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Newsclips

Divider Title: _____

The Arts Agency in Perspective

On NEA's 35th Anniversary, Leaders Discuss the Future

By JACQUELINE TRESCOTT
Washington Post Staff Writer

CAMBRIDGE, Mass.—On Thursday night, the bitter cultural wars of the last dozen years morphed into a civil conversation.

To commemorate the 35th anniversary of the National Endowment for the Arts, the five surviving heads of the agency gathered on a plain, brightly lit stage at Harvard University.

The group had never appeared together before. And the four men and one woman, who among them have fought scores of bombastic politicians, campaigns to scuttle the agency and angry insurgent artists, all carefully agreed that the arts agency still had a role.

For one thing, noted Bill Ivey, the NEA's current chairman, support for the arts fits a variety of political agendas.

"In the 1960s rhetoric surrounding the creation of the NEA extolled the overarching, universal value of the arts, while at the same time promoting the American artist as a symbol of America's democratic freedoms," Ivey said. "Politicians of the 1960s saw cultural promotion as a part of Cold War strategy, he said.

"What context short of an international cultural war could have placed pianist Van Cliburn's victory in the Moscow Tchaikovsky competition on the front page of virtually every newspaper in the nation? ... It's no accident that the notion of the artist as a unique symbol of democracy faded with the fall of the Iron Curtain," he said.

But can the political and marketplace realities of the new century reestablish this status? That was something the panelists behind Ivey weren't quite sure of. Joining him were the former heads of the endowment: Jane Alexander (1993-1997), John Frohnmayer (1989-1992), Frank Hodsoll (1981-1989) and Livingston Biddle Jr. (1977-1981). The forum was sponsored by the John F. Kennedy School of Government, the Office for the Arts at Harvard and the NEA. Nearly 400 people crammed into a three-story atrium to hear the discussion, which fo-



FILE PHOTO BY ROBERT A. REEDER—THE WASHINGTON POST

NEA chief Ivey: "We have to engage the real culture that we live in."

cused on ways to make the arts agency better and less vulnerable.

Alexander said she wouldn't bet on the agency's future.

"I do not think it is a sure thing because of the tension that exists between politicians and artists," she said. Frohnmayer, who so irritated President Bush that he was fired, nodded his agreement.

But Hodsoll said he wasn't worried, because the NEA had weathered so many storms. Biddle said the NEA has had to face criticism from its very first days. It has survived because it served an important purpose, he argued: "We have created something abiding, with double the number of symphonies, 10 times the number of resident theaters and 25 times the amount of private giving," he said.

Alexander pressed her point. "We need better minds in government," she said.

Arts organizations have attributed everything from an increase in downtown tourism to higher SAT scores to public support for the arts. But the panel's moderator, New York Times columnist Frank Rich, pointed out that hadn't quite translated into widespread support for public arts funding.

Ivey described ways artists can help restore the central importance of the arts, from participating in educational programs to serving as international ambassadors. He also argued that art is important at societal borders where culture, language and commerce mix.

No one argued with Ivey's notion

of refocusing the dialogue over the value of arts, and indirectly adjusting the mission of the NEA.

But the panel argued over the definitions of art itself. Ivey tried to suggest that the agency had been defining the arts too narrowly, portraying it as something apart from popular culture. "We have to engage the real culture that we live in as we live it," he offered.

Alexander, who spent a lot of her tenure arguing art was not elitist, quickly disagreed. "I don't think we have been defining high art and low art," she said. The NEA, she pointed out, funds crafts people as well as symphonies.

But Ivey persisted. He said he had been giving this issue a lot of thought as he walked the aisles at Kmart, thinking about the lives of his fellow shoppers. "How does my work engage their lives like Secretary of Transportation Rodney Slater's does?" he wondered.

Frohnmayer said the debate over what is high art and what is popular culture only creates more distractions for the artists and the public. He suggested, however, that one of the roles of the NEA is to support artists who lack commercial success.

"We are there to balance out the marketplace," he offered, to a burst of applause.

Yet, the panelists pointed out, the commercial sector of arts and entertainment is undergoing its own sea change brought on by the Internet. Hodsoll argued that the NEA has to be willing to work with Internet companies that are open to a range of artists, not just repositories for the wares of the giant corporations.

"My view is the record industry is dead and will be streamed through the Internet. Hollywood deserves to be bashed, but every studio has its art house office. Artists can showcase through the Internet, and it presents both an opportunity and a problem. ... Keeping the pipelines open is vital," said Hodsoll.

Frohnmayer said not to worry. "We have seen this before—the movies were going to kill theater and they didn't. We will get a bounce-back."

Style

C8

TUESDAY, FEBRUARY 8, 2000

M1

Arts Budget Promotes Outreach, Repairs

By JACQUELINE TRESCOTT
Washington Post Staff Writer

President Clinton is again supporting substantial boosts for both cash-strapped federal cultural endowments, as well as endorsing congressional wishes for tens of millions of dollars in repairs for some of Washington's cultural destinations.

In his final budget message yesterday,

the president asked for approximately \$150 million for the National Endowment for the Arts, which includes a second request for funding Challenge America, an initiative that was first proposed last year but stalled in Congress. The idea for Challenge America came from NEA Chairman Bill Ivey, who wanted to spread public dollars to regions that get little money for the arts from the

government, foundations or community groups.

Ivey said: "We welcome President Clinton's strong and unflagging support for the National Endowment for the Arts. Through our Challenge America program, the NEA takes a national leadership role in creating new ways of connecting communities with the vitality and creativity of our country's living cultural heritage."

Five years ago the NEA and National Endowment for the Humanities, both relatively small federal agencies, were targeted for elimination by Republicans in Congress who argued that the NEA had funded among other things, art that was considered vulgar and anti-religious. As a result of the clamor, the arts agency received a 40 percent cut in its federal appropriation. The NEH, caught i

(CONT.)

the general belt-tightening mood, also received a reduction of nearly 40 percent.

In his fiscal 2001 request, the president asked for \$97.6 million for the NEA's general coffers—the same amount it received this year—plus \$52 million for the Challenge America program. The president also endorsed an additional \$10 million for a joint project between the NEA and the Education Department and \$2.5 million for an NEA youth training program.

The NEH managed to get \$115.3 million in the current year. For next year, Clinton requested \$150 million for the agency, which would pay for a wide range of educational, preservation and electronic initiatives.

Last year the funding debate in both the House and Senate was fairly muted, with an emphasis on tightening and improving existing programs. But in the final stages of the budget process, a proposed additional \$5 million for the NEA was defeated.

The largest federal cultural account is the Smithsonian Institution, which receives 75 percent of its funding from the federal government. For fiscal 2001, the president is seeking \$463 million, including \$62.2 million for repairs. That includes \$35 million over two years for the restoration of the Old Patent Office Building.

The White House proposed \$20 million for repairs at the Kennedy Center, as well as \$14 million for its operations and regular maintenance. The U.S. Holocaust Memorial Museum, another successful destination, was slotted for \$34.5 million, including \$321,000 for repairs.

The request for the National Gallery of Art was \$65 million, with \$14.1 million of that earmarked for repairs. The Institute of Museum and Library Services, which supports a wide range of galleries, archives and even botanical gardens, was given a substantial boost of \$9 million for its technology access and partnership programs, bringing its request to \$33.3 million.

THURSDAY, FEBRUARY 18, 1999

Arts Agency Plans to Spread the Money Around



Guido Cassetta for The New York Times

William J. Ivey of the National Endowment for the Arts.

By BRUCE WEBER

CHICAGO, Feb. 17 — President Clinton's proposed budget, delivered to Congress on Feb. 1, included an increase of more than 50 percent in appropriations for the National Endowment for the Arts, and in two speeches here this week, the new chairman of the agency, William J. Ivey, discussed publicly for the first time his plans for spending the extra money. Mr. Ivey was appointed to succeed Jane Alexander, whose stormy tenure ended in October 1997.

Mr. Clinton's \$150 million request for the endowment represents a \$52 million increase over the current budget for the agency, which has been embattled throughout the 1990's and was until last year targeted for dissolution by Congressional conservatives.

Some \$50 million of the added money is earmarked for Challenge America, a project addressing lawmakers' concerns that the endowment's support has been unevenly distributed around the nation and that its financing for individual artists whose work

many conservatives found offensive came at the expense of improving access to the arts for all Americans.

On Tuesday at a luncheon for business leaders and arts administrators at the Chicago Economics Club, and that evening at a public address at the Museum of Contemporary Art, Mr. Ivey said that Challenge America would target money for programs in five areas: arts education, youth at risk, access to the arts, cultural and heritage preservation and community arts partnerships.

"It does coincide with the Congressional agenda," Mr. Ivey said in an interview, "but it is also a completely legitimate program of activities for the agency to take on."

The request for added funds comes when partisan antagonism in Washington is at a peak. Mr. Clinton's proposed budget has already been criticized by some Republican lawmakers as a return to what they have called big-government liberal spending. A substantial increase in arts funding, a sensitive issue in Congress since 1989 despite the endowment's relative insignifi-

cance as a budget item, could raise hackles again.

Asked if the President's budget request was realistic, Mr. Ivey said: "It's hard to tell. Now that we seem to be in general agreement about the survival of the agency with flat funding, the question is whether significant opposition will crop up as we try to move forward. There will always be criticism of and opposition to the endowment," he continued, "but my sense is that the bipartisan center will support an increase."

The new funds would be distributed in four ways:

¶ About 1,000 communities in underserved areas of the country would receive grants of between \$5,000 and \$10,000 for specific arts projects.

¶ About 150 arts institutions would receive grants of between \$50,000 and \$150,000 for programs to expand their community involvement.

¶ Between 10 and 20 unspecified partnership programs involving national arts organizations and Federal agencies would receive funding.

¶ \$20 million would go to state agencies for arts

Spreading the Arts Money Around

Continued From First Arts Page

education, regional touring programs that bring performing arts to underserved communities, after-school arts programs and organizations devoted to folk art and cultural heritage preservation.

In addition, Mr. Ivey said, next year the agency will ask Congress for additional funds to help stabilize arts organizations with support for their own endowments, technological and management consulting and new programs for developing individual and corporate philanthropy. The details of that request will depend on a study of arts organizations that the agency is conducting.

The National Endowment's current budget is \$98 million, down from a high of \$176 million in 1992. In 1995, when Republicans assumed control of the House of Representatives, they marshaled their outrage over endowment grants that in the late 1980's supported controversial works, like Andres Serrano's photograph of a crucifix immersed in urine, and slashed the agency's budget by 40 percent for the next year, planning to dissolve it entirely. The Senate kept it alive.

But last year the political attitude toward the agency changed for several reasons: Congress had curtailed the endowment's ability to give grants to individual artists, some conservatives had been satisfied by the budget cuts, and last June a Supreme Court ruling upheld a 1990 law requiring the endowment to consider "general standards of decency and respect for the diverse beliefs and values of the American public" in its grant making. In July the House approved this year's budget, ending the threat of dissolution.

