. Many of these dynamic dialogues—held this year for the second time—have produced strong local networks that connect and strengthen the next generation of arts leaders.



RIGHT: JESSICA SIMPSON FROM THE Alys STEPHENS CENTER WITH ERIK JAMBOR OF SIDEWALK FILM FESTIVAL AND KEITH CROMWELL OF SUMMERFEST MUSICAL THEATRE PARTICIPATE IN THE CREATIVE CONVERSATION IN BIRMINGHAM, AL, OCTOBER 2005. PHOTO BY Alys STEPHENS CENTER.



Americans for the Arts is working with LarsonAllen Public Service Group of Minneapolis—manager of the Working Capital Fund—to implement the Exemplar Program. The participating organizations are Arte Público Press, Houston; Cornerstone Theater Company, Los Angeles; East Bay Center for the Performing Arts, Richmond, CA; Intermedia Arts, Minneapolis; Institute of American Indian Arts, Santa Fe, NM; Liz Lerman Dance Exchange, Takoma Park, MD; Mexican Fine Arts Center Museum, Chicago; National Black Arts Festival, Atlanta; Social and Public Art Resource Center (SPARC), Los Angeles; Sojourn Theatre, Portland, OR; Urban Bush Women, New York City; and Wing Luke Asian Museum, Seattle.



Seven new *Animating Democracy* books highlight best practices and outcomes from projects implemented by three dozen cultural organizations across the United States that participated in Animating Democracy from 2000 to 2004. Funded by The Ford Foundation, the initiative supported a range of arts and cultural organizations to develop arts and humanities activities that encouraged civic dialogue on important contemporary issues.

Artist Donald Lipski and urban design and planning consultant Sherry Kafka Wagner selected 2005's *most innovative public art projects* from more than 125 projects submitted for the annual *Year in Review*. Thirty-seven innovative projects are included in the Public Art Network's 2005 *Year in Review* CD-ROM and slide set—a resource for communities, educators, and others—which was released in November.

## PRIVATE-SECTOR AFFAIRS

FORMATION OF THE ARTS & BUSINESS COUNCIL OF AMERICANS FOR THE ARTS

Mutual dedication to increasing private-sector support for the arts and arts education led Americans for the Arts and Arts & Business Council Inc. to merge their operations in 2005. By joining forces, the two organizations created the largest private-sector service and advocacy group for the arts in America. Our consolidated resources and programming provide powerful tools that our combined constituencies can use to strengthen the essential framework of private financial support from individuals, corporations, and foundations at national and local levels.

