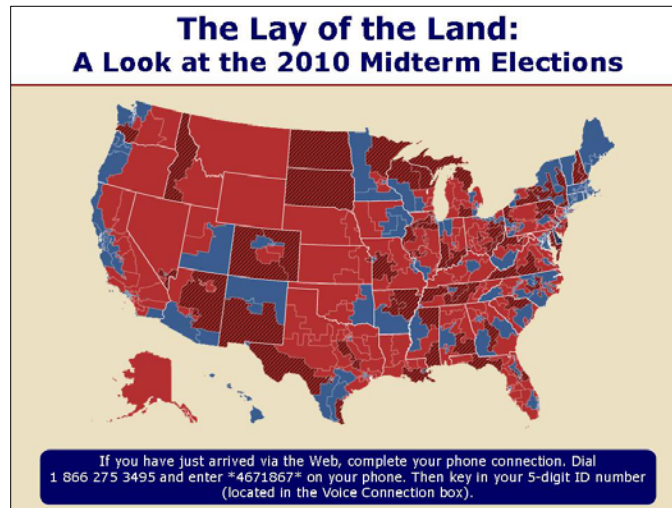


The Lay of the Land: A Look at the 2010 Midterm Elections

Tuesday, December 14, 2010
Web Seminar
Abridged Transcript



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Introduction

Eric: Hello, everyone. I'm Eric Giles, learning services manager here at NASAA, and it's my pleasure to welcome you to today's web seminar. I'm glad that you could tune in for this session on 2010 midterm elections and a look at the new political landscape.

We are very fortunate to have with us three savvy experts from the NASAA family today. Up first, Tom Birch, NASAA's legislative counsel, will brief us on the changes that have come out of November's elections and give us a little insight into how the outcome might affect state arts agencies. Following Tom, it is our pleasure to have Philip Horn, executive director of the Pennsylvania Council on the Arts, and Peggy Baggett, executive director from the Virginia Commission for the Arts, with us today. Both Philip and Peggy have made it through multiple state government turnovers and will share their experience and strategies in a moderated panel discussion this afternoon.

We'll pause for a Q&A break after Tom's presentation for any questions that may arise for Tom during his briefing. So without further ado, I'll turn things over to Tom.

2010 Elections: Federal and State Briefing

Tom: All the House and Senate races are finally decided—some of the close races in the House took a few weeks of re-counting before the victors were named. Congress came back before Thanksgiving and is still in the thick of a lame duck session, but many of the leadership positions important to our interests have been settled. So I would like to take a few minutes first to look at what the elections mean for federal arts policy and funding. With 16 new senators and 94 new representatives, there are new faces to meet and a change of party control in the House, with new leaders for us to work with.

The November election is being called a wave election, with large numbers of new legislators voted into office to change the position of the majority party in power. It used to be that members of Congress tended to stay elected, and wave elections came infrequently. When they did, the veteran lawmakers who lost would be replaced by a new group who stayed long enough to become veterans themselves. But this year brought the third

Agenda

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2010 Elections: Federal & State Briefings
Tom Birch, Legislative Counsel, NASAA

State Agency Discussion
Philip Horn, Executive Director, Pennsylvania Council on the Arts
Peggy Baggett, Executive Director, Virginia Commission for the Arts

← Q&A

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Historical Perspective

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**Mid-term election outcomes:
Previous presidents' first terms**

Year	President		House		Senate	
	President's party	Party in control at time of election	Seats gained or lost by president's party	Party in control at time of election	Seats gained or lost by president's party	
1982	Ronald Reagan Republican	Democratic	-26	Republican	+2	
1990	George H.W. Bush* Republican	Democratic	-8	Democratic	-1	
1994	Bill Clinton Democratic	Democratic	-54**	Democratic	-8**	
2002	George W. Bush Republican	Republican	+8	Democratic***	+2**	

* Served only one term. ** Party control of the chamber flipped as a result of the midterm election.
*** Democrats held a one-seat advantage after Republican James Jeffords of Vermont switched to independent and caucused with the Democrats.
Source: www.house.gov, www.senate.gov Graphic: The Philadelphia Inquirer © 2010 MCT

wave election in a row, with Republicans taking back seats the Democrats had won in 2006 and 2008. Of those who lost their seats, 13 Democrats had served only two terms and 23 Democrats were in Congress for only one term. In that group were also three Republicans. That's the most freshmen and sophomores defeated in one election since 1978.