In his sold-out address at the museum on Tuesday, Mr. Ivey received a warm welcome but also a reminder that his position as the nation's leading advocate for the arts is not without political pressure from both sides.

Four leading arts administrators in Chicago also spoke at the event — Abena Joan P. Brown, president of the ETA Creative Arts Foundation;

Reassuring Congress and fostering local partnerships.

Carlos Tortolero, executive director of the Mexican Fine Arts Museum; Nick Rabkin, program officer at the John D. and Catherine T. MacArthur Foundation, and Robert Fitzpatrick, director of the Museum of Contemporary Art.

The administrators said the endowment, under Ms. Alexander, had submitted too easily to Congressional pressure. "I can only hope that the last shall be first," Ms. Brown said. "And the arts have been last for too long."

Mr. Tortolero added: "The arts have been playing not to lose, and we have to play to win."

All four said the endowment needed to re-enter the business of making grants to individual artists, the sentiment that received the loudest applause of the night.

Mr. Ivey said the time was not quite at hand for that, but that he had "unwavering" support for the endowment's eventual return to grants for individuals.

NEA Makes Grants to Small Towns

By JACQUELINE TRESCOTT
Washington Post Staff Writer

Can the small towns around Warsaw, Ind., support an arts center? Can Spartanburg, S.C., afford to host an arts festival?

In a series of grants that Chairman Bill Ivey is announcing today, the National Endowment for the Arts is underwriting assessments of the cultural life of small and medium-size cities. The project, now in its second year, is a major initiative of his and attempts to increase access to the arts for communities outside the major arts centers. The program was started partly as an answer to congressional criticism that some states weren't getting a share of the federal arts funds.

The 83 grants, totaling nearly \$750,000, will be distributed in 20 states. Most of them are small grants, intended for the planning phase of a project and as a catalyst for local support.

"For smaller communities, \$10,000 goes a long way," said Lakin Cook, the education manager for the planned \$22 million Clay Center for the Arts and Sciences in Charleston, W.Va., where Ivey is scheduled to announce the grants package.

The center plans to use its money to underwrite a statewide tour of a folk ensemble and planning for outreach programs.

"Since we are a new entity, the grant legitimizes our ability to present programs, supports our planning process and allows us to partner with groups that are well established but may not be able to afford these programs," Cook said. She had worked as the executive director of the state arts commission and saw how the federal funds were applied. "Last year a grant was awarded to the Chamber of Commerce in Morgantown, West Virginia. They were interested in developing an arts plan but were intimidated by the NEA and the process. Getting the grant helped pull in corporations and West Virginia University," Cook said.

Elsewhere in West Virginia, a group of artists in Parkersburg received \$5,675 to develop a plan to revitalize the downtown cultural district. Another group in Thomas plans to use a \$10,000 grant to do the same for its historic district. The West Virginia Arts Initiative for the Millennium plans to use a \$10,000 grant to assess arts education and then shore up its cultural education programs.

Among other grants, the Lakeland Art Association of Warsaw, Ind., received \$8,900 to determine whether to start a local arts center. And the Hub City Writers Project in Spartanburg, S.C., is getting \$10,000 to develop a festival, documentary, book and Web site.

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Life

THURSDAY, FEBRUARY 25, 1999

LIFELINE

A QUICK READ ON WHAT PEOPLE ARE TALKING ABOUT

**A preservation assist
for aging film treasures**

Imagine a world in which 50% of American books penned before 1950 have turned to dust. Hemingway, Faulkner, Twain. All gone.

That's what is happening to American film. And it's far worse for documentary, home movies, avant-garde works and newsreels.

To save many of the disintegrating films, the National Endowment of the Arts is giving \$500,000 to the National Film Preservation Foundation for a new program called Treasures of American Film Archives.

Just a few of the films on the Treasures preservation list: African-American singer Marian Anderson's 1939 concert at the Lincoln Memorial; *The Scarlet Letter* from 1913, the last Kinetacolor process film; *People of the Tundra*, a short film from 1956 on Alaskan Inuits' World War II efforts; and *Hackett Collection*, a 1934 silent documentary of a Maine tuberculosis sanatorium.

All will be viewable at participating archives. (Find one near you at www.filmpreservation.org.) A video and DVD collection is in the works for sale in 2000.

By Elizabeth Saeed

Hartford Courant

America's Oldest Continuously Published Newspaper

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ON STAGE

Why Does Rowland Have That Grin On His Face?

News That State Tops Arts Spending Delights Governor

By Frank Rizzo
Courant Staff Writer

Maybe George W. could learn a few things from John G.

A conservative can be compassionate about the arts, Republican Rowland might say in language dear to W's lips, especially when a relatively modest amount of state arts money can result in urban development, a boost in educational and tourist programs and valentines from those who might not have considered you, well, cultured.

Connecticut Gov. John G. Rowland was beaming recently at the annual Governor's Arts Awards. In front of a full house of state arts leaders and artists at the Goodspeed Opera House in East Haddam, Rowland awarded this year's medals to four distinguished arts figures. But what received the greatest ovation was the news from the National Assembly of State Arts Agencies, the organization that collects data on state arts commissions, that Connecticut was tops in per-capita arts spending.

And like a quarterback who just nailed the winning touchdown, Rowland declared, "We're No. 1."

Technically speaking, Rowland should have proclaimed, "We're No. 1 with an asterisk."

The asterisk was for being No. 1 among the continental states, excluding the true No. 1 state in per-capita arts spending, Hawaii. But heck, Hawaii is practically in Japan. So on with the cheer.

One could forgive the governor for a bit of overstatement because the achievement in such a short time is indeed impressive. When Rowland became governor, Connecticut ranked 44th in state support to the arts, and that was after a long run by politicians supposedly more friendly toward the arts.

Rowland - with the support of the legislature, led by Democratic Rep. William R. Dyson, co-chairman of the appropriations committee - boosted state arts funding to where it now leads the continental United States in per-capita spending for the state fiscal year ending next June 30.

To achieve that status, Connecticut is devoting \$11.3 million in state spending to the arts, or \$3.45 per resident. George W's Texas, by comparison, is spending \$.26 per capita, which placed it last among the 50 states.

Connecticut's leap resulted from a spending increase last year of 140 percent, which Jonathan Katz, chief executive director of the National Assembly of State Arts Agencies in Washington, called "the largest one-year increase that I can remember."

The increase is a bit misleading, however. Connecticut decided to devote an extra \$6 million for special arts projects for 2000 to 2002, but distributed all the money this fiscal year. But Rowland has already gone on the record as saying his goal is to maintain the new level of state arts funding beyond 2000.

"These are not giveaways," says John Ostrout, executive director of the Connecticut Commission on the Arts. "Every taxpayer dollar has been matched with private sector dollars."

Connecticut's increase in arts spending is part of a national pattern.

Katz says total arts spending by states has increased from \$211 million in 1993 to \$370 million this year, a rate higher than the growth rate of states' overall spending.

Actually, arts spending increased for most of the '80s as well.

It was the dark arts ages of 1989 to 1992 when things looked bleak, with a raging recession and increased demands for state spending on health services and law enforcement. Spending on the arts was severely cut. When the economy improved, better organized arts commissions with a different, more political savvy strategy, were in a position to take advantage.

"The whole nonprofit arts community became more self-conscious and aware of the ways in which they had to operate," Katz says.

Those areas included aligning themselves with educational programs, tourism, economic development plans, community-building and youth-at-risk programs.

But it wasn't easy for some in the culture aristocracy. For years, many arts groups thought it unseemly to hustle for bucks; they thought funds should be appropriated on merit and entitlement alone.

This contributed to the image of those in the arts as elitists who spoke to a narrow community when, in fact, its reach was broad.

"There were many years when leaders in the arts community didn't feel comfortable making the case for public dollars," Katz says. "They didn't think the political case was appropriate for their product."

But many in the '90s, such as Connecticut's Ostrout, learned how to place themselves in the right rooms, at the right tables, with the right people, and they also learned how to deal, schmooze and mobilize.

Katz sees more growth in the future, as more states getting "on message" that the arts are pivotal in downtown development. (Katz points to Denver, Newark and Philadelphia as leading examples of revitalized urban centers based on the arts and entertainment.)

He also sees more arts agencies getting involved in international trade exploration, in developing their own version of Connecticut's nationally acclaimed "Hot Schools" arts-in-education programs, and in establishing state arts endowments, a program that Connecticut initiated in the late '80s. (Connecticut's endowment, managed by the state arts commission, is \$12 million and spins off \$650,000 annually.)

Katz diplomatically avoids commenting on Texas' last-place position in arts spending and what that may say about George W's cultural priorities for the whole country.

But Rowland has not hesitated to tell his fellow Republicans that the arts is a good economic issue to run on. So far, it appears that the other governor isn't convinced.

The Arts

The New York Times

NE B1

THURSDAY, OCTOBER 28, 1999

A Horn of Plenty For Opera in Detroit

How to Thrive in a Blue-Collar City



Photographs by Jim West for The New York Times



"Werther" opens tomorrow with Andrea Bocelli and Denyce Graves. Jennifer Nasser, inset, is part of the reason it can.

By KEITH BRADSHAW

DETROIT, Oct. 21 — As an opera lover who sees several performances a month in Vienna and other European capitals, Astrid Eywo is used to occasionally sitting elbow to elbow with American tourists. But on Oct. 29 she will be the tourist, having flown here from Vienna for the opening of the Michigan Opera Theater's production of Jules Massenet's "Werther."

Mrs. Eywo is making the trip because she learned on the Internet that Andrea Bocelli, the blind tenor, would be making his North American opera stage debut in the title role here, with the mezzo-soprano Denyce Graves. "You have so many big artists in Detroit," Mrs. Eywo said. "I am so looking forward to it."

Detroit is still a blue-collar city better known for cars than culture, much less opera. But the Michigan Opera Theater here is thriving. Its budget has nearly tripled in the last five years, it has moved into an enormous opera house and it has begun to attract international stars who usually appear in places like Chicago

and San Francisco if they travel beyond New York at all.

While Government support for the arts has been fading, the Michigan Opera Theater is growing because of lavish support from three local businesses that also happen to be the world's three biggest corporations: the General Motors Corporation, the Ford Motor Company and Daimler-Chrysler A.G. After two difficult decades during which their support for the arts sometimes lagged, particularly at the former Chrysler Corporation, all three auto makers now have record profits. They have been sharing some of their new wealth with cultural institutions in south-east Michigan.

The Michigan Opera Theater has also acquired a powerful and valuable ally: Jennifer Nasser, an enthusiastic fund-raiser and opera lover who is the wife of Jacques A. Nasser, Ford's new chief executive and president. Her work, both in persuading Ford to bankroll big opera events and in organizing her own galas to raise money, demonstrates how one influential supporter in a community can help put an arts group on a sound

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A Horn of Plenty Lets Opera Thrive in Detroit

Continued From First Arts Page

financial footing. At the same time, she and David DiChiera, the opera's founder and general director, have been trying to use the opera to bridge the deep racial animosity that divides the mostly black city of Detroit from its mostly white suburbs. The opera company frequently produces works with African-American singers. It has also renovated a cavernous downtown theater as its opera house and holds charity benefits there to encourage wealthy suburbanites to venture into the city.