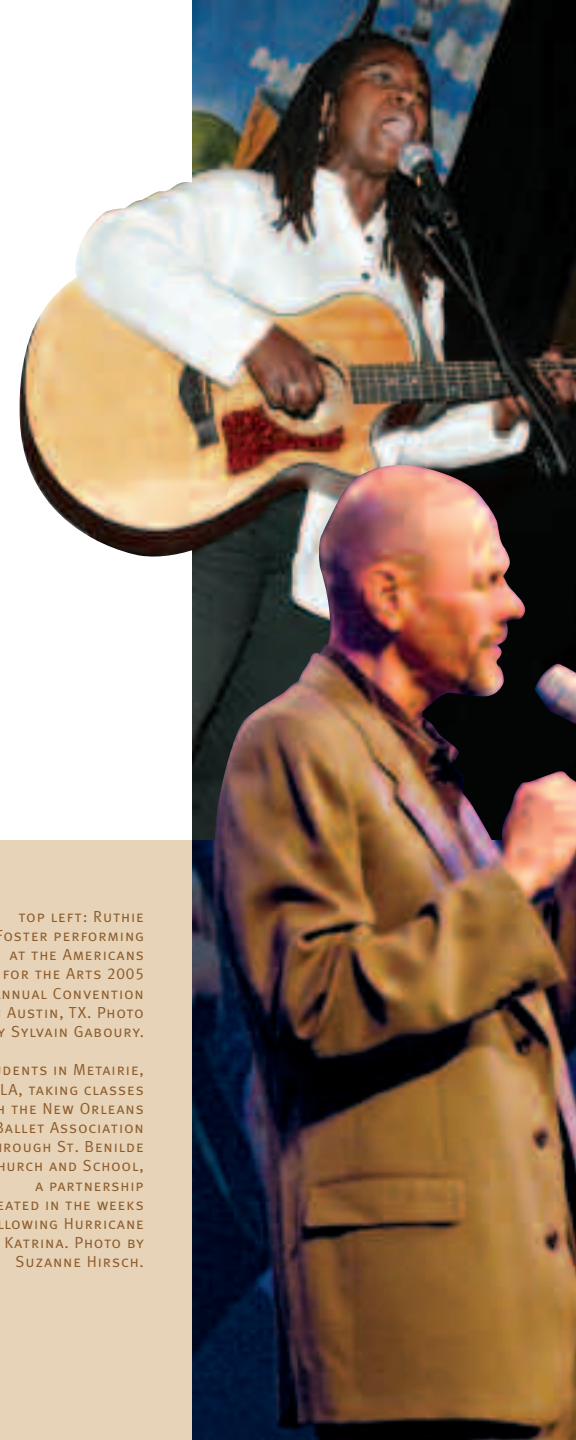
The national programs of Arts & Business Council Inc. are now known as the Arts & Business Council of Americans for the Arts and are operated as part of the newly created Private-Sector Affairs department. Arts & Business Council Inc. is the oldest arts and business partnership association in the world, with local chapters and program partners in 18 cities. Its well-known flagship program, Business Volunteers for the Arts, has strengthened thousands of nonprofit arts organizations through more than \$120 million in pro bono consulting services since 1975. Its other programs, which have also been integrated into Americans for the Arts, include the National Arts Marketing Project, the MetLife Foundation

National Arts Forum Series, and the arts-based learning consulting program Creativity Connection. Arts & Business Council Inc. sustains a New York focus with Arts & Business Council of New York, a division of Americans for the Arts.

The Private-Sector Affairs department also now includes management of the United Arts Funds Council, as well as other services to this important national stakeholder group already served by Americans for the Arts.

TOP LEFT: RUTHIE FOSTER PERFORMING AT THE AMERICANS FOR THE ARTS 2005 ANNUAL CONVENTION IN AUSTIN, TX. PHOTO BY SYLVAIN GABOURY.

STUDENTS IN METAIRIE, LA, TAKING CLASSES WITH THE NEW ORLEANS BALLET ASSOCIATION THROUGH ST. BENILDE CHURCH AND SCHOOL, A PARTNERSHIP CREATED IN THE WEEKS FOLLOWING HURRICANE KATRINA. PHOTO BY SUZANNE HIRSCH.



The **MetLife Foundation National Arts Forum Series** expanded to 20 cities in 2005 and attracted more than 4,000 participants who explored pressing issues related to the changing landscape of private-sector support for the arts. Key topics included the social resource potential of retiring baby boomers, generational issues in philanthropy, new approaches to corporate giving, and reframing the case for arts and culture.

The **National Arts Marketing Project**, sponsored by American Express since its inception in 1998, hosted 73 basic marketing workshops in 14 cities for nearly 2,200 arts managers. Twenty-seven organizations participated in advanced training programs and had their marketing plans reviewed by a national panel of marketing experts. Through the website [www.ArtsMarketing.org](http://www.ArtsMarketing.org), practical marketing knowledge was made available to more than 200,000 visitors in 2005.

**Creativity Connection** is a new initiative that promotes arts-based training as an important tool for business, while creating opportunities for artists to generate new revenue and audiences. The initiative was

featured in a special edition of the *Journal of Business Strategy*. Interviews with business leaders and articles by six Creativity Connection consultants made the case for stimulating employee creativity by integrating arts-based learning into the corporate environment.

**Business Volunteers for the Arts** marked its 30th anniversary by launching a drive to build a national network for past and present volunteers. At the BVA affiliates' annual conference in St. Petersburg, FL, staff shared best practices, trends, and programmatic issues.