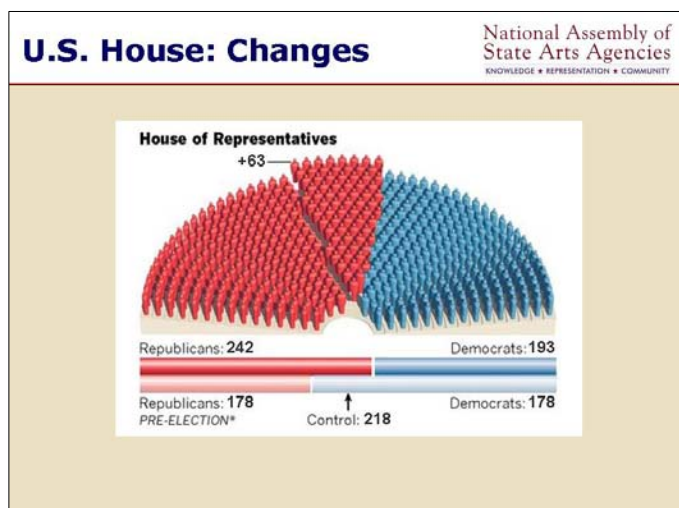
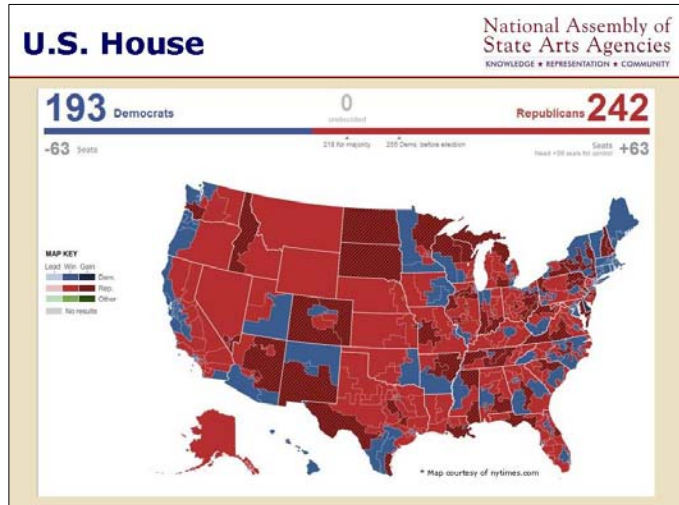
According to a CNN/Opinion Research poll conducted the week after midterm elections, Americans overwhelmingly say that the results represented a rejection of the Democrats more than a mandate for the Republicans. Referring to the Democratic takeover in 2006 and the Republicans' victory in 1994, the CNN polling director said that "most Americans seem to believe that these elections were 'throw-the-bums-out' events."

In fact, polling showed the GOP with essentially the same "unfavorable" ratings as the Democrats—and voters signaled that they remain impatient and will be more than willing to throw out the new guys again in two years. Forty-eight percent of Americans have an unfavorable view of the Democrats in the aftermath of the election, compared to 46% who see them favorably. The figures for the Republicans are comparable. Forty-eight percent see them unfavorably while 43% regard them favorably.

While a majority of voters believes that Republican control will be good for the House, there is less agreement that it will make much of a difference. The CNN polling director said, "Unlike 1994, the last time the Republicans bumped the Democrats from power on Capitol Hill, the GOP takes over without the American public solidly behind it." In circumstances like this, advocacy can make a big difference. Showing that there is widespread popular support for your issue—in this case, the arts—becomes very important in shaping policy outcomes.

The role of committee chairs is expected to take importance under the leadership of Rep. John Boehner of Ohio as the new Speaker of the House. As a former chair of the Education and Labor Committee, Boehner appreciates the possibilities for legislative initiative coming from the committees. Boehner has promised to move away from Pelosi's "strong caucus" model for developing major legislation and has outlined a more traditional approach to moving bills under the leadership of the committee chairs.

Harold Rogers, Republican from eastern Kentucky, will chair the Appropriations Committee in the House. He is a congressional veteran and over the years he has steered hundreds of millions of dollars in earmarks back to his congressional district. That was enough to



earn him the opposition of some in the Tea Party movement, but once he swore to call a halt to all earmarks, the chair was his. The task before him is to deliver on the Republicans' campaign pledge to take total federal spending back to the 2008 budget level. His record on funding for the National Endowment for the Arts (NEA) is neutral. On floor amendments in the past, he has voted with the majority in opposition to amendments to cut arts funding, but he has also voted in the minority against amendments to increase federal arts support.