The opera has used the auto makers' deep pockets partly to put on extravaganzas. The Three Tenors — José Carreras, Plácido Domingo and Luciano Pavarotti — made their only North American appearance together this year at a concert on July 17 at Tiger Stadium, sponsored by Ford for the opera's benefit.

Some purists view a "Werther" with Mr. Bocelli, who is best known for singing operatic arias and love songs in stadiums with microphones, as another potential extravaganza.

"We'll find out when he gets onstage whether he can keep up with someone like Graves and whether his voice can fill a hall," said Steven H. Cornelius, the music critic at The Toledo Blade. "Whether or not it was a good artistic judgment, it certainly was savvy marketing."

But other opera experts say the six coming performances of "Werther" demonstrate that the Michigan Opera Theater has established its artistic importance as well as its financial health. The appearance of Mr. Bocelli and Ms. Graves on one stage, combined with the decision by Steven Mercurio, a prominent conductor, to lead the performances, shows that the Michigan Opera Theater can do more than just hire a famous singer, said F. Paul Driscoll, the managing editor of Opera News, a New York-based monthly.

"It's not so much that Bocelli is appearing but that the Michigan Opera Theater is able to give him absolute, blue-chip support, and that's an indication of how far they've come," Mr. Driscoll said. He said he considered it one of the best regional operas in the country. Like many regional operas, it has no full-time orchestra or chorus, though its members regularly perform with the company and are paid.

Known more for Motown than Mo-



Jim West for The New York Times
The 1922 movie house that Michigan Opera Theater made its home.

zart, Detroit does not have an opera tradition. While the "Werther" performances have nearly sold out (some box seats, at \$250, are left) last-minute tickets have often been available for other productions.

In the late 19th century, Detroit had several opera houses that presented touring groups, and there were even a couple of short-lived attempts to set up local opera companies. The Michigan Opera Theater was started by Mr. DiChiera in 1971.

That was a difficult time in Detroit. The nation's worst riots of the 1960's took place here in 1967, leaving 43 dead and hundreds injured, mainly blacks shot by white police officers and National Guardsmen. The city's tax base was devastated by white flight to the suburbs during the 60's and 70's, when the city's white population plunged to 250,000 from 1.6 million. Foreign competition and high oil prices brought the local auto makers to the brink of financial collapse by the early 80's. Art Deco skyscrapers built in the 20's when Detroit was one of the world's wealthiest cities were abandoned to vandals; some of their broken windows still stare emptily across the downtown area, which is only now beginning to recover.

Through the 1970's and 1980's, the Michigan Opera Theater performed at a succession of local theaters. Mr. DiChiera, who had been a music professor at Oakland University in Detroit's northern suburbs, made a point of basing the opera in the city and tried to stage operas that would draw blacks, Polish-Americans and other large ethnic groups in the city and inner suburbs.

In 1989 the company was able to buy a magnificent but abandoned

hall in the city center for just \$600,000. Opened in 1922 as the 4,250-seat Capitol Theater, it was designed by C. Howard Crane, an architect who also designed Orchestra Hall, the home of the Detroit Symphony Orchestra. Although the Capitol was used for vaudeville and films, Crane built it just like a large European opera house, with similar acoustics and elaborate details.

Its neighborhood had been so devastated by 1989, however, that the purchase was widely questioned. "Everybody thought we were really insane, we had no touch with reality, this was such a forsaken area," Mr. DiChiera recalled.

To raise money for renovations, he turned to the auto makers. Philip E. Benton Jr., who was Ford's president, and his wife, Mary Ann, already on the opera's board, became chairmen of the fund-raising campaign.

Each auto maker made an initial gift of \$1 million. Ford has become the opera's biggest supporter since then, although G.M. sponsors the spring season and DaimlerChrysler sponsors the separate dance series.

The Capitol Theater's one shortcoming was its small stage. So in 1990 the opera company bought a derelict commercial building behind

A bridge between a black city and its white suburbs.

the stage, tore it down and built an enormous opera stage for the hall, which was remodeled to seat 2,730 people with plenty of elbow room.

Renamed the Opera House, the building reopened in 1996. But the Michigan Opera Theater was running out of money and could not afford to paint the walls or carpet the floors backstage. At the first performance, the lights showed a fine haze of dust kicked up by the singers.

Mrs. Nasser, who had just joined the board, was appalled by the dust. "It hit the opera singers the worst, because they have to take in great gulps of air."

She asked Ford's huge real estate division, Ford Land, which owns much of the nearby city of Dearborn, Mich., to fix the problem. Crews installed dry wall, spread 22,000 gallons of paint, carpeted the backstage areas and furnished the dressing rooms. The dust disappeared.

Mrs. Nasser has thrown herself into opera events since then, organizing some without asking Ford's help. She has been successful partly by appealing to the strong inferiority complex that many Detroit area residents have about their city's cultural standing.

When the board decided to invite

the Three Tenors for a fund-raising concert to pay off part of the Opera Hall's mortgage, Ford sponsored it, with all proceeds going to the opera.

Ford's contributions to the opera here this year total \$2.5 million, making it one of the biggest corporate supporters of opera in the United States. The company has several reasons for doing this, said David G. Ropes, Ford's advertising and marketing director. The company tries to support civic causes in cities where it has extensive operations, particularly in its hometown. It also backs its executives' involvement in local institutions. And Ford wants to improve Detroit's reputation, to make it easier for the company to hire the best and the brightest.

"It has been difficult to recruit into Detroit over the years," Mr. Ropes said.

Mrs. Nasser attends the opening night of every opera here with her husband — they are always in black tie in the Ford box — and goes to frequent business meetings at the Opera House. She makes a point of telling other society matrons in the suburbs that the city's crime rate has fallen and that the area around the Opera House is particularly well patrolled by police.

The opera continues to emphasize ethnic diversity in its casting and productions. The crowds attending the opera are still mainly white, but, Mr. DiChiera said, "I look around at our audiences, they're getting younger, and with a growing representation from the African-American community, and for me, in Detroit, those are two main goals."

The Michigan Opera Theater still faces potential problems. One is its heavy reliance on the auto industry, which doesn't weather recessions well and might trim charitable giving during the next one. Mr. DiChiera said that with most of the opera company's construction debts now paid off, he hoped to build an endowment so the operating budget would be less dependent on gifts.

The company also depends heavily on Mr. DiChiera, 64, who manages almost every detail. He has not chosen a successor but said he hoped to put the opera on a financial footing that would make it easier for the board to find a replacement someday.

Detroit's downtown is beginning to revive, mainly because Dennis Archer, the Mayor since 1994, has tried to bring businesses back into the city. A new baseball stadium now stands almost complete across the street from the opera, and a new football stadium is about to rise next to the baseball stadium.

Noise should not be a problem, Mr. DiChiera said, because the opera has built itself an office building on the side of the facing the stadiums. Still, a parking shortage may loom.

Mr. DiChiera said the stadiums would help the opera in the long run, by persuading more people that it is safe to drive into the city again from the northern suburbs.

"I'd really rather deal with the problems of where people park," he said, "than the problem of getting people to come down."

No day is complete
without

The New York Times.

Civics Lesson: The Arts in a Land of Plenty



BY PATRICK HAUGERTY FOR THE WASHINGTON POST

Sound investments from coast to coast: The new Benaroya Hall in Seattle, above, and the recently remodeled Kennedy Center Concert Hall.

The Arts' Northwest Passage

What Seattle Can Teach D.C. About Support for Culture

By JACQUELINE TRESKOTT
Washington Post Staff Writer

This city boasts the Seattle Repertory Theater, a regional company that has a national following and is the proud owner of a Tony Award. Washington, D.C., has Arena Stage, which has set the pace for regional theaters for 50 years and has its own Tony.

In the midst of downtown here, there is a new home for the Seattle Symphony, Benaroya Hall, which operated at 92 percent capacity its first season. In the District, the Kennedy Center Concert Hall has been completely redone and operates at about 90 percent capacity.

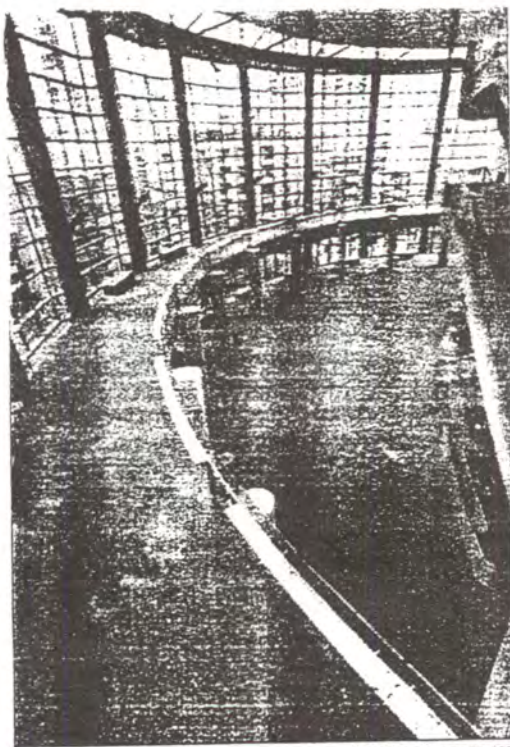
There are many other similarities between the two communities. Both have flourishing cultural scenes with nationally known institutions. Both are built around core cities of a little more than half a million people. Both are among the top U.S. cities in per capita support for the arts. Yet there is a major difference: In many ways, Seattle does a much better job of raising private money for local arts.

SEATTLE

D.C. philanthropists do help support national institutions like the Smithsonian and the National Gallery of Art. And there is nothing in Seattle to match those showplaces. But if you look at Seattle's support for local arts organizations—repertory theater, the symphony, the opera and dance—the District falters.

What can we learn from Seattle?

Interviews with arts leaders in both cities suggest several factors are involved in Seattle's relative strength. The most obvious is that the District's local institutions are handicapped by being in the shadow of the national establishments. It's tough for the Arlington County Cultural Affairs Division or Studio Theatre to compete with the fund-raising muscle of, say, the Kennedy Center. And many D.C. benefactors seem to follow the lead of the private foundations and federal policymakers who are concerned with social issues like disadvantaged youths.



BY PATRICK HAGGERTY FOR THE WASHINGTON POST

Benaroya Hall, home of the Seattle Symphony, operated at 92 percent capacity in its first year.

Seattle also has had the good luck to be the major city closest to Bill Gates's wallet. But the city on Puget Sound has other advantages.

"We do have a remarkable audience. And no one knows why," says Speight Jenkins, executive director of the Seattle Opera. "It rains so much in the winter, people want to go somewhere. We are just a going people and people have a grasp that one can be an opera lover, a baseball, a theater and a basketball lover."