2005 marked the **40th anniversary of the founding of the Arts & Business Council**, which started in 1965 as a program of the Board of Trade in New York City. This milestone was celebrated at the National Arts Awards and with the creation of the Arts & Business Council of Americans for the Arts—the next exciting phase for this visionary organization. In addition to the Arts & Business Council of New York, there are now Arts & Business Council chapters in Boston, Chicago, Miami, Philadelphia, Phoenix, Providence, Sacramento, and San Francisco.

**Arts & Business Council of New York** is an independent organization that serves as the New York chapter of the national network and also as a division of Americans for the Arts. It delivers all the national programs at the local level while operating other programs that serve the local community, including the Multicultural Internship program (sponsored by Con Edison), the annual Encore Awards, and the New York State Cultural Tourism Initiative.

THE IDEA FACTORY, A 2005 NATIONAL CONFERENCE OF CORPORATE SPECIAL EVENT AND MEETING PLANNERS, FEATURED CREATIVITY CONNECTION'S ARTIST/PRACTITIONERS DR. MICHAEL GOLD AND JAZZ IMPACT, WHOSE JAZZ IMPROVISATION ILLUSTRATED HOW BUSINESS PROFESSIONALS CAN TRANSFER THE IMPROVISATION MODEL TO THE CORPORATE ENVIRONMENT.





OTHER HIGHLIGHTS

**Public Leadership in the Arts Awards** went to Chicago Mayor Richard M. Daley (D); Rep. Christopher Shays, Connecticut (R); Arkansas Governor Mike Huckabee (R); Meridian, MS, Mayor John Robert Smith (R); Jefferson County Commission, AL (presented in cooperation with the National Association of Counties); and musician Peter Yarrow. Americans for the Arts and The U.S. Conference of Mayors presented the awards at the annual Mayors Arts Luncheon during the 2005 U.S. Conference of Mayors' winter meeting.

At the 2005 **National School Boards Association** convention, Americans for the Arts led a session on arts education partnerships and policy and held two focus groups, one for superintendents and one for school board members.





## STRATEGIC PARTNERSHIPS

THE AMERICAN ARTS AND FILM INITIATIVE

Leading arts patrons and filmmakers have come together in support of the American Arts and Film Initiative (AAFI), a formal partnership between Americans for the Arts and The Film Foundation that seeks to preserve our cultural heritage while building toward our collective creative future. The initiative has three goals: to preserve film, an endangered American art form; to ensure that all children have access to quality arts education programs so they are fully prepared to compete in our modern, idea-based economy; and to educate our young people to be visually literate and help them to think critically and creatively in an increasingly visual world.

The American Arts and Film Initiative will create an endowment—the AAFI Fund—to underwrite national programs in support of film preservation, visual literacy, and arts education. The multiyear endowment campaign is now in its first phase, with a goal of \$50 million.

AAFI co-chairs are Martin Scorsese, chair of The Film Foundation; Raymond D. Nasher, art patron, collector, and vice chairman of the President’s Committee on the Arts and the Humanities; and Wallis Annenberg, vice president of the Annenberg Foundation. Distinguished filmmakers and arts patrons make up the AAFI Leadership Council and the AAFI Committee.

Children spoke out for the arts in video interviews taped at the annual fundraising event for **P.S. Arts**. They took home *Art. Ask for More.* buttons and Arts Action Fund brochures from Americans for the Arts’ interactive booth. The Los Angeles-based P.S. Arts, a partner of Americans for the Arts, develops arts curricula for disadvantaged public schools.

**An innovative “bag lunch” fundraiser** featured a silent auction of handbags donated by prominent designers that raised \$11,000 for Americans for the Arts in three hours. Board member Maria Bell hosted the event at Imelda’s boutique in Aspen, CO, with proceeds shared by Americans for the Arts and the Aspen Art Museum.

CLOCKWISE FROM THE TOP LEFT: FORMOSA ABORIGINAL SONG AND DANCE, PERFORMING AT THE NEW JERSEY PERFORMING ARTS CENTER IN 2005 ON A DOUBLE BILL SHARED WITH ULALI CALLED *INDIGENOUS PEOPLE, ANCESTRAL VOICES*. FEATURED IN A 2005 MONOGRAPH ON CULTURAL EXCHANGE. PHOTO COURTESY OF THE ARTISTS.

