

As a result, with less money available and new rules to interpret, some presenters say they cannot justify spending their own time, or that of a precious development officer, to second-guess the NEA's meaning and surmount the red tape. "We are a small organization," says Vicki Margulies of Merkin Concert Hall in New York. "The funding available simply isn't enough to justify setting aside the staff to apply."

NEA reductions will be felt by ensembles, too, and that will have an impact on presenters. For example, ensembles that regularly toured in Utah with partial support from the NEA may no longer be available to Marilyn Wagner for her Chamber Music Society series in Logan.

Lorna Myers, director of Purdue Convocations and Lectures, fears that many ensembles will not survive without government support. "The richness of what we can present will diminish," she says. Groups will have to raise their fees to compensate for the loss of support, putting additional strain on the presenters' budgets. To cut travel costs, Myers predicts that groups will be increasingly unwilling to accept single dates in areas far from their home base. Block booking, an arrangement in which presenters work cooperatively to present an ensemble in several local venues, is one solution that can save money for everyone, but often presenters in the same geographic area find it difficult to coordinate their schedules to facilitate it. Thus, in an era of reduced government support, Myers says that "it's going to get harder to book whom we want when we want them."

The NEA's cuts to state arts commissions have, in some cases, also resulted in decreased state funding for chamber music. The Texas Commission for the Arts slashed the Dallas Chamber Music Society to \$1,300 from almost \$7,000, and this was in the context of a budget of only \$50,000 a year. The Sedona Chamber Music Festival received \$11,000 from the Arizona Commission on the Arts in 1994-95, but only \$7,000 this year.

But some states offer many different sources of money that remain relatively generous to chamber music. Minnesota is one such state. Susan Dubin, executive director of the Chamber Music Society of St. Cloud, receives \$5,000 of its \$75,000 budget from the State Arts Board, a grant that is specifically for series presenters. She gets another \$1,500 or so from the Central Minnesota Arts Board for outreach to public schools and for family concerts. And the Minnesota Humanities Commission has committed \$7,500 toward multidisciplinary presentations in 1996-97.

Iowa also has multiple pockets for the arts. Ruth Jones, president of the Ames Town and Gown series, can approach the Iowa Humanities Board, the Iowa Arts Council, and Iowa Community Cultural Grants. "We haven't seen that government money is getting tighter," Jones says. "Perhaps that's because the Midwest lags behind the trends on the two coasts."

Ames Town and Gown also benefits from the brightest trend in government funding: local and state taxes earmarked for the arts, either to attract tourists to an area or to sustain the quality of life for local residents. The Ames Commission on the Arts receives funds from a local sales tax, of which Town and Gown's share for this coming year will be \$6,500 (in a total budget of \$24,000). A bed (hotel) tax in Sarasota County, Florida, provides a whopping \$65,000 a year to the Sarasota Music Festival (which has a budget for chamber music of between \$350,000 and \$400,000).

Arizona is considering a real estate development tax to support cultural activities in recognition of the fact that tourism is crucial to the state—and that culture attracts tourists:

A Public Arts Commission in St. Cloud already supports a local symphony and band, and it is using public money to turn an old movie theater into an arts center. Susan Dubin hopes that local tax funds in St. Cloud will soon flow to chamber music, too.

Below are descriptions of the budget pictures in eight of the cities surveyed by CMA. Some more general lessons also were revealed in the survey:

- Smaller organizations are, in percentage terms, generally more dependent on government support and therefore more vulnerable to the cutbacks. For some of the larger organizations, government support already is of little financial importance, though a halo of legitimacy still surrounds grant recipients (that is, if the NEA supports a cultural institution, it must be of quality).
- No one believes the NEA is likely to recover anytime soon.
- Some NEA cuts will also result in reduced state appropriations.
- A new strategy with potential is to lobby for special local and state taxes to support cultural activities; this is particularly true in tourist areas, where culture is a significant drawing card.
- Presenters must reach out aggressively and imaginatively to corporate and private donors, and many of them are.

Happily, there is one additional lesson from the survey: Thus far, chamber music has managed to survive what the late *New York Times* columnist James Reston called "the silly season" in Washington, when legislation goes off the rails.

Cal Performances. At the University of California, Berkeley, with a budget of \$5 million a year, Robert Cole presents entertainment from dance, theater, and jazz to chamber music, which claims only about \$200,000 of this budget. He is expecting that his NEA money, which has been \$100,000 a year, will be halved, and that there will be a small decline in a \$40,000 California State Arts Council grant. He has recently formed a business council to help him raise corporate funds in the San Francisco Bay Area. He is already bringing in \$750,000 annually in unearned income, up from just \$50,000 a decade ago. "And we