And finally, Seattle has built a strong tradition of private giving for the arts that is not an intrinsic part of the D.C. corporate culture. Many of the Pacific Northwest's corporate giants—Boeing and the clutch of technology companies, as well as Safeco, Weyerhaeuser and Costco—are on board.

"All told, all the sectors, public and private, will have given one-half billion dollars toward construction of arts facilities since 1990," says Peter F. Donnelly, president of the Corporate Council for the Arts, a private organization that distributes individual and corporate contributions in the Seattle area. "There is a terrific infusion of money."

In fact, corporations gave \$8 million to arts groups in King and Pierce counties, the area that includes Seattle, in 1997. A survey found that the local institutions also received \$19 million in in-kind gifts, such as audits and catering.

The largest portion of money taken in by local arts groups, according to an economic impact survey paid for by Microsoft co-founder Paul Allen, was \$96 million in earned income, mostly from ticket and retail sales, supplemented by \$13.1 million from individuals and \$14 million from county and city governments.

"What they are doing is exactly what should happen here," says Jennifer Cover Payne, executive director of the Cultural Alliance of Greater Washington, D.C. The nonprofit regional group has been working with corporations to increase their financial and personal participation on the arts scene, and has started some successful programs, such as Business Volunteers for the Arts. The interest in doing an economic impact survey for the capital region has been there for a long time. "This is data we don't have," Payne says. The government spending from the six jurisdictions of greater Washington, \$12 million, almost matches the two counties in the Seattle study.

In the Washington, D.C., region, Seattle envy abounds. Arts administrators like Al Maitland, the executive director of the Prince George's Arts Council, have been studying that city's success. "I liked the linkage between the business community and the government. They believe in business activism," he says. Mary Toth, president of Maryland Citizens for the Arts, has been promoting the Seattle model and emphasizing that the coopera-

tion between arts and business has made arts groups better entrepreneurs.

Increasingly, Seattle's experience could be a profitable lesson for

the District as the booming high-tech firms of the Virginia and Maryland suburbs become an increasingly important sector of the economy.

Here are some of the things Seattle has done that have no parallel in the District:

- A county hotel-motel tax has raised \$25 million for arts and heritage organizations in the past nine years.

- The Corporate Council for the Arts, a fund set up like United Way, has raised \$40 million over the past 30 years, with two-thirds of the

money coming from corporations. It is the largest source of operating grants for arts organizations in the region. This year it distributed nearly \$3 million, an increase of 9.3 percent over the previous year.

- The city contributed \$41 million for the cost of the concert hall and pays rent in other locations for several groups.

- With support of Boeing, the CCA in 1991 established a Building for the Arts program, and lobbied the Legislature, which now provides money for up to 15 percent of the cost of local arts projects. Now the program is a line item in the state budget and has distributed \$30 million.

- The symphony and opera, along with the Corporate Council, own a commercial classical radio station that was given to them by a local family. It yielded \$750,000 for the three groups last year.

- The largest fund-raising auction for local arts in the world takes place in Seattle and has distributed \$23 million in 37 years.

There are other public sources. The Seattle Arts Commission builds upon its \$2.2 million budget with proceeds from a "One Percent for Art" program. The city requires that 1 percent of capital costs of new construction be set aside for public art projects; the program has paid for some 1,600 pieces of public art in the city.

This support doesn't mean that Seattle's arts groups haven't battled for survival. In the mid-1980s, many arts groups were struggling and enlisted the help of the National Arts Stabilization Fund to overhaul their finances. It worked.

Yet in Seattle the corporate leadership is organized and out front. "We are persuaded by the notion that a healthy community is what our people want. We know the arts are good for the community," says John D. Warner, the senior vice

president and chief administrative officer of Boeing Corp., the area's largest employer. The aerospace giant gave 20 to 25 percent of its \$38 million in charitable dollars directly to the arts last year. Boeing also established a foundation so that during lean years for the company, the giving doesn't decline. "The worst thing we could do is to be cyclical in our giving," says Warner.

Now arts administrators are trying to tap the younger tycoons. "There is an interest in looking at the new wealth. We have a number of new millionaires who have already retired and are looking for philanthropy causes," says Wendy Ceccherelli, executive director of the city's arts commission.

In addition, corporate leaders aren't afraid to show their political muscle. When Sen. Slade Gorton (R-Wash.) took over the appropriations committee that manages the budget of the National Endowment for the Arts, he was perceived as a critic of the agency. Speight Jenkins and others went to work. They succeeded and now Gorton gets awards from arts groups for his support.

And, perhaps most important, Seattle is way ahead in telling its story. Because of the survey paid for by Microsoft's Allen, Seattle officials argue that nonprofit arts

generate \$559 million in business activity annually, that there are as many as 9,000 people a night downtown for arts activities, and that arts facilities worth \$600 million are going up.

Jenkins, the opera director, says even though the companies have been generous with donations, they still have to believe in the projects. "When you are talking, you can't discount the value of the education program. You have to tell the corporations the reason we are doing education is because the schools aren't doing it, and we can't do it unless we have performances on the stage," he says.

In the District, arts leadership is solid, working through company foundations, lending support to fund-raisers and specific events. Fannie Mae and Washington-

post.com, for example, underwrite the free nightly Millennium Stage programs at the Kennedy Center. Target, the Minnesota-based retailer, backs the Kennedy Center annual Open House and is a major donor to the restoration of the Washington Monument.

Washington and its residents benefit from an unusual pyramid of funding. Since the District does not receive state funding, Congress developed a special appropriation called the National Capital Arts and Cultural Affairs Program. In fiscal 1999 the fund divided its \$7 million among 20 groups, both na-

tional and local, ranging from the Choral Arts Society to the Corcoran Gallery.

The local organizations are helped by the reconstituted D.C. Commission on the Arts and Humanities, which has a budget of \$3.1 million, plus \$750,000 for public art. The organization, which gives grants to local groups and artists, had a life-threatening cut of 50 percent in 1995 and is rebuilding. Without any tax program, the commission is studying the feasibility of a license tag for the arts, with the fees going back to the commission.

Other new ideas are being tested. The United Arts Organization of Greater Washington, a federation of 51 organizations, last year raised \$604,000 through workplace pledges.

The Cultural Alliance of Greater Washington brings together the arts, business, government and philanthropic groups for forums, technical exchanges, job banks and general assessments of the health of the arts.

The Washington Regional Association of Grantmakers, a nonprofit collection of 110 local and corporate foundations that gave \$300 million in 1998 for a wide variety of causes, makes a point to tell its members the arts need a piece of the pie. Right now 27 of the association's members give to the arts. Recently the group invited Bill Ivey, the chairman of the National Endowment for the Arts, to have a breakfast conversation on the topic.

Though not on the Seattle level, most major corporations in the region have giving programs, but many are directed to organizations that relate to their business. Sallie Mae, the country's largest guarantor of student loans, supports arts where education is a strong component; recipients have included the Levine School of Music and Duke Ellington School for the Arts. PEP-SCO gives \$2.6 million locally, but its priorities are youth, education, seniors, health and environment.



FILE PHOTO BY JAMES H. THURTELL—THE WASHINGTON POST

Some are energetic arts supporters. The Washington Post Co. gave the arts \$560,000 last year. Freddie Mac gives \$125,000 directly to arts groups. Many, like Marriott Corp., take a hands-on approach by serving on boards and lending executives to arts groups.

But arts supporters are worried that the planned merger of Exxon and Mobil might change Fairfax-based Mobil's generosity to local causes. It gave \$700,000 to the arts in the Washington area last year.

So new strategies are emerging. The Wolf Trap Park for the Performing Arts, only a few miles from the high-tech villages of Northern

Virginia, is inviting younger executives to its events. "The high-tech companies are just getting started themselves and these are young companies with young CEOs," notes Terrence Jones, president of Wolf Trap. The arts center has tried things that might appeal to the

younger tycoons who are not part of the black-tie set: a party in conjunction with a Philip Glass performance last year, a golf tournament and an auction. The computer elite of Northern Virginia, Jones notes, make up "one of the fastest growing elements of the corporate community. For instance, AOL has 7,000 employees. That is a lot of potential patrons and customers. So if it doesn't become a corporate relationship, then they are still consumers."

The word is getting through at some companies. Even though the majority of their charity dollars go to education programs, officials at the Lockheed Martin Foundation, the charity arm of the Bethesda-based aeronautics giant, are joining more arts boards. Locally they give 4 percent of their grants, about \$500,000, to arts programs. "We try to provide leadership," says Buzz Bartlett, director of corporate affairs at Lockheed. He's on two business arts boards, and David E. Phillips, the manager of corporate philanthropy, is associated with four arts groups. "We see the arts as integral to the quality of life of our employees," Bartlett says.

This wooing of the corporate dollars takes hard work and the serendipity of having interested executives and a good economy. But the most basic lesson of Seattle is: Habits can be changed.

Bill Ivey

Non-profit arts have become a \$40 billion business

By Franklin S. Prosnitz

PBN Editor

Name: Bill Ivey
Occupation: Chairman of the National Endowment for the Arts (NEA)
Background: Appointed chairman of the NEA in May 1998, Ivey served as director of the Country Music Foundation (Country Music Hall of Fame) in Nashville, Tennessee from 1971 to 1998.
Education: B.A. in history from the University of Michigan; Master's in folklore and ethnomusicology from Indiana University.
Age: 55
Family: Single
Residence: Georgetown section of Washington, D.C.



BILL IVEY: "In partnership with business, the arts can attract new business and quality workers to a city."

PBN: What do you see as the major role for the National Endowment for the Arts?

IVEY: The endowment is charged with bringing arts to the American people. It's a citizen's service agency, like every agency of federal government should be. It carries out its mission by convening and conducting research, but mostly by giving grants that are matched to arts organizations, community organizations all over the country. Its current budget is \$98 million.

Which is down quite a bit.

Down significantly from its high in the early 1990s, which was a little over \$170 million. We give about 1,500 grants a year. They range in size from \$5,000 to close to \$500,000.

Basically for what are the grants awarded?

Our work is arranged in four grand categories: creation and presentation; access and education; heritage and preservation; planning and stabilization. Probably about 40 percent of our money goes to creation and presentation, which is the core of arts work, helping theater companies produce plays, symphony orchestras perform works. We also fund organizations to reach out into communities, conduct educational programs. We work in access, trying to make sure the arts are all over America, so we have special programs that point toward small towns, parts of communities that are not in contact with the endowment or have not developed arts infrastructures. We help to stabilize those organizations, strengthen them, help build capacity so they can respond to the demands of the community, demands of the arts forms.

Of the \$98 million, how much is distributed in grants?

About \$40 million is allocated for direct grants that we make through our own application review process. There's a significant part of our budget, something in the order of \$35 to \$38 million that goes to the states in what are called partnership grants. Here in Rhode Island, this year, that grant is \$524,000. Most of those grants are in the half million dollar a year range.

When you look at what the NEA gives to the arts it is a small percentage?

