

Warhol gave the campaign an original work, which was then made into two limited editions of prints, one of 50, appraised at \$1,500 each; the other, an edition of 300, appraised at \$750 each. The total appraised value for the editions was \$300,000.

The Kennedy for President committee also obtained a \$240,000 loan from the District of Columbia National Bank at one percent over prime in March of 1980. A limited edition of 300 Jamie Wyeth lithographs of Kennedy, appraised at \$800 each, totalling \$240,000 for the edition, was used as collateral in securing this loan.

In organizing its art program, the Kennedy campaign worked in part through artists' representatives in New York, such as Rubin Gorewitz, a CPA and president of Artists Rights Today (ART), an educational organization championing artists' rights. ART was founded by Robert Rauschenberg, another artist who contributed work to the Kennedy campaign.

The Kennedy campaign had invested a total of less than \$100,000 and brought in \$200,000 from the sale of art before the Democratic National Convention in August of 1980. An art brochure was mailed to potential contributors in May, and other money was raised through public showings such as five-day exhibits held in Washington, New York, Boston, San Francisco, and other major cities last spring. The framed prints were displayed and marked at the appraised value, which was below retail. When someone made a donation for the appraised value, the contributor's name and address were sent with the contribution to the bank. The bank then instructed the gallery to mail the print. If no bank loan was involved, proceeds went directly to the campaign committee. Otherwise, the money received through the direct sales went to the bank until the loan was paid.

"It was a brilliant scheme," says New York art distributor Ronald Parker, "but the group of artists was put together without any real marketing plan." Others in the trade agree. One serious problem the Kennedy campaign ran into was securing lists of art collectors from the galleries, and filtering out those who had not yet made a \$1,000 contribution.

Depending upon the agreement with the artist, the campaign may be able to run off unlimited numbers of posters to be sold on college campuses or given to volunteers or small contributors. The artist retains the copyright control over how the image is used in the future.

"If I took that same image and sold it privately, I could make thousands of dollars over a period of

years—\$150,000—if the whole edition sold," says Nicholas Krushenick, who donated two editions of 300 silkscreens to the Kennedy campaign. "I admire Mr. Kennedy. I think America is at stake," says Krushenick.

But for many of the artists, believing in a candidate is not enough. Gorewitz was able to convince many artists to donate their works because of Kennedy's support for the Artists Tax Equity Act of 1979, which revises the present tax treatment of American artists. Also, it is important that the artists be personally thanked by the candidate for any contributions and be included at VIP receptions. During the Democratic convention in New York, the Kennedy art works were on display and for sale in a suite at the Waldorf Hotel. Artists were invited to a reception along with the candidate and large contributors.

Remaining unsold works of art were used after the election as doorprizes to help retire the Kennedy campaign debt.

Concerts

The Allman Brothers gave a concert to benefit the Carter-Mondale presidential effort in 1976. Willie Nelson followed suit in 1980 by performing at Merriweather Post Pavilion outside Washington, raising \$175,000 for the Democratic presidential ticket. Peter, Paul and Mary did a concert in Madison Square Garden in 1972 to benefit Senator George McGovern's presidential effort, and again last October in Sioux Falls, S. Dakota, to benefit his unsuccessful reelection bid for senator. The group Fleetwood Mac has done two concerts to benefit Senator Birch Bayh's campaign coffers.

Concerts with top name talents have proven to be one of the largest single money-making events. But it is more and more difficult to get commitments from entertainers. Generally, musicians only make commitments to presidential candidates or nationally known Senate candidates who have had a significant impact in a particular legislative area. Other candidates usually cannot secure a commitment from a major artist or group since it requires such a large donation of their time and talent.

If they can, however, a successful concert will reap many financial and other benefits. It is an outreach opportunity for the candidate, providing the occasion for him or her to stand up in front of a very large group of people and thank them for coming. As explained later, doing more than that is not advisable. A concert also attracts people who