A significant change at Appropriations will be the departure of Rep. David Obey, Democrat from Wisconsin, who retires this year after decades in Congress and many years as chair of the House Appropriations Committee. I mention him because I feel the arts will miss his voice in our behalf. Last year when the economic stimulus bill went to the House floor, with \$50 million going to the NEA for job preservation and creation—funding which had already caused some grumbling in opposition—Obey opened the debate with a short but forceful defense of the funding for jobs in the nonprofit arts sector and silenced the opposition.

At the Ways and Means Committee, Rep. Dave Camp from Michigan takes over the gavel. He is a close friend of former NASAA Chair Judy Rapanos, who also chaired the Michigan Arts Council. Camp is a moderate with a goal to make tax reform the signature issue in his committee—a goal he would share with President Obama.

The Education and Labor Committee, which has oversight of the NEA's authorizing legislation as well as education measures, will be chaired by Rep. John Kline from Minnesota. The committee can be expected to spend much of its time on reauthorization of the Elementary and Secondary Education Act, which would include significant changes to the No Child Left Behind law. Kline is seen to favor more state control of education and less federal intrusion.

One other committee to keep an eye on will be the Committee on Oversight and Government, which usually operates in the shadows, but with Rep. Darrell Issa of California taking over as chair, that could change. He has said that he wants to focus on identifying programs that are hemorrhaging the most money. No clues yet what might be on his list.

We won't know until the 112th Congress convenes in January which legislators will hold the essential positions as subcommittee chairs. There is a good chance—though still uncertain—that the Interior Appropriations Subcommittee in the House might be chaired by Rep. Mike Simpson from Idaho. He has been the subcommittee's ranking Republican and a strong supporter of the arts endowment. NEA chair Rocco Landesman has already visited Idaho with Rep. Simpson, and plans another trip there soon.

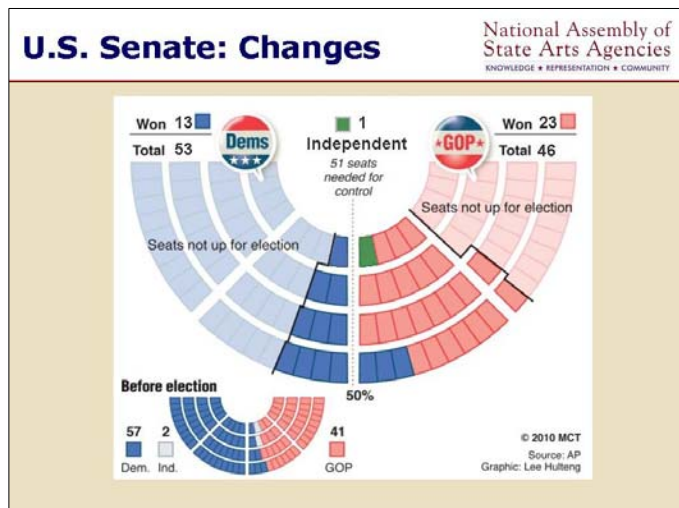
When we drill down to the 176 members of the Congressional Arts Caucus—bipartisan but always heavy with Democrats—17 Democrats on the caucus lost their campaigns in the House. We lost another 13 representatives from the Caucus, Republicans as well as Democrats, who retired at the end of this Congress and will not be back.

Louise Slaughter and Todd Platts are expected to continue as co-chairs of the Arts Caucus, but we will want to recruit new members from among those coming to Congress in the freshman class elected last month. I might add that eight states currently have no representation on the arts caucus: Alabama, Alaska, Mississippi, Montana, New Mexico, North Dakota, Oklahoma and Wyoming. Understandably, some of those states have small or single-member delegations, so the opportunities for recruitment are limited—but still worth the effort.

Outgoing Speaker of the House Nancy Pelosi, who won re-election in California, has said that she wants to stay on in the leadership as minority leader for the Democrats. Boehner and his Republican colleagues have promised significant changes in the way the House does its business, including wider participation in writing legislation and less restrictive floor procedures. Honoring those promises could make life more difficult for the new majority.



One other important change in the coming year is in the congressional schedule. The calendar set by the Republican leadership gives legislators at least one week at home—sometimes two—every month in order to allow legislators to spend more time with their constituents and less time in Washington. Soon-to-be Speaker Boehner has suggested that he wants to give his large freshman class the maximum opportunity to cement ties with their constituents. For arts advocates, the schedules provide many more chances to meet with legislators at home and to show them what is happening in their communities. That’s a good thing.