Yes, and that would be true even if our budget were three times its current size. If you look at the overall funding picture for the non-profit arts in the United States, the endowment is in at about \$100 million. State arts' agencies contribute about \$370 million, and then 4,000 or so local arts agencies put in over \$700 million. And if you look at that combined total it is about \$1.1 billion coming from all the government. Private giving is about 10 times that, meaning the corporate sponsorship, individual giving

and foundations – I can't give you the exact breakdown— What that means is the federal part of the funding picture is a small one and would be a small one even if our budget were significantly larger.

What that indicates is the federal agency, unlike some European style ministries of culture, is not the sole sponsor of the cultural life of the nation, but is rather an agency that provides a sense of permanence, centrality, continuity, and an agency that can invest strategically to nurture the best projects that can be replicated in other settings that don't fit within the umbrellas of state or local funding.

When we have problems with social security, Medicare, the homeless, why shouldn't the government money go to those areas, and just let the private sector take care of the arts?
I think there are a couple of answers to that. We're a wealthy society and don't have to make the old guns or butter decisions that have been argued about for years. I think we have the capacity to both care for citizens and nurture creativity and cultural heritage. The second point is I think we're still at an early point in our society's learning curve regarding the value of cultural heritage and creativity to community and family life. Virtually every month we acquire some new piece of evidence about the way in which engagement in the arts allows young people to enhance their creativity, helps them to perform in other parts of their school work, helps them prepare for their tasks as citizens and workers in an information age. Every month we learn about the way in which arts in partnership with business can attract new business and quality workers to a city or to a state. Every month we learn more about the way in which a downtown arts center, or an investment in an arts district can help revitalize a downtown that's been abandoned because of the growth of shopping malls. We can both afford as a society to nurture creativity and social heritage while we engage in important social services, and every day we learn more about the value in the investment of arts in the very real, very tangible quality of life by citizens. I think for those two reasons an investment in cultural heritage and creativity is important even in the face of pressing social concerns.

How large an economic generator are the arts?

If you look at the non-profit arts, and that's the sector that I'm most comfortable talking about because that is the sector we engage in most directly, you're talking about something close to \$40 billion a year nationally. Something on the order of a million and a half jobs in that sector.

If you look at a small state like Rhode Island, you're probably looking at an economic impact in the \$250 million range, with an engaged workforce of around 12,000. That's a real impact in a direct and tangible way. I think the value of viable arts organizations to a community reaches beyond the size of the workforce or the dollars that flow.

One of the challenges facing the arts, as we establish value, value of investing in the arts, is to conduct the kind of research that demonstrates the real impact of engagement of the arts. We have a lot of research that tells us how many people went where, how young or how old they are, what color their skin was, how big the organizations are, how much was given, but we have less evidence about is how engagement in artistic experiences changes people's lives, or strengthens communities.

We have worked with the Department of Justice over the last four or five years on a program called youth arts, which looks at after school programming for kids who are viewed as at risk. Three different cities - Portland, San Antonio, and the suburbs of Atlanta - and the Department of Justice in partnering with the NEA not only helped develop this arts program, but invested in an evaluation and actually compared the outcomes for these kids, compared with those young people in non-arts after school programs. The arts kids did better. They had fewer contacts with the criminal justice system, they had demonstrable improvement in their communication skills, and in a number of indicators, six or eight indicators, they did better. That's just one tiny study, one very small program.

As we build a case of that kind of evidence, not just how much money went where or how many people filled how many seats, but what changed in lives as a result of engagement with artistic experiences for young people, old people, entire communities. Then I think we will be able to move to not only make the economic case for the arts, but move beyond that and make an even bolder argument for the value of an investment in creativity and cultural heritage.

You touched on quality of life and the importance of a good quality of life in attracting good employees to an area. Have there been actual studies that demonstrate that?
I don't know. That's a good question. There are certainly many good anecdotes and it is an argument

that gets made all the time. It seems to me there is a study - and then it is somewhat anecdotal, but talks about some specific companies talking about coming to specific communities because of the arts environment that existed.

What do you hear from companies that are getting involved in the arts? Why do they get involved?

There are a variety of factors. If you look at a company that is heavily engaged in the arts, you often find a CEO or a chairman who has a personal commitment to the arts and sees this as a value. I also think that you see companies that have a sense of partnership with communities. They are not looking in, they are looking out. That's just an aspect of corporate culture. I think you see some that can align their corporate goals to specific arts activities and see that if they invest in a specific exhibition, in a museum, or an orchestra it places their name in front of key audiences or potential customers. There is an element of business strategy. Finally it's a way of providing employee satisfaction and engagement if there is art in the workplace, and if there are opportunities for families that are employed by a company to visit theater and hear music and engage in a rounded community that is nurturing. I think it helps with employer's recruitment and retention.

Do you think the business community is as involved in the arts as it should be?

I think there's always more to be done. I would say the quality of engagement is quite high. The quantity is spotty. I think what you see are companies that have developed for a variety of reasons a kind of corporate passion for the arts. It's not an automatic part of a CEO's inventory or business or community strategies, so the task for those of us who care passionately for music and dance and drama, is to try and make the arts an automatic part of a business agenda, positioned high on a list of community services that a company might engage in. I think that is still a frontier for us.

In your perception what are the state of the arts today?

I think we're in a good period that simultaneously exhibits some problems, some areas of weakness. If you look back over the years, since the NEA has been in existence, you can observe a geometric pattern of growth in all of the non-profit arts. You move from like 56 theater companies in 1965 to 340 now. A growth in of an entire regional theater movement that we didn't even know about in the 60s.

Trinity Repertory Company was part of that movement.

It was one of the first. It's at the front end of that. I think it was founded in '64 or '65. It's probably one of the few theater companies that pre-dates the endowment, or comes into existence right as the endowment comes into existence. You see a terrific growth in theater. The number of symphony orchestras has nearly doubled, from 980 in '65 to about 1,800 today. The size of the non-profit arts sector has increased dramatically, larger than its been ever. Giving is very substantial, but shows some signs of weaknesses. Some studies indicate while charitable giving has grown steadily over the last few years, the portion of that giving directed in the arts has flattened in one study and declined in another, which is a slightly disturbing trend, which means we haven't established that much value to the extent that as these great quantities of charitable dollars become available, the arts haven't been quite as valued as education and social services.

Another area of some concern is the aging of the leadership of many arts organizations. Many people who manage opera companies or theaters and so on, got involved in that work in the 1960s. It was a time when people were not as calculating about the economic arch of their careers as they might be today. And I think many arts organizations are finding it hard to attract young professionals into careers that don't offer the promise of great economic return that some career paths might. We have built this large arts structure on the backs of somewhat undercompensated artists and arts management professionals. That's a sign of concern. We need to look at the careers in the arts and see what can be done to strengthen those careers, to make them sufficiently appealing so we don't have a great stumble in society as those who came into the field in the '60s exit into retirement.

A final concern is that even though there are many organizations that are producing more work than ever in our history, arts organizations are notoriously under capitalized. Too many theater companies, dance companies, symphony orchestras are just a few poorly attended performances away from financial ruin. For-profit companies are not structured to be in that kind of situation, but not-for-profits frequently are. That hand to mouth quality of many of our arts organizations I think is an area of concern.

It seems that in the '60s there was an issue to rally round, the creation of the national

endowment, the repertory companies, and some folk heroes probably evolved from that. It appears we don't have any of those folk heroes leading the charge today. That's a good question. A field like regional theater was a tremendous growth industry in the '60s and '70s. Now it's a mature industry and it requires a different style of management and has different problems than the problems that are there in a kind of start-up era. It's important to find a way to make a transition from a growth stage into a stage of maturity, continuity and stability. The endowment is trying through a program we began in the Spring to study what really works in facing the challenge of strengthening arts organizations. Is it an investment in technology? Is it a series of mentoring internships or residencies that allow young professionals to connect with senior management. We're trying hard to find some ways where we can invest some a modest amounts of money we have available to have the greatest beneficial effect in things like strengthening the financial structure of arts organizations and ensuring continuity of management. We're trying to take them on, looking at solutions and we've convened a series of about 10 colloquium.

Just as regional theater was a growth industry in the arts in the '70s and '80s, I think we're seeing a tremendous growth in small community based arts organizations. Some are in communities of color or communities that can be defined by ethnicity or nationality. That's an area we also have to find a way to address. We have ethnic populations in the United States, Vietnamese, Hmong tribesman, Persians, who are numerically large but geographically scattered. I think there's a special role for the national endowment to try to work with the artistic traditions of those communities that don't fit comfortably within the geographic boundaries of cities or states, and that yet share a common heritage.

How does Rhode Island's arts community compare nationally? Is there more concentration here?

The simple answer is yes. Rhode Island, Providence, is a rich arts area, with a deeper understanding of the value of arts and community than many cities around the country. You do have a kind of - I don't know the details of it - but I know you have a kind of tax free zone for artists in Providence. RISD has a real commitment to connecting graduates to business, which is important and a little unusual among arts schools. The business community seems to have a good understanding of the value of arts in economic development and there seems to be a pretty good understanding of the value of art and economic development and there seems to be pretty healthy per capita presence of working artists in the state. You put all those things together and you put Rhode Island on the front of the wave rather than on the back.

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MAR. 4, 1999

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March 4, 1999

Mozart and the S.A.T.'s

By ELLEN WINNER and LOIS HETLAND

CAMBRIDGE, Mass. -- Almost daily we hear that the arts make kids smarter. Last week's issue of Parade magazine, for example, reported that children who studied the arts in high school got higher S.A.T. scores. And at the Grammy awards last week, Michael Greene, the president of the National Academy of Recording Arts and Sciences, said that children who studied the arts scored higher on tests in math and science.

In fact, there is an association between the arts and S.A.T. results. But what's causing what? Do the arts lead to academic success, or do achievement-oriented students take more arts courses?

The most common claim is that classical music in particular has a magical power to improve children's brain development. In the children's music section of Tower Records here in Cambridge, for example, a compact disk called "Music for the Mozart Effect" is sold with the claim that studies have shown that Mozart can raise a child's I.Q.

At least two states, Georgia and Michigan, have mandated the distribution of classical CD's to all families with newborns. Thomas Finneran, the Speaker of the House in the Massachusetts Legislature, supports a program to give books and music to all of the state's children 4 and younger. Distributing books and music to babies and young children is a laudable proposal for many reasons. But will these efforts raise your child's I.Q.?

Since 1997 we have been analyzing the research relevant to the claim that the arts lead to academic success. So far we have found no actual scientific evidence on the effect of music on infant brain development and subsequent school success.

Frances Rauscher, a psychologist at the University of Wisconsin at Oshkosh, has shown that when college students listened to a Mozart piano sonata for 10 minutes, their scores on spatial reasoning tests improved. But this "Mozart effect" was short-lived, lasting only 10 to 15 minutes.

In other studies, Dr. Rauscher and her colleagues showed that young children who learned to play the piano also improved their spatial abilities. But this difference appeared on only one of several tests. And it is impossible to say how long the

improvement lasts. Children were tested within days of their latest piano lesson.