*THE WAVE* BY MISHLEN LINDEN OF SLIDELL, LA, FOR *KATHARSIS: ARTISTIC EXPRESSIONS BY ST. TAMMANY RESIDENT ARTISTS IN THE AFTERMATH OF HURRICANE KATRINA*. PHOTO BY ST. TAMMANY ARTS COMMISSION.

A STUDENT FROM THE SPECIAL MUSIC SCHOOL AT THE ELAINE KAUFMAN CULTURAL CENTER PERFORMING AT THE ARTS & BUSINESS COUNCIL OF NEW YORK’S 40TH ANNIVERSARY ENCORE AWARDS LUNCHEON. PHOTO BY DAVID GORDON.

ADAM AHRENS (L.) AND STEVE JAMES (R.) PERFORMING AT THE AMERICANS FOR THE ARTS 2005 ANNUAL CONVENTION IN AUSTIN, TX. PHOTO BY SYLVAIN GABOURY.



Americans for the Arts rang the closing bell for the NASDAQ stock exchange on October 28, 2005, celebrating National Arts and Humanities Month with a visible message about the arts, arts education, and the positive impact of the nonprofit arts on the economy. Board Chair Steven D. Spiess presided over the ceremony, which was broadcast live on CNBC, CNNfn, BBC, and other stations. Board member Julie Muraco, who is senior managing director of NASDAQ Stock Market, and actor Joel Grey also spoke on behalf of Americans for the Arts and its activities. Public service announcements from the *Art. Ask for More.* campaign ran throughout the afternoon on the NASDAQ Tower's seven-story-high screen in Times Square.

National Arts and Humanities Month, celebrated since 1985, honors the many professionals and volunteers across the country working every day to improve their communities through the arts and humanities. More than 10,000 communities hold National Arts and Humanities Month activities each year.

AMERICANS FOR THE ARTS  
RANG THE CLOSING BELL FOR  
THE NASDAQ STOCK EXCHANGE  
ON OCTOBER 28, 2005,  
IN HONOR OF NATIONAL ARTS  
AND HUMANITIES MONTH.



FROM LEFT: MARIA BELL (CHAIR, NATIONAL ARTS AWARDS), ELI BROAD (HONOREE, FREDERICK R. WEISMAN AWARD FOR PHILANTHROPY IN THE ARTS), AND EDYTHE BROAD AT THE 2005 NATIONAL ARTS AWARDS. PHOTO BY SYLVAIN GABOURY.



The 2005 **National Arts Awards** honored visual artist John Baldessari; dancer and choreographer Mikhail Baryshnikov; business leader and philanthropist Eli Broad; dancers and teachers Pierre Dulaine and Yvonne Marceau of American Ballroom Theater; actor Kerry Washington; and corporate arts leader Target Corporation. The National Endowment for the Arts received special recognition for 40 years of supporting the arts. The awards were presented in New York at a gala dinner chaired by board member Maria Bell and co-chaired by Justine and Jeff Koons and Liane and Richard Weintraub. Efraim Grinberg, president and CEO, Movado Group, Inc., was the corporate co-chair.

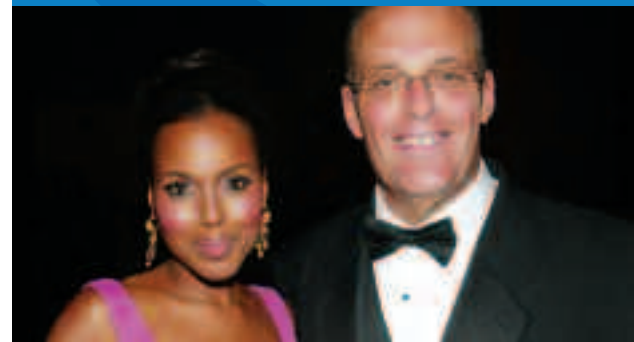
Americans for the Arts voiced **support for municipal public art programs** in an *amicus curiae* brief that helped the Seattle Office of Arts and Cultural Affairs preserve the city's pioneering One Percent for Art ordinance. Reversing a challenge that could have had national repercussions, the state court of appeals rejected a lower court's ruling that the ordinance did not apply to the public electric utility.