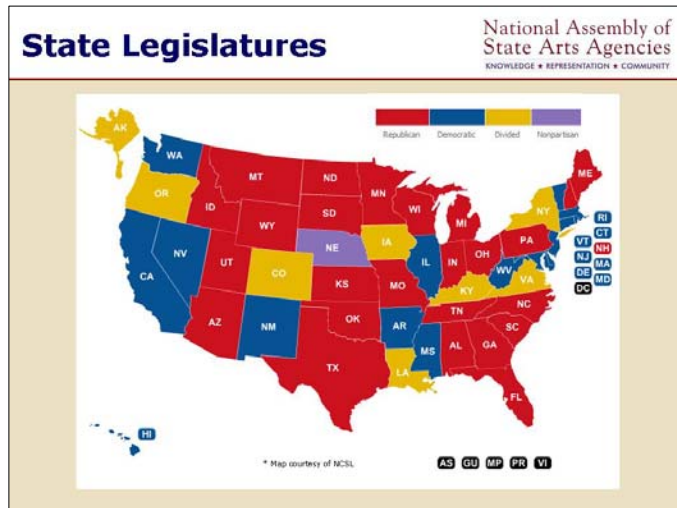


I would like to mention an initiative of the Republican leadership—one created by Rep. Eric Cantor (R-VA), who is currently the Republican whip but will continue as second to John Boehner in the position of House majority leader. Last year, Cantor instituted a website called YouCut, designed, as it explains, “to defeat the permissive culture of runaway spending in Congress.” The site invites the public to identify program and spending cuts and to vote for their favorite cuts on-line or via cell phone. The site aims “to change Washington's culture of spending into a culture of savings.” It remains to be seen what programs will be identified in the coming year, but this approach bears watching because funding for NPR [National Public Radio] has already surfaced as a candidate for cuts.

Republican Senate candidates with Tea Party credentials lost in Nevada, Delaware and Colorado. But in Wisconsin, Ron Johnson, who associated with the Tea Party, defeated the Democratic incumbent Russ Feingold; and three other Tea Party Republicans, Marco Rubio in Florida, Rand Paul in Kentucky and Mike Lee of Utah were elected to seats already held by Republicans. It remains to be seen whether Republican leaders in the Senate will be challenged by Tea Party lawmakers who vowed to put their conservative principles before the interests of the party establishment.



In some ways, the best news for Republicans may be their victories in so many governor and statehouse races. Republicans have added more than 720 legislative seats to their column in the past two years. The gains mean that Republicans now control the entire legislature in 25 states, a gain of 11 states over what they had going into election day. There are now more Republican state legislators (3,941) than at any point since after the election of 1928.



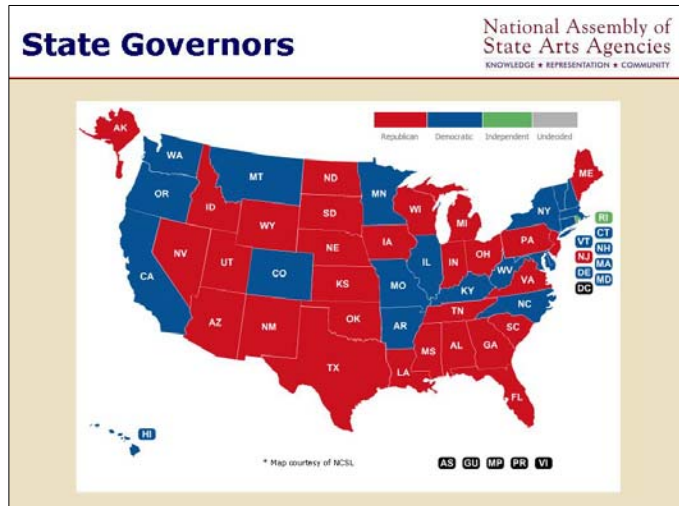
I mention this not because it drives state legislative appropriations for the arts—we know from long experience that arts funding is a bipartisan issue, and that we count on support from state legislators and governors regardless of political affiliation. But this party shift will drive redistricting as state officials head into next year's exercise of redistricting based on the population changes recorded in the 2010 census. Republican victories at the statehouse level have put the GOP in "their best position for the looming redistricting process since the modern era of redistricting began" in 1962, according to a senior fellow at the National Conference of State Legislatures. State legislatures have the first authority for drawing new districts in 43 states, which means redistricting maps next year that could lock in many of the GOP House gains for a decade.

As for the governors, gubernatorial elections were held in 37 states. In 2011, there will be 29 new governors. Again, the results favored Republican candidates who picked up statehouse offices previously in Democratic hands.