Do these results justify the inference that listening to classical music will lead to school success? Alas, they do not. Nor did Dr. Rauscher make such a claim.

Fifteen research teams have tried to replicate these results, but only four have clearly supported the original findings. Dr. Rauscher's results may hold up in the end.

But there is a long and uncertain chain from a transient effect in the laboratory on a few spatial tests to the demonstration of long-term dividends for mastering basic academic skills.

Don't get us wrong. We think the arts should be a basic component of every child's education, and we strongly endorse any proposal to increase arts education for children. The importance of listening to and learning to play classical music, or for that matter engaging in any of the arts, is beyond dispute -- but not because the experience will raise academic test scores. People who live by such practical rationalizations for the arts are in danger of having their position undermined should science not support these claims.

We don't justify math in our schools by how well it improves musical ability. So why should we require such distant transfer effects in the case of music? Music, like math, physics and poetry, is an essential part of our culture. Children improve their future lives immeasurably by gaining a deep understanding of its structure and its beauty. This is justification enough for music in our schools.

Ellen Winner, who teaches psychology at Boston College, and Lois Hetland are researchers at Harvard Project Zero, an arts program at the Harvard Graduate School of Education.

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May 26, 1999

Arts Can Help At-Risk Youngsters

ASSOCIATED PRESS

WASHINGTON (AP) — Arts programs can help youngsters in danger of acting out their frustrations through violence, a Justice Department expert on young offenders told members of Congress Wednesday.

"Kids who are able to communicate with their peers and adults are much less likely to bottle up anger, which leads to the kind of incident we saw very recently in Georgia," said John J. Wilson, deputy administrator of the Office of Juvenile Justice. "There was a child who was unable to express his frustrations."

He was referring to 15-year-old T.J. Solomon, who faces 20 counts of assault, cruelty and weapons offenses after shooting and wounding six youngsters at a suburban Atlanta school. He reportedly was troubled about a breakup with his girlfriend.

Wilson pointed to a pilot arts program in Fulton County, Ga., called "Art at Work" that targeted truants aged 14 to 16 who had been referred to the program by probation officers. It included arts instruction and job and literacy training. It was financed by his office and the National Endowment of the Arts.

At the start of the program, he said, fewer than three out of 10 of the truants could communicate effectively with one another, but after two years the figure had risen to more than eight out of 10.

Wilson also pointed to a pilot arts program in San Antonio, Texas, where delinquent behavior dropped by 16 percent among 11- to 13-year-olds. The rate in a control group that was not enrolled dropped by just 3 percent.

In Portland, Ore., a group of students 14 to 17 had already been before courts for juvenile crimes. Of those in who went into an arts program there was a 22 percent recidivism rate, compared to a 47 percent rate among those not enrolled.

Wilson made his presentation at the Congressional Arts Caucus, an informal group of lawmakers interested in promoting the arts in America. He discussed President Clinton's proposed \$100 million budget for juvenile justice programs for fiscal 2000. The Justice Department has spent \$93 million on 573 delinquency prevention programs over the past few years, Wilson said.

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The ABCs of teaching art changed S.C. schools

Who among us doesn't have a secret desire to be a painter or actor or singer, to dance or compose or choreograph or design? Most of us got a taste of art in elementary school. That's when we got to sing in the chorus or fingerpaint the sky purple. Those of us with a few skills or greater persistence may have gone on to drum for the marching band or act in the class play in middle or high school, to mature into someone who appreciates the arts — perhaps even to become an artist.

In many schools today, contact with art is a hit-and-run kind of thing. A teacher assigned to several schools comes in a day or two a week, the children paint, and the teacher's gone again until next week. But in a few lucky spots, South Carolina engaged in a grand experiment in something far deeper and richer, the Arts in Basic Curriculum Project.

The ABC Project began in 1987 with a National Endowment for the Arts award of \$150,000. The ABC Project involves nine schools and 11 school districts. It is funded and run by the S.C. Arts Commission, the state Department of Education and Winthrop University. For 18 months, culminating in a just-released report, a research team from USC's College of Education evaluated the project, comparing ABC sites to matched schools and school districts that were not part of the ABC Project.

The ABC Project's goal is to ensure all students, preschool through college, have "access to a quality, comprehensive education in the arts, including dance, drama, music, visual arts and creative writing." This was accomplished through grants, developing an arts education network, training in an "arts-immersed" curriculum, developing a statewide visual and performing arts framework and lobbying to include

the arts in education legislation.

The report lauded a shift in approach within ABC schools, from an emphasis on performance and product to seeing the arts as academic disciplines touching all aspects of learning. Teachers and administrators in arts-immersed schools reported improved morale, thanks to the recognition the arts programs received. Better student behavior and a higher level of involvement by parents were found at arts-immersed schools, too.

Fears were banished that increased time on arts would somehow hamper learning in the 3 R's. Researchers compared standardized test scores — 10 years of BSAP and three years of MAT-7 — of arts-immersed and matched schools and found no drop in test scores.

And the researchers found that the grants fostered expectations on parents' parts. "Parents don't want to lose a program once it has been implemented," which meant districts responded by adding the arts programs to budgets. That kind of result could make a telling difference, given that 60 percent of teachers surveyed about arts said funding was inadequate, regardless of whether the school was urban, suburban, small town or rural.

Despite such successes, the report warns, the project "falls far short of potential, primarily because of no plan to expand and no funding for such expansion." What to do? The report recommends developing a strategic plan for arts education and determining funding priorities based on the plan. We would add a recommendation to increase funding for arts education so every child in South Carolina has a complete education, a chance to not only grow, but bloom.

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Schools hurt students when cutting art programs, NEA chairman says

June 6, 1999

BY JOHN FLESHER
ASSOCIATED PRESS WRITER

MACKINAC ISLAND -- Schools do students no favor by cutting instruction in the arts to leave more money for the three Rs, says the chairman of the National Endowment for the Arts.

"We have all but eliminated education in music, theater and painting in thousands of American schools," William Ivey said Saturday during the Detroit Regional Chamber Leadership Policy Conference.

But more recently, he said, there have been signs of an arts education renewal. An improving economy has made more funds available in some communities, while arts organizations have done better at forming partnerships with schools.

"The task now is to ... restore art to its appropriate place in education, and do it in a way that will ensure that it stays even if the economy isn't always as strong as it is now," he said.

Ivey joined a panel discussion of the importance of the arts and culture in making Michigan a better place to live and work. Participants agreed the arts are central to producing well-rounded students and recruiting the best talent to

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big-city symphony orchestras to neighborhood theaters, Ivey said.

Many of those groups are stepping up their outreach to young people by performing or conducting classes in schools, he said.

Wayne County is developing a series of artistic teleconference programs that will be available to all 20,000 classrooms in the county, Flanagan said. One such program last year featured an Egyptian cultural exhibit at the Detroit Institute of the Arts.

The American String Quartet participated in another while in town to perform with the Detroit Symphony.

Such cooperation illustrates how artists and their advocates have become more politically savvy, Ivey said -- especially in the aftermath of efforts in Congress to abolish the NEA because of controversy over funding of works that some considered obscene.

"We need to have a strong, citizen-based, customer-oriented agenda," he said.

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In the '70s and '80s, many public schools dropped music as a costly "frill." Now there's evidence that music courses may actually help kids improve reading and math skills—and educators are listening:

The New Sounds Of Success In School

BY HERBERT KUPFERBERG

Senior Editor Herbert Kupferberg writes the "What's Up This Week" column of book reviews for PARADE. He is also a recognized authority on musical subjects and is the author of 10 books, among them "The Mendelssohns: Three Generations of Genius" and "The Book of Classical Music Lists." We asked him to survey the current state of music education in the public schools, and this is his report.

WHEN THE SPACE VEHICLE *Voyager II* was launched back in 1977, scientists led by the late Carl Sagan decided to include in its baggage a gold-coated recording that could greet the occupants of any remote world with classical music by Bach, Mozart and Beethoven—just to show them the high level of civilization we had reached on earth. So far, no response has been received from outer space.

Some people wondered at the time whether such music would receive much of a response if the space capsule somehow landed in the United States instead. For, back in the late 1970s and '80s, musical education in American public schools was at a low ebb. Instruction in music—indeed, in the arts in general—was discarded in many school districts as a "frill," unworthy of serious investment in educational time or money. Schools dropped their orchestras or bands, stopped handing out instruments, eliminated classroom singing and never exposed their pupils to the pleasures of hearing music, let alone performing it. As Ned Rorem, one of America's leading composers, wryly remarked: "In the



At Sleepy Hollow Elementary School in Fairfax County, Va., Music Specialist Judith Humphrey helps third-graders get proper fingering on the recorder—the instrument that introduces many beginners to music.

The good news is that more and more schools are stepping up their music and arts programs. The bad news is that not enough are doing so.

old days, whether the kids hated music or not, there it was. Now it is not even there to hate."

Fortunately, this attitude is now showing signs of change, with more and more schools reviving or stepping up their music and arts programs. That's the good news. The bad news is that not enough are doing so, and that too many elementary and high schools are still turning out cultural illiterates.

I got my initial indication of an im-

provement in U.S. musical education firsthand, when my granddaughter, aged 8, arrived home from school with the announcement that she was being given "a flute you can blow into from the end." This instrument was, of course, a recorder, an ancient and honorable musical pipe often used to introduce children to reading notes and making pleasurable sounds—in other words, the art of making music.

What makes music in the schools such a big deal? One answer is that more and

WHAT YOU CAN DO

Here are five suggestions for parents interested in music education for their children:

FIND OUT HOW MUCH—and how well—music is being taught in your school. Attend school board and PTA meetings to advocate improved instruction.

LEARN ABOUT THE ARTS EDUCATION STANDARDS and then spread the word about the importance of a quality arts program in your school.

ENCOURAGE YOUR CHILD'S PARTICIPATION in activities like band, orchestra or theater projects. If you can, provide your child with a musical instrument.

ENCOURAGE YOUR DISTRICT TO MAKE FUNDING REQUESTS to the state or to private groups for music programs. A number of foundations allocate grants for the purchase of instruments and other supplies.

IF YOUR COMMUNITY HAS A SYMPHONY ORCHESTRA or other performing group, try to have it participate in your school's artistic activities. Or if you have expertise yourself, volunteer your services.

more parents seem to be realizing that the arts are a part of a well-rounded education. Music courses may not turn students into musicians; but, on the other hand, chemistry classes don't necessarily make them chemists, either. Besides, arts instruction stands in the tradition of educational democracy. Nature has a way of implanting musical or artistic

talent in all kinds of people—minorities as well as majorities, poor kids as well as rich kids. Just as athletic scholarships can help an otherwise slow pupil to future success, so the schools can help musically or artistically gifted children and possibly put them on the road to a productive life.

