

ArtFBI

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A Faxazine of Arts Information from Cyberspace to the Mid-Atlantic Community

CLINTON NAMES WILLIAM J. IVEY AS CHAIRMAN OF THE NEA

President Clinton announced his intent last week to nominate William J. Ivey as Chairman of the National Endowment for the Arts, according to a White House Press Release circulated by The Nebraska Arts Council.


Bill Ivey currently serves as a presidential appointee to the President's Committee on the Arts and Humanities. He was one of the main contributors to the President's Committee's report to President Clinton, **Creative America**, an analysis of American cultural life. Ivey, currently Director of the Country Music Foundation, has had extensive experience with the NEA since 1976.

He is the first nominee for Chairman who is an arts organization professional and who has developed and run a cultural nonprofit. Roberto Bedoya, the executive director of the National Association of Artists' Organizations (NAAO) stated that Ivey's familiarity with both profit and nonprofit arts communities could be a plus, according to **The Washington Post**. "Given Congress's desires, where

so often they reduce these arguments to the trends in the commercial sector, he can speak to what occurs inside and outside the marketplace," Bedoya said.

The White House noted that over a twenty-five year career, Ivey has been a passionate advocate for the full range of American art forms and quoted Ivey as saying "America's creativity is democracy's calling card; it is of the utmost importance that every citizen engage and support our nation's living cultural heritage."

Ivey has been at the forefront of national efforts to preserve historic recordings of both popular and classical music. Since 1971, he has been Director of the Country Music Foundation in Nashville, Tennessee, a not-for-profit education and research organization which operates the Country Music hall of Fame and Museum.

Also a teacher and a writer, Bill Ivey was a Senior Research Fellow at the Institute for Studies in American Music of Brooklyn College, and 

has taught at Vanderbilt University’s Blair School of Music. Ivey is the author of numerous essays on America’s unique musical traditions.

He has served in leadership roles with numerous cultural organizations, both nonprofit and commercial. He is a national trustee of the National Academy of Recording Arts & Sciences (NARAS) and has served as panelist, panel chair, and consultant to the Music, Folk Arts, Challenge, and Advancement programs of the National Endowment for the Arts.

Sources/Resources: The White House: <http://www.whitehouse.gov>; Jacqueline Trescott “White House Taps New Arts Chief; Nashville’s William Ivey Known For Music Preservation Efforts” The Washington Post: <http://www.washingtonpost.com> Friday, December 19, 1997; National Endowment for the Arts Web Site: <http://arts.endow.gov>; The Nebraska Arts Council: http://www.gps.k12.ne.us/nac_web_site/nac.htm; Posted on Arts Wire.

House Introduces New Copyright Bill

Before Congress adjourned last month, Representatives Dick Boucher (D-VA) and Tom Campbell (R-CA) introduced a new comprehensive House Bill that would “suitably update the Copyright Act for the digital age,” David Green reports in a NINCH Announcement.

NINCH reports that the Digital Era Copyright Enhancement Act (H.R. 3048) includes language to imple-

ment the WIPO Copyright Treaty but, unlike the Administration’s proposed implementing legislation, (S. 1121/H.R. 2281) also includes sections recognizing the importance of Fair Use, First Sale and Distance Learning.

“The Digital Era Copyright Enhancement Act will implement two international copyright treaties, enhance distance learning for students throughout the United States, firmly recognize the doctrines of First Sale and Fair Use for the digital era and foster the continued growth of the Internet,” a press release from Representative Boucher’s office states.

According to Boucher’s office, the bill has the strong support of many public and private sector groups, including the American Library Association, the Computer and Communications Industry Association, the Digital Future Coalition, and other groups which support preserving balance in the Copyright Act as it is amended for the digital era.

“This legislation provides an historic opportunity for Congress to enact a comprehensive set of reforms to modernize our copyright law in a way that will spur creativity, advance the frontiers of education, and promote technological innovation,” Representative Boucher states.

In an email statement circulated by **Fight-censorship**, Richard Stallman, Free Software Foundation writes that “H.R. 3048 is much better than the administration alternative.”

“This bill rejects many of the demands of the industry,” Stallman says. “For ex-



The government’s opening brief in the Supreme Court case known as NEA v. Finley is scheduled to be filed January 9. The National Association of Artists’ Organizations (NAAO) and the friends of the court briefs supporting NAAO’s position are due February 6. Oral argument will likely be scheduled late in March.

In November, the Supreme Court agreed to rule on whether the Constitution permits Congress to make “decency” a test for the awarding of NEA grants. A decision expected by the end of June.

The case was initiated in 1990 when the National Campaign for Freedom of Expression (NCFE) initiated a lawsuit on behalf of four artists — Karen Finley, John Fleck, Holly Hughes, and Tim Miller after, they were denied grants by then-NEA Chair John Frohnmayer for political reasons.

For more information, NCFE at 800-477-6233 Email: ncfe@artswire.org

Sources: NAAO and David Green, The National Initiative For A Networked Cultural Heritage (NINCH), AW

BOSTON CYBERARTS
FESTIVAL PLANNED
FOR 1999

The creative connection between the high technology industry and the visual and performing arts will be spotlighted during the first Boston Cyberarts Festival in May of 1999. The Festival, incorporating exhibitions and performances by artists who use computer technology as an integral part of their work, will take place at locations in and around the Boston area, across Massachusetts, and on the Festival's website.