As in most midterm elections, the party controlling the White House lost ground. While Democrats did take five governorships from the Republicans (California, Connecticut, Hawaii, Minnesota and Vermont), Republicans took 11 governorships from the Democrats (Iowa, Kansas, Ohio, Oklahoma, Maine, Michigan, New Mexico, Pennsylvania, Tennessee, Wisconsin and Wyoming). An independent won one governorship previously held by Republicans (in

Rhode Island), while Republicans won one governorship previously held by an independent (in Florida). This will be the first time since before the 2006 elections that Republicans will hold a majority of governorships.

It is worth noting that most gains were made in races where no incumbent was running (either due to term limits or voluntary retirement). Only two sitting governors were defeated for reelection: Democrats Ted Strickland and Chet Culver of Ohio and Iowa, respectively.

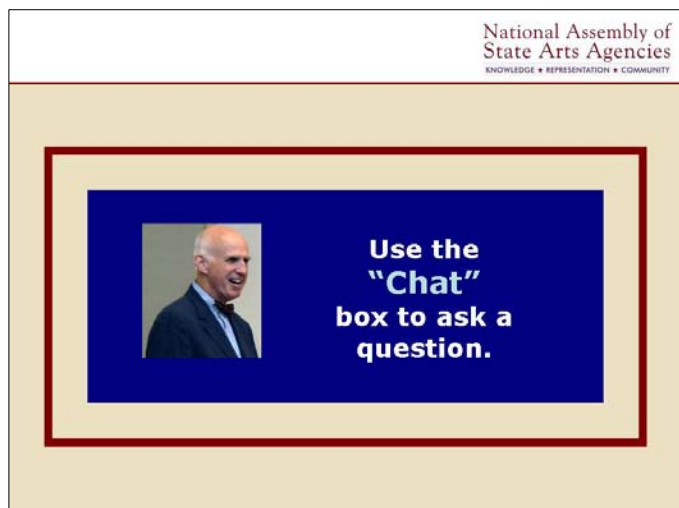


Here in Washington, our focus will be on establishing good working relationships with the new Congress. There are new committee and subcommittee chairs that need to be educated on the value of the arts and arts education in their communities and the country. Some incoming members are focused on an agenda to cut any spending they see as unnecessary. Others, such as former Providence Mayor David Cicilline (D-RI), who implemented many arts-based business solutions to spur economic revitalization of the city, already know the value of the arts. We should resolve in the year ahead to help new members of Congress understand the power of the arts and the value of public investment in the arts. This is a good time to transition to our state arts agency guests, but first let's pause and see if you have any questions for me.

Q&A

Eric: Thanks, Tom. A number of questions have come in. First, is there a timetable for when Congress will take up education issues, like the Elementary and Secondary Education Act (ESEA) and No Child Left Behind (NCLB)? Is there any sense of what Congress's attitude towards arts education may be?

Tom: Actually we don't have a schedule yet. In fact, the ESEA, of which NCLB was a reauthorization, has been on the congressional calendar for the last two years. The Democrats had been dragging their feet and failing to latch onto it. We are hoping that it will come up this year, and I suspect Kline will want to move forward with it in the Education and Labor Committee of the House. It could be that hearings will start early in the year, February or March, but when that bill will come to fruition is very difficult to predict.



In terms of arts education, the Obama administration in its last budget proposal recommended that the program be folded into a block grant of innovative education initiatives. What view a Republican Congress will have on that, I don't know. We do have good Republican support, at least in the Senate, for arts education grants. Senator Thad Cochran from Mississippi has been

a real champion on that for a good many years, so I would hope that it will enjoy bipartisan support.

Eric: I also have a few questions related to NEA appropriations: Will the new Congress take up the continuing resolution on NEA appropriations? Do we know what the president's NEA recommendation will be for next year?

Tom: Right now, the lame duck Congress is looking to put together an omnibus appropriations bill that will take care of funding for all federal agencies through the 2011 fiscal year. When the new Congress convenes in January 2011, budget issues should be behind them. So we should know in the next week, certainly by the end of next week, what the NEA's funding level will look like for 2011.

What the president intends to recommend for the following year, I can't say, except that in his budget proposal for 2011 he proposed a cut, and I would not be surprised if he proposes something similar again. But that will not be out until February, when the president presents his new budget.

State Arts Perspectives

Tom: We are now going to spend some time talking about how state arts agencies can cope with the changes we've just outlined. To help us get perspective on this, we have invited Philip Horn, executive director of the Pennsylvania Council on the Arts, and Peggy Baggett, executive director of the Virginia Commission for the Arts. Thank you both for joining us today.

Let me first ask what the impact of change of party control will be on your agency?