I happen to believe that music and the arts are worth knowing for their own sake. As my wife, a high school language teacher, puts it: "Trigonometry is for a term, music is for a lifetime." But I'm increasingly impressed by the evidence that music in the schools has a ripple effect and actually improves many students' performance in other subject areas. That doesn't necessarily mean that if your kid takes up the banjo, he or she will get straight A's across the board. But survey after survey demonstrates that exposure to music can enhance everything from reading readiness to math proficiency. No one is sure why, but neurological factors apparently are involved.

In 1998, according to the Educational Testing Service in Princeton, N.J., students with four or more years of study in the arts outscored students with six months or less of arts instruction by a combined total of 82 points on the verbal and mathematics portions of the Scholastic Aptitude Tests. Comments Dr. John J. Mahlmann, executive director of MENC: The National Association for Music Education, which has spearheaded the drive for music in the schools: "You teach music because it's music, beautiful in itself. But if you can show a correlation with the SAT scores, that's when school boards sit up and take notice."

Many school boards are indeed impressed. Joan Schmidt, a Montanan who is a director of the National School Boards Association, which represents local school boards across the country, told me that she too has been convinced by the evidence that students who participate in music earn higher grades and score better on standardized tests.

"Music has a tremendous value as an academic discipline," says Schmidt. "It contributes to the understanding of other subjects. In school there's a tremendous difference between learning about and doing. With music, you do both. And now brain research is showing that music helps everybody learn—it isn't

just that the smarter kids take music. More schools have to pay attention to the arts, by teaching them and by getting more community involvement. We need to train more music teachers and make a greater effort to have staffers who understand the arts.

"Funding always is a problem for a

school board, but the question is, do we want minimal education for survival, or education for a quality life?"

It's a question that educators, school boards and parents increasingly will have to face up to. A set of voluntary National Standards for Arts Education, underwritten by the U.S. Department of Edu-

Comments Dr. John J. Mahlmann:
"You teach music because it's beautiful. But if you can show a correlation with SAT scores, school boards sit up and take notice."

cation, was established in 1994, but it remains doubtful how many school pupils actually are receiving the kind of consistent, sequential exposure to music that can produce real results. Especially disappointing, in the view of some experts, are indications that only one in four students nationwide is involved in actual performance, such as singing or playing an instrument. Some of the school boards out there still have a lot to do.

So that's why I was delighted the other day to hear my granddaughter, with her music in front of her, play "Hot Cross Buns" on her recorder. So far, it's the only song she knows, but a Beethoven symphony couldn't have thrilled me more. And if it helps her with her spelling, so much the better. **IX**

WANT TO KNOW MORE?
For further information or suggestions, write to MENC: The National Association for Music Education, Dept. P, 1806 Robert Fulton Drive, Reston, Va. 20191; telephone 1-800-336-3768; or visit www.nmenc.org on the Web.



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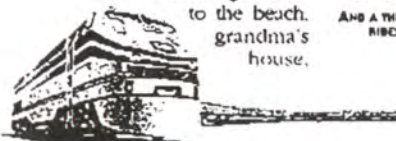
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***** Tuesday, June 8, 1999 C7

'Army for the arts' signs its manifesto in Atlanta

By Dan Hulbert
STAFF WRITER

The Atlanta Arts Accords, a sort of cultural Magna Carta proclaiming support for public funding of the arts, was signed Monday by members of the national organizations of mayors, governors, counties and state arts agencies.

The signing ceremony at the Atlanta Hilton was a high point of the four-day convention of Americans for the Arts, which ends today. It is an unprecedented gathering of the group, an assembly of arts supporters in government and business and an advocate for the National Endowment for the Arts.

"This is an historic joining of a powerful army for the arts," said Fulton County Commission Vice Chairman Michael Hightower, a member of the Americans for the Arts board, who signed on behalf of the National Association of Counties.

Adrian King, manager of arts and education programs for the Coca-Cola Foundation, drew up the single-page document affirming that "public support for the arts . . . has been critical in enhancing American civilization."

"I sign this gratefully," a smiling William Ivey, chairman of the NEA, said at the luncheon gathering of 800 delegates. Although the NEA enjoys more support than at any time in the past decade, Ivey has said that, as Congress debates President Clinton's proposed 50 percent budget increase for the agency, "This document will be an important tool for me as I make the case for the arts."

Atlanta Mayor Bill Campbell signed on behalf of the U.S. Conference of Mayors.

The convention began Satur-

day on an unabashedly boosterish note, with Hightower welcoming delegates to "the greatest city in the greatest state in the country" and exhorting them to "spend lots of money!" The Fulton County Arts Council distributed tote bags emblazoned with, "Atlanta: The Heart of Southern Arts." Keynote speeches by Johnnetta B. Cole, presidential distinguished professor at Emory University, and Rep. John Lewis (D-Ga.) kept delegates buzzing about their passionate eloquence for the arts. Hundreds of conventioners sampled Atlanta theatrical productions and bus tours organized by the cultural tourism department of the Atlanta Convention and Visitors Bureau.

Another signature event was Monday's Youth Arts Summit. Delegates were given studies showing the benefits of the arts to economic development, education and in controlling juvenile delinquency. But no one made the case more vividly than panelist Aimee Chan, 18, a high school senior.

"In my volunteer work I see children from homes so broken they don't know right from wrong," said Chan before a ballroom crowd of several hundred, "but when you give them even the most basic arts and crafts, you see this explosion of creativity. They have an experience that no one else can imagine for them."

Barry Hessenius, president of the California Assembly of Local Arts Assemblies, called the convention "a great way for the arts to learn about selling ourselves, because in the past we've been lousy at that. We've let others define the arts as something elitist. But now we have things like [the Accords] to hammer home the message: 'We're not a frill. We're as 'core' as you can get.'"

THE ATLANTA ARTS ACCORDS



WHEREAS public support for the arts at all levels in the United States has been critical in enhancing an American civilization—united through the arts and strengthened by diverse cultural expressions—to the point that we, as a nation, are now engaged in unprecedented and growing numbers as creators, performers and audience members;

WHEREAS 35 years of public support for the arts at the federal level and through 50 states, six special jurisdictions and in thousands of large and small cities and counties throughout the nation, have been an economic generator stimulating a healthy, vibrant, and growing nonprofit arts economy employing 1.3 million people in full-time jobs; returning \$3.4 billion in federal income taxes, \$1.2 billion in state and \$790 million in local government revenue, and has an overall economic impact of \$37 billion;

WHEREAS public support for the arts has helped to acknowledge, recognize and inspire a growing number of Americans who participate in a booming cultural industry, who give voice to our culture, and who generously offer the fruits of their talents to young and old alike;

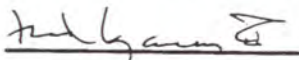
WHEREAS the institutions which foster and make accessible the work of artists enhance the ability of our citizens to participate in a more civil society, uniting us in understanding and appreciating our diverse cultural heritage, and empowering us to imagine and create a shared vision for the future;

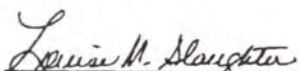
THEREFORE be it resolved by the signatories of these Atlanta Arts Accords and by all who witness these proceedings that:

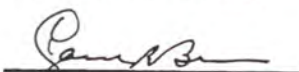
We extend great appreciation to the millions of individuals who contribute to the arts directly through their donations, public service and leadership as members of boards of directors and trustees in every community; and who contribute to the arts indirectly through their tax dollars;

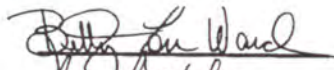
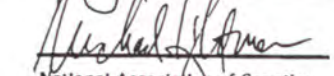
We acknowledge with sincere gratitude the leadership and investment on the part of businesses and foundations who provide the arts with human, financial, and material resources; and

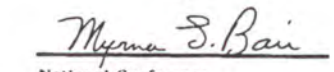
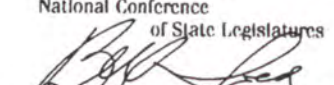
We commit ourselves and encourage all elected and appointed officials at the federal, state and local levels — mayors; county commissioners; city and county managers; governors; legislators at the federal, state and local levels; and the President of the United States—to strengthen leadership and increase support for a sustainable, cultural economy which unselfishly provides a measure of public service defining our ultimate legacy as a nation.

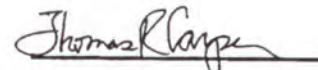

Americans for the Arts

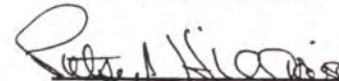

The Congressional Arts Caucus

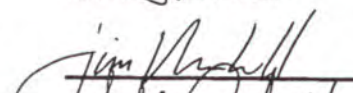

National Assembly
of State Arts Agencies



National Association of Counties


National Conference
of State Legislatures

National Endowment for the Arts


National Governors Association


National League of Cities



United States Conference
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EDITORIALS

Arts program for our schools worth funding

Congress debates request for money to help kids at risk

An effort by the National Endowment for the Arts parallels efforts by South Dakota educators who want to use fine arts in the classroom to help children learn and keep students in school.

The National Endowment for the Arts is asking Congress for a \$52 million budget increase that includes projects for youngsters at risk of trouble with the law. The financial request is part of the Interior Appropriations Bill that Congress will consider this summer. It could be some of the best money Congress ever spends.

The youth-at-risk program the national arts organization seeks financial aid for would provide children a safe place to go and an opportunity to engage in the creative process away from the peer pressure that can get them into trouble.

It could be the lifeline some students need to stay afloat in the world of academics.

The arts provide a means to reach and magnetize students who might otherwise become dropouts. Today, with more students at risk than ever, our schools need fine arts. They promote an understanding of beauty and civility at a time when these qualities are on the decline in our society.

Furthermore, the arts teach an acceptable means of personal expression, a means that may provide an alternative to violent behavior for some young people.

The National Endowment for the Arts request comes at a time when arts-based education is gaining momentum among state educators in South Dakota. The arts-in-education program, commonly referred to as A-Plus Schools, is based on the concept that kids learn in different ways and that they either tune in or turn off at an

What you can do

Contact your congressman. Let him know that you support the budget increase the National Endowment for the Arts seeks.

■ Sen. Tom Daschle
509 Hart Senate Office Building
Washington, DC 20510
E-mail:
tom_daschle@daschle.senate.gov

■ Tim Johnson
502 Hart Senate Office Building
Washington, DC 20510
E-mail:
tim@johnson.senate.gov

■ Rep. John Thune
1005 Longworth House Office Building
Washington, DC 20515
E-mail:
jthune@mail.house.gov

early age.

Studies have consistently shown that the fine arts can be used as tools to effectively teach the basics – reading, writing and arithmetic. One study, for example, showed that students who listened to classical music before taking a standardized test scored better on the test than those who did not.

Janet Brown, executive director of the nonprofit group South Dakotans for the Arts, wants to develop a fine-arts program in pilot schools by the fall of 2000. Superintendents in Sioux Falls and Brandon have said they would like to participate in the pilot program.

Brain research shows that children who study music at an early age have a greater understanding of spatial relationships, the kind of thinking skills used in advanced math and physics. Statistics also show that schools with arts-based curriculum have higher test scores and better attendance.