The events featured in the Festival will involve individual traditional and electronic media artists, established arts organizations, high-technology industry professionals, and educators.

Following its debut in 1999, organizers intend for the Festival to take place every other year. Artists who wish to participate and other interested parties should contact the Festival office at 617.524.5084, or visit the Festival's website at <http://www.bostoncyberarts.org> Email: festinfo@world.std.com

• ample, it permits the making of
• temporary copies and affirms fair
• use, and it does not criminalize
• defeating copy protection or li-
• cense managers." However, he is
• concerned that "it does permit the
• owner to sue you for defeating or
• altering a license manager, even
• one that reports on your activity
• to a central site through the net-
• work."

• Source: David Green, The National
• Initiative for a Networked Cul-
• tural Heritage (david@cni.org)
• <http://www-ninch.cni.org>.
• Posted on AW.

• NYC's The Wall Endangered

• The Wall, a 1973 sculpture by
• Forrest W. Myers that is the north
• wall of 599 Broadway in the SoHo
• Cast Iron Historic District, has
• been painted on and has suffered
• some damage, according to an ar-
• ticle by Carol Vogel in **The New
• York Times**. Vogel states that "In
• pricey neighborhoods in Manhat-
• tan, artists' rights and property
• owners' interests are colliding,
• threatening some well-loved
• works of public art with destruc-
• tion."

• Created in 1973, the wall is de-
• scribed by the Times as made with
• bricks painted deep blue. A series
• of 42 equally spaced aluminum
• bars project from 42 iron bars, six
• rows across and seven down,
• painted a contrasting turquoise.

• The Times reports that other art-
• ists have been allowed to paint on
• the lower portion of the wall by
• the building's owner, 599 Condo
• Association and its managing
• agent, Gary Cannata of River to

River Properties. Furthermore, one
of the iron bars has been removed.

According to the Times, Cannata
told the artist's lawyer, Richard A.
Altman, that water was leaking
through the wall and that the own-
ers of the building would do ev-
erything in their power to have
the art removed.

The Times quotes Arthur Strickler,
district manager of Community
Board 2, which oversees the neigh-
borhood, as calling the treatment
of the artwork "outrageous." Strickler added that "You don't
have to be a high-priced lawyer to
figure this one out. It is alleged the
building wants to take it down
because they see 'The Wall' as a
vehicle for thousands of dollars of
advertising space. Walls in this
neighborhood are cash cows."

According to the Times, Altman
contends that "The Wall" is pro-
tected by the federal Visual Artists
Rights Act of 1990, which gives art-
ists the right to prevent the destruc-
tion of an artwork of recognized
stature, as well as by the New York
Artists' Authorship Rights Act. Ad-
ditionally, because the work is in a
historic district, the New York City
Landmarks Preservation Commis-
sion must approve any changes.
They have scheduled a public hear-
ing for Dec. 16, but the building's
managing agent has asked for a
postponement.

"'The Wall' is a landmark in terms
of the community and the art
world," the Times quotes Altman
as saying. "If I have to, I'll go to
court to fight it."

Source: Carol Vogel
"News of the Art World: 

It's Not a Wall, It's 'The Wall'"
New York Times: <http://www.nytimes.com> December 5, 1997. Posted on Arts Wire.

Conference on Effects of Digital World

State Of The Arts: Production, Reception, And Teaching In The Digital World will be held on the University of Maryland's College Park campus October 8-11, 1998 — for an audience of university faculty and students, K-12 faculty and administrators, artists, museum curators, archivists, and the interested public.

Conference Objectives are to show innovative technological applications in the arts and humanities; to raise awareness of the creative potential of the new technologies by sharing digitally mediated innovations in the studio, the museum, the school, and the university with the general public; to encourage the integration of new technology into the professional lives of artists and humanities educators; and to foster collaborations and mentoring.

The Center for Renaissance and Baroque Studies and the Committee for Creative Humanities Applications in the New Technologies (CHANT) at the University of Maryland, in conjunction with the statewide Celebration of the Arts, is issuing a call for contributions. The conference planning committee welcomes proposals for plenary papers and workshops from individuals nationally and internationally who represent diverse perspectives on the arts and humanities and technology. Maryland arts and educational institutions are invited to participate as paper and workshop presenters and as conference satellite sites.

Proposal Deadline: January 8, 1998
For Further information and an application form, send e-mail to crbs@umail.umd.edu Detailed information about the conference is also available on their web site at <http://www.inform.umd.edu/CRBS>

Source: Posted on Arts Wire

ARTS CONTRIBUTE TO LONGEVITY

Swedish researchers have discovered a possible correlation between attendance at arts events and a long life, according to the Delaware Division of the Arts' Nov/Dec 1997 Artline News. A recent study of nearly 13,000 Swedes of varying ages found that those who regularly attended concerts, theatre, museums, lectures, movies, or sports events had a 57% lower mortality risk than people who did not regularly attend these events. "Such activity provides direct vicarious (emotions) without damage or side effects in real life," Lars Olov Bygren of the University of Umea and the Swedish Central bureau of Statistics as saying.

Source: DDA on AW

End
Transmission