Philip: Well, it doesn't mean a lot here. The Republicans had a significant majority in the Senate before the election and they still do afterward. The House really wasn't a player in the last two budgets. The Pennsylvania House went from Democrat to Republican, but there wasn't much of a majority to begin with. So we're not expecting a lot of leadership changes in key positions. Both houses and the executive office remain Republican, which means that they want to make sure that our new governor is successful.




State Arts Discussion

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Philip Horn
Executive Director
Pennsylvania Council on the Arts


Peggy Baggett
Executive Director
Virginia Commission for the Arts

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The Impact

Peggy: Well, I am working now under my ninth governor. We have a one-term governorship in Virginia, so we are constantly changing. And this is true even when there is not a party turnover; we once had an instance where two governors were of the same party but hated each other so much that they may as well have been from different parties! We have a relatively powerful governor in Virginia, in terms of budget authority, so having a new executive come in is a big change here, regardless of who it is.

There are specific groups we have to pay attention to during these transitions. There is the campaign staff, and the best thing you can do is get to know them as early in the race as possible so they get to know you and get to know your issues. Once the election has taken place, you should target the transition team. Every governor is different and every transition team will be different, but the transition team is very important in setting the tone, the initial policies and most importantly the people in place for the incoming administration. And these new people will make up the governor's staff. It is also very likely that new governors are going to create some kind of special commission: a reform commission, an efficiency commission or a streamlining commission. Whatever it might be, it will look at ways to make things work better, and you have to pay attention to them, find out what their attitudes are and try to insert yourself into that process.

Tom: It sounds like that one thing you can be certain of is that your agency will be put under some level of scrutiny, at least when party control changes.

Peggy: Yes. Usually when new governors come in they tend to focus on some of the larger agencies, so it is not as if the arts commission is at the head of their list. But often new administrations are looking for ways to streamline or combine agencies and restructure government.

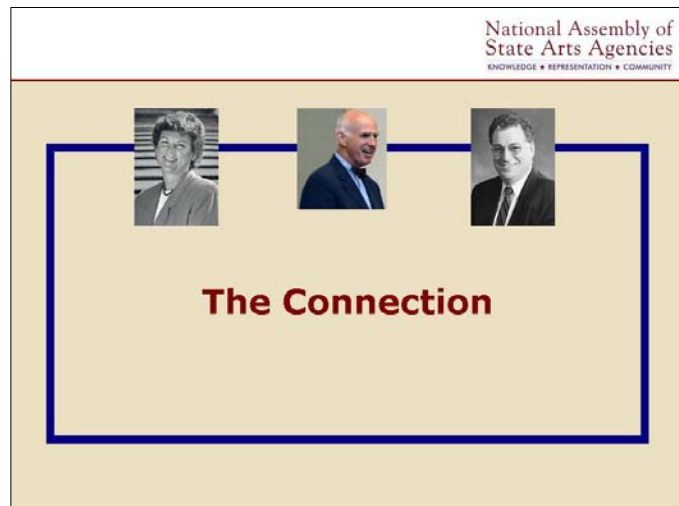
Philip: This time we do not have a transition team that addresses our agency. There are tons of rumors out there, but one of the things people are saying is that not being the focus of a transition team is a good thing. They are principally looking for ways to cut, so if they are not looking at you it may be safer. We did have the first-ever transition team the last time around and that did not turn out to be very meaningful. For me, there is no real predicting with transition teams, at least here in Pennsylvania.

Peggy: I would agree with that. Every time there is an election, it is a whole new ball game. The other thing with the groups that I mentioned is that although some members transition from one group to the other, you cannot assume that they will carry their knowledge base with them. You may have met with them early on in the process and felt they understood your issues, but that does not mean that they will remember by the time they are on the transition or governor's staff.

Philip: And of course there is going to be a huge desire for them to differentiate themselves from the previous administration. That could represent an opportunity for you to propose something different, especially if it is going to save money, or to reach back and retrieve something that was taken away. But I would certainly caution everyone to be very diplomatic when discussing the outgoing administration. Nobody likes listening to someone trashing the previous administration.

Tom: Let's shift focus a little here and talk about the connections you need to make. Peggy, you talked about getting to know the campaign staff right off, but how do you really go about establishing those connections with the players in power?

Peggy: There are a lot of different ways to do that. In the best of possible worlds you will already know these people beforehand by having worked with the campaign staff. They tend to be less senior and newer, so you have to find a way to try to identify them and find out who knows them and who can get you an opportunity to meet them—preferably so that you can help the candidate shape a position paper. Realistically, those position papers are not worth much, but at least if you can get them to take a positive position to the arts early in their campaign, you can remind them of it later down the road.