A half-hour presentation highlighting **arts advocacy in action** appeared on OVATION — The Arts Network, the official media sponsor of National Arts and Humanities Month. Hosted by Perri Peltz, *Art. Ask for More.* highlighted Americans for the Arts initiatives that promote arts education and honor arts leaders.



RIGHT: A SERIES OF SIX THREE-DIMENSIONAL SCREENPRINTS (2005) BY JOHN BALDESSARI, RECIPIENT OF THE 2005 LIFETIME ACHIEVEMENT AWARD AT THE NATIONAL ARTS AWARDS. PHOTO COURTESY OF JOHN BALDESSARI.

FAR RIGHT: KERRY WASHINGTON (HONOREE, YOUNG ARTIST AWARD) AND STEVEN D. SPIESS (BOARD CHAIR, AMERICANS FOR THE ARTS) AT THE 2005 NATIONAL ARTS AWARDS. PHOTO BY SYLVAIN GABOURY.



# RECOGNITION AND AWARDS

## THE NATIONAL ARTS AWARDS

2005 marked the 10th annual National Arts Awards and the first time that Americans for the Arts combined its awards program with that of Arts and Business Council Inc. The National Arts Awards honors distinguished cultural, corporate, and artistic leaders for their contributions to the arts in America. The event was held at Cipriani 42nd Street in New York City.

The 2005 honorees included:

John Baldessari, Lifetime Achievement Award  
Mikhail Baryshnikov, Kitty Carlisle Hart Award for Outstanding Contribution to the Arts  
Eli Broad, Frederick R. Weisman Award for Philanthropy in the Arts  
Pierre Dulaine and Yvonne Marceau, *American Ballroom Theater*, Arts Education Award  
Target Corporation, Corporate Citizenship in the Arts Award  
Kerry Washington, Young Artist Award for Artistic Excellence  
Special Recognition in Honor of the National Endowment for the Arts' 40th Anniversary  
Edward Ruscha, Featured Artist

## PUBLIC LEADERSHIP IN THE ARTS AWARDS

Presented annually in cooperation with The United States Conference of Mayors, these awards honor elected officials, institutions, and artists who have shown outstanding leadership in the advancement of the arts at the federal, state, and local levels.

Mayor Richard M. Daley of Chicago, Lifetime Achievement  
Rep. Christopher Shays (R-CT), Congressional Arts Leadership  
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For innovative and creative contributions and commitment in the field of public art

Public Art Fund, *New York City*

## SELINA ROBERTS OTTUM AWARD

For outstanding local leadership in the arts by a community arts professional or volunteer

Jill A. McGuire, *Executive Director, St. Louis Regional Arts Commission*

## MICHAEL NEWTON AWARD

For innovation in united arts fundraising by a community arts professional, volunteer, or organization

Glen F. Hackmann, *Chairman of the Board, United Performing Arts Fund, Milwaukee*

## 18TH ANNUAL NANCY HANKS LECTURE ON ARTS AND PUBLIC POLICY

Ken Burns, *Documentary Filmmaker*

BACKGROUND IMAGE: MARIACHI LAS ALTEÑAS PERFORMS AT THE AMERICANS FOR THE ARTS 2005 ANNUAL CONVENTION IN AUSTIN, TX. PHOTO BY SYLVAIN GABOURY.

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\* Denotes a contributor to Arts & Business Council of New York, a Division of Americans for the Arts