All students stand to reap the benefits of having arts education. Arts, like the basics, deserve a permanent place in the classroom. The fight for such must be waged on a local, state and national level.

LATINO STUDY RESULTS REPORTED

ArtsREACH project hopes to connect Latinos with services, programs

By KRIS HILLMER-PIERSON
Messenger staff writer

Migrant workers have been coming to central Iowa for generations, the ArtsREACH consultant hired to survey the growing Latino population in north central Iowa found during the six-week project.

Jane Shuttleworth, Okoboji, who was hired for the project funded by an ArtsREACH grant from the National Endowment for the Arts, found a diverse population in the nine area counties she surveyed.

People of Latin American origin have been here for generations but most Shuttleworth found have come within the last 10 years, especially the last year.

She gave an overview of her written report Monday at the Blanden Memorial Art Museum to the local ArtsREACH Steering Committee, which includes members from the Blanden Memorial Art Museum, Webster County Human Rights Committee, Iowa Central Community College, HealthPartners at Trinity Regional Hospital, Fort Dodge Senior High, Proteus Inc., Domestic/Sexual Assault Outreach Center and Corpus Christi Parish.

The steering committee had asked her to identify social needs, artistic talents and cultural resources of the Latino population, so they can help connect Latinos with services in the community and develop programs featuring their talents and culture for the enjoyment and education of all area residents.

There are people of Mexican descent who were born into migrant farm worker families and grew up in Iowa, Shuttleworth said. Then there are students at Iowa Central Community College, people who came here to work professionally — like an



— Messenger photo by Justin Dybsetler

JANE SHUTTLEWORTH, ArtsREACH project consultant, discusses the social needs, artistic talents and cultural resources of the growing Latino population in north central Iowa she found in her six-week study. She presented her final report to the local ArtsREACH Steering Committee at Blanden Memorial Art Museum Monday night.

animal nutritionist from Honduras who has a special scientific visa to work here. But the majority of Latinos are coming here from Mexico to work in the meatpacking industry or for corporate farms.

She's also seen a secondary wave, entrepreneurs opening grocery stores, restaurants or service stations. Although, she said, that's more prevalent in Storm Lake than in Fort Dodge.

Those who have arrived most recently and don't know English have the greatest needs, Shuttleworth said.

Isolation is most intense for those in small towns who go home after work and stay there.

Parents with older children cited a problem with raising them in a permissive society, Shuttleworth said.

It's important for Latino

youth to get in touch with their identities, noted one Latino man who grew up in Los Angeles. He suggested oral histories sharing "who you are" and "where you came from."

The Iowa Arts Council has a step-by-step guide on the Internet about how to do oral histories and folk art, Shuttleworth said.

Her report includes not only her contacts and resources but also information from the Iowa Arts Council for those working with Southeast Asians.

Some of their traditions and celebrations natives of Latin America have not been able to bring with them, Shuttleworth said. The Day of the Dead, on which Latinos make fun of death, involves staying all night at the cemetery where their ancestors are buried. That is impossible because they live so

far away now.

But in every town she visited, the people have asked the Catholic priest for a Mass honoring Guadalupe, the dark-skinned Virgin Mary of Mexico who symbolizes the birth of Mexico, Shuttleworth said. Other Latin American countries have their own dark-skinned Virgin Mary.

Storm Lake's Latino community has the most elaborate celebration for Guadalupe including folk dancing, special songs, a certain style of guitar music and making paper flowers, she said.

In Hampton, the priest liked the paper flowers decorating the church for the Mass of Guadalupe so much that he asked the Latinos to leave them

up for the regular Mass the next day.

Shuttleworth joined in the paper flower making there, as she joined in the activities in other places, too.

When she went to interview one family, their landlord was telling them they needed to move because he couldn't afford to fix their furnace, but they didn't understand. Shuttleworth, who speaks Spanish, not only translated what the landlord was saying but also helped them find another place to live.

People cited the need for a resource center.

Shuttleworth found people generally go to Proteus, the Domestic/Sexual Assault Outreach Center because of its bilingual staff and the international student advisor at Iowa Central Community College when they need help.

Immigration is an emotional issue, she said.

It's heartbreaking that no matter how minimal their lifestyle is here, it's better than in their home country, she said. One man came to Iowa from North Carolina where he had planted trees and Kentucky where he had been a farm laborer for \$5 an hour. Although less than minimum wage, it's more than the \$1 an hour he made in Mexico.

A lot of businesses said they feel like the Immigration and Naturalization Service is harassing them, Shuttleworth said.

Middle management is important in helping the people, she said.

For example, in Storm Lake, the human relations department at IBP has encouraged cultural liaisons to work with agencies, such as the police department and the schools. The liaisons help

people overcome what might be cultural barriers as well as serve as translators.

IBP is also training older bilingual youth to be professional translators, not only helping others in the community but also giving them a chance to earn money for college, Shuttleworth said.

She found so many positive things going on in Storm Lake, that community might end up being an example for others to follow, she said.

Anyone may get a copy of Shuttleworth's basic report at the Blanden Memorial Art Museum, 929 Third Ave. S., said Diane Findlay, Blanden development coordinator who chairs the local ArtsREACH Steering Committee. The entire report is available to read at the Blanden.

A task force including Findlay and steering committee members Ed O'Leary, Norah Olguin, Patty Croonquist and Coleen Haatvedt will now review the report and then meet to identify the needs and strategies for arts programming to prepare to apply for a follow-up ArtsReach grant.

The committee hopes Shuttleworth's report will stimulate a lot of grant proposals, and organizations will take the initiative from here, Findlay said.

The New York Times

NEW YORK, TUESDAY, NOVEMBER 18, 1997

Cities are Fostering the Arts As a Way to Save Downtown

By BRUCE WEBER

SAN JOSE, Calif. — In this city in the heart of Silicon Valley, where the rise in property values (and taxes) over the last decade has fueled a mammoth redevelopment effort, the city government has built from scratch, among other things, a children's museum, a new wing for the art museum, and, opening next month, a 525-seat theater that will be the new home of the San Jose Repertory Theater. All in a downtown that was, a dozen years ago, in the words of one city official, "a wasteland, chaos everywhere you looked."

Under construction in the same general neighborhood is a technology museum, a community paean to the industry that has spurred the city's resurgence. The building is scheduled to open next fall, and the cost, \$43 million, is being covered by the city. Another city-financed project, the \$9.1 million Mexican Cultural Heritage Gardens, with performance

BUILDING ON THE ARTS

Special Report

space for local dance and drama troupes, is to open in 1999 in another rundown district.

"We want our downtown to have the support of future generations," said Frank Taylor, since 1979 the executive director of the redevelopment agency. "We lost an entire generation of children, who grew up ashamed of their downtown. There is no better way to get children acquainted with a city than through cultural facilities, through art, through music, those experiences they can share. So that's been our approach."

In a report titled "American Canvas," the National Endowment of the Arts recently described the arts in the United States as being vastly undersupported, and the Federal Government continues to debate withdrawing from its already modest role as bolsterer of the nation's creative artists. But it is one measure of the complexity of the role of the arts in this country that San Jose

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is voting another way, aggressively using the arts to fuel its growth.

And though this city's investment in the arts is extraordinary, it is hardly unique. From Anchorage to Fort Lauderdale, Fla., cities have recently built or are in the midst of building arts palaces.

One of the most visible examples of big arts dollars being pressed into the service of local uplift is Newark, where the new \$180 million New Jersey Center for the Performing Arts opened on Oct. 18 to considerable fanfare and great hope that it will turn the fortunes of a downtown area stagnant since the 1960's; more than \$100 million of the cost came from the state. In September, just an hour's drive north of here, the historic War Memorial Opera House in San Francisco reopened after a refurbishment costing nearly \$90 million, more than half of which was financed by a city bond issue. The same month, Kansas City opened the first American museum devoted entirely to jazz, paid for by the city. And earlier this year, Chicago announced its \$18.8 million contribution to a new building for the Goodman Theater, a prominent nonprofit venue.

Philadelphia is in the midst of a \$330 million project, the Avenue of the Arts. And Miami awaits ground-breaking on a mammoth performance center that would provide a home for its symphony and its opera.

"You could easily say there has been \$4 billion to \$5 billion in arts capital building in the last decade alone," said Steve Wolff, the president of AMS Planning and Research, a consulting concern in Fairfield, Conn., that specializes in capital building projects in the arts. "I can add up the first \$3 billion in 30 seconds without even thinking."

Beyond the big-ticket building projects are myriad other efforts in which cities have imposed designated taxes on hotel rooms and amusements, offered incentives to developers and aggressively leveraged property tax revenue to raise money. They have created arts districts, financed arts festivals and promoted regularly scheduled cultural events. Often they have invested large amounts of public money in museums, concert halls and theaters to create tourist destinations, burnish regional reputations and stimulate blighted neighborhoods.

White Elephants?

Hard Lessons From the Past

Cities have long been known for following the modish urban redevelopment concept of the day, only to find their tomorrows beset by the flaws in those ideas. Urban renewal left vast empty tracts. New highways wound up speeding the flow out of cities rather than traffic into them. Downtown office development bred design sterility and nighttime ghost towns. Whether reliance on the arts will have a similar legacy in many locales is an open question.

Many fear that without solid indigenous programming, an interested audience to build on, and links between the projects and the fabric of the city, the grandest of the arts projects can turn into white elephants. Indeed, since Lincoln Center opened in New York City in 1962, more than one city intent on replicating its success has built an arts complex that remains underused and cut off from the city.

"We have a tendency in America, if we have a success in one place, we want to replicate it," said James W. Hughes, dean of the Edward Bloustein School of Planning and Public Policy at Rutgers University. "But there is no panacea. Arts centers are not necessarily sufficient in and of themselves to cause revitalization."

Such projects can also raise political issues that can be dangerously volatile. Is it right to spend taxpayer money on a risky capital venture that many citizens may see as elitist when hospitals, schools and roads also cry out for attention?

Supporters of the new initiatives maintain that they apply lessons learned from both the successes and failures of the past.

"I don't know if it's that people are becoming more sophisticated," Mr. Wolff said. But in many cities, he said, arts groups have led the effort to weave a new center into the fabric of the city. It was the arts people, he noted, for example, who initiated an elaborate sign system to help visitors find their way through downtown Newark.

In any case, the presumption that art is good for everybody seems to be carrying the day.

A Solution

Local Governments Into the Breach

Congress has cut Federal financing of the National Endowment for the Arts from \$176 million in 1992 to just under \$100 million today, raising questions about the survival of many theater, dance and performance troupes. Still, a survey of the involvement of municipalities presents an optimistic picture of support for the arts.

According to figures compiled by Americans for the Arts, which serves as a kind of trade association for community arts groups, local government support to groups in the nation's 50 largest cities has increased an average of 4.7 percent annually since 1991. That does not take into account much of the spending of local governments on things like independent festivals and new buildings.

Providence, R.I., pushed a law through the state legislature that gives artists who move to a designated downtown district exemption from state income tax sales tax on their work; landlords in the district