The transition staff is a little easier to get in to meet; they have won the election and are now facing the task of actually governing the state. They are actively looking for input, and the more you can say, “Let us help you and be part of the new governor’s agenda,” the more chance you have of getting your foot in the door and talking to those folks. One of the things that we do is look at the donor list and match it to the arts board list. And then we try to meet with the governor’s staff as early as possible while they are still trying to figure out their roles in the state government. We try to be there to help them get acquainted, receive some guidance and give them something to put their name on, so they feel some ownership of arts issues.

Philip: It is clear that making the transition from campaigning to governing can be a real challenge for some people.

Peggy: The skills that are needed to conduct a successful campaign are almost diametrically opposed to those it takes to govern.

One of the other things that is important, at least to our governors, is they want to feel some ownership of the agencies. Most of the heads of the agencies here in Virginia are political appointments. Governors like to appoint, reappoint or get rid of agency heads and can be eager to make board appointments. The people who recognize how you affect change in policy realize how important these board appointments are, because in Virginia these board appointments are for fixed terms and that is a way to extend the governor’s legacy. It is important to get to know the person working on these appointments early on. It is important to also find people who you would like to serve on your board who have a shot of being appointed by the governor, so that you can go to the governor with suggestions of some of his friends and he or she can feel some ownership.

Tom: I wanted to ask, what role do you see for your commissioners or council members in ushering in the post-transition staff and helping cement those relationships, with not just the governor, but also the legislature?

Peggy: It sometimes works better than others. For instance, we just went through a period under the last governor with a couple vacancies where people did not serve out their term, and everyone on the current board was appointed by the last governor. That is why it is very important for us to find some people who the incoming governor will put on the board.

Philip: Two-thirds of our board members are on expiring terms, so there is a lot of potential for change there. And that is not bad, because it means that there is an opportunity to have this governor's people quickly in place. We are certainly looking around for some ways to make some suggestions.

Peggy: We've tried very hard to keep support for the arts as bipartisan as possible in the current climate. So we try to make sure that our board members don't just talk to the legislators they like, but legislators in both parties. That works better some times than others.

Philip: Peggy, are you an independent agency or are you embedded in a larger agency?

Peggy: We are independent.

Philip: So are we. I don't know much about the situation of some of our colleagues out there in an embedded agency. We don't report to anyone at the cabinet level. But I imagine that is a very difficult and delicate balance for a state arts agency that is under someone like a secretary of state or education or economic development. I imagine those agencies are under a lot of scrutiny by transition teams.

Peggy: One of the things we have worked on for a number of years is to work with our state arts advocacy organization to make sure that their board is bipartisan.

Philip: We have a similar situation here. We have a good relationship with our state advocacy group and maintain pretty strong communication, which has been essential over the last few years.

Tom: So it sounds like there can be real opportunities for making some headway when we have these changes.

Philip: Well, I think there are opportunities to build toward that. There's no money around, but there is always money. So there may be an opportunity for us to build toward the future so hopefully we don't lose any more ground.

I think that a couple of observations are useful to share about legislators. We don't have term limits but we do have some new legislators, and I think that many of them have trouble making sense of what we do and the arts activities we support. People look at them and they don't see the activities that we support as those that should be the object of philanthropy or charity. That is a big hurdle for a lot of people to get over. People going to a theater or an art gallery doesn't automatically ring true as an object of philanthropy or charity. One of the things that we need to do is compete on the basis of things that we do uniquely well; we don't really compete well on the basis of "need."



To avoid to getting placed in opposition to other social or law enforcement needs, I have been saying that it is not enough for us to keep things from getting worse; we need to strive to make things better. That is what we represent. Let's go back to some first principles of being a state agency. One, our first job is to be good stewards of public funds. Talk about that and the good job that we do. The other thing that is implicit is that we serve the entire state. And talk about that before we get into some of the softer, more intellectual kind of discussions.

Peggy: I think the economy has provided some great opportunities to advance the call for the arts. We don't need to say anything different, just talk about it differently. When the economy was booming, people weren't all that interested in hearing about the relatively low-wage arts jobs, but now when we talk about the 8,900 jobs that Virginia Commission for the Arts general operating support grants support, we can have another discussion, especially when we make the point that these are jobs that cannot be exported to other states or overseas. All of a sudden people pay attention.