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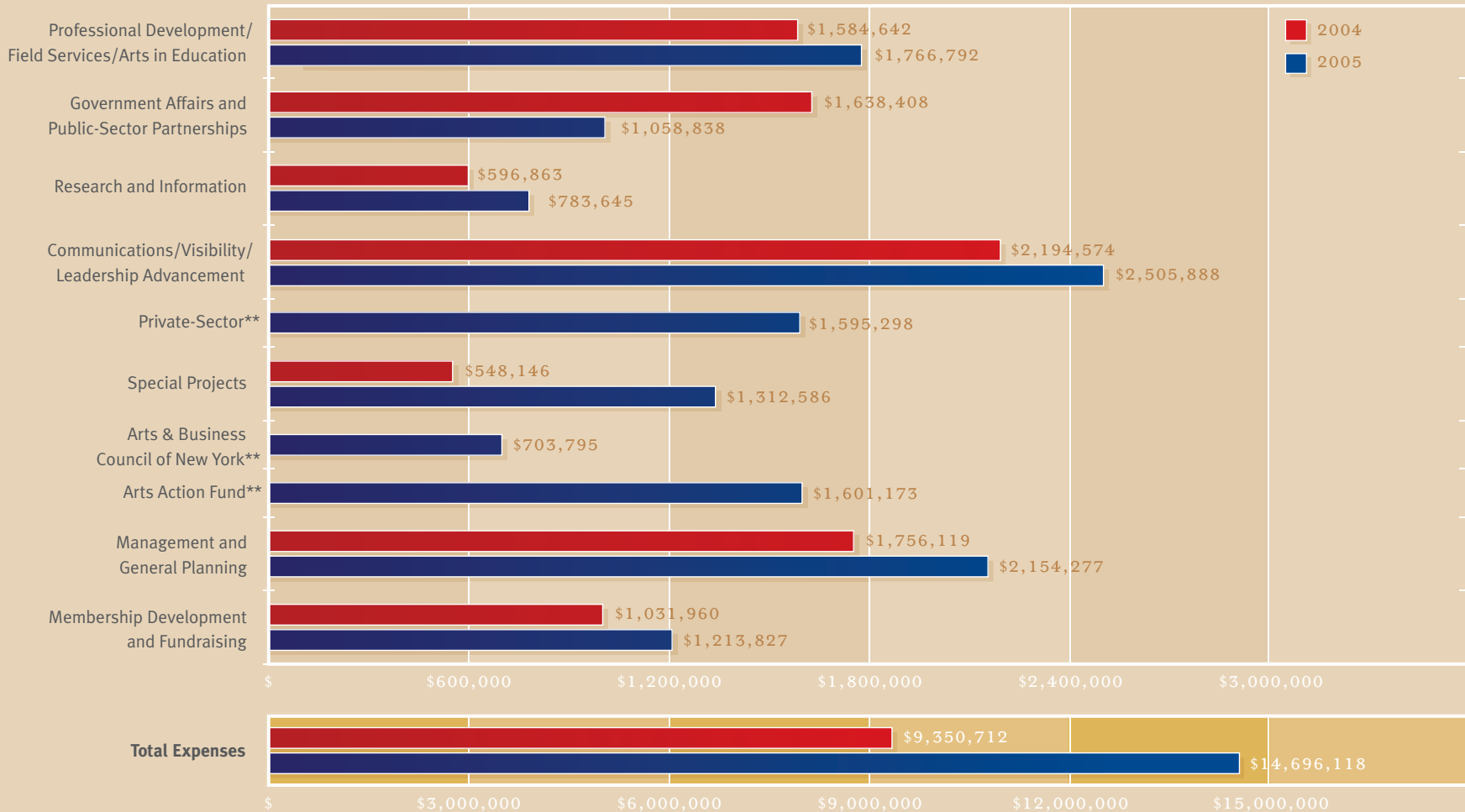
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FISCAL YEARS 2004 & 2005 (consolidated)



\* This document, produced by management for the purposes of this report, is based on the 2005 audited consolidated financial statements and accompanying notes prepared by the public accounting firm of Tate & Tryon based in Washington, DC.

\*\* These lines were not contained in previous Annual Reports. The Private-Sector line represents the national programs added as a result of the business combination with Arts & Business Council Inc. The remaining local programs are contained within the Arts & Business Council of New York line. The Arts Action Fund is a new organization created to advocate for the arts and arts education. Some programs of the Government Affairs and Public-Sector Partnerships line have been assumed by the Arts Action Fund.



To learn more about Americans for the Arts and the programs and services described in this report, visit [www.AmericansForTheArts.org](http://www.AmericansForTheArts.org).

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