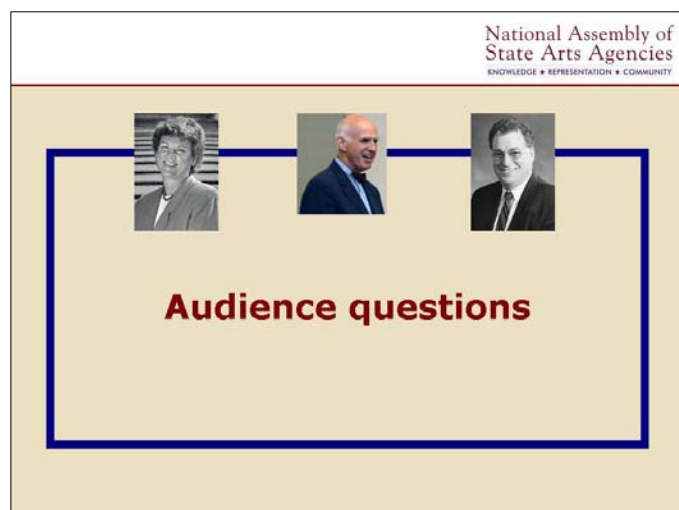
Tom: I think with the elections and bringing new people to state houses and Congress, we've got some great opportunities to continue to make our case. Eric do we have any questions from our audience?

Eric: We certainly do. Our first question comes from New Hampshire. Has anyone found an effective argument for either Tea Party or Libertarian legislators?

Philip: I always go back to the idea that we don't support anything unless the people in our community support it first. As a Tea Party or Libertarian they are looking for smaller government and one that isn't exercising control over what people are able to do and see. Our approach to funding is to invest in local organizations that already have support in their communities or they wouldn't exist. I'd make the point that this is something that is important to a number of their constituents and that a number of their constituents support. I'd go back to the adage that the numbers are important, but the stories are compelling and they really need to be told in the district by constituents and not by us.

Peggy: I agree with what Philip just said. I find that new legislators come in and don't have a firm grasp on how we make decisions. When they find out that we use individuals from all across the state on our review panels, we have local reviews and we wait for locals to put forth the proposals, they pay attention—they may not agree, but they pay attention and realize that it is not somebody who sits in Richmond making decisions on behalf of their communities.

Philip: We need to help people see past the stereotypes. It is not that stereotypes aren't true. You can't deny that it is true, but it is only part of the story. It is that and all this other stuff too. We have to be direct and simple. I am not at all a fan of using multipliers; I just want to put the straight data out there. There will be a lot of people out there using hyperbole to position themselves with the new administration. I think there are real benefits to being clear and simple.



Peggy: I also find that people in the state legislature are really not interested in national statistics.

Eric: Thanks. Our second question is do you have any tips for working with budget officers, especially the new ones?

Peggy: That is always interesting. We work at it. We invite them to things—like when we have our big state arts conference, we invite them to the reception. Budget officers don't get invited to a lot of cocktail parties; sometimes it works and sometimes it doesn't.

Philip: We have really depended on the governor's office rather than the budget office here. The nickname of one of our former budget secretaries, by his own administration, was "Dr. No." He used to have a sampler in his office that said, "Nothing stimulates the imagination and creativity more than a budget cut." I think that is generally a tough road for us here in Pennsylvania.

Peggy: There was a period where our state department shuffled analysts around because they didn't want them to make friends with anyone in the other agencies.

Eric: I have one further question: We have a new and relatively inexperienced group of legislators coming in; what is the best way to get on their radar?

Peggy: I think the best thing to do is find someone from their district, better yet find a donor or someone with name recognition, who will take them to an arts event and let them experience the event and the quantity and diversity of people that show up at the arts event in their district.

Philip: Look within the district to find someone. Every county in Pennsylvania has a Democratic and Republican committee and that is an easy place to find donors as well. I would find someone in the district to make an introduction. If you can't get them to an arts event, take them to an arts venue just to introduce yourself.

Peggy: One of the things that was really effective in Virginia was that a group of arts organizations in far south Virginia put on an annual event to thank the legislators for their support. They held it at a professional theater and had the legislators get up in front of a crowd of arts supporters and say a few words about the arts. That led to the southwest Virginia legislators being a solid block of supporters for the arts.

Tom: Terrific. Once we get them in a place like that and ask them to talk about the arts, they have to start thinking about it. Thank you both so much for sharing your wisdom and experience.

The U.S. Congress has new committee and subcommittee chairs that need to be educated on the value of the arts and arts education in their communities and the country. Beyond the chairmen, there will be many new members to educate as well. We here at NASAA will be looking to you out there in the rest of the country to help us with that, so thank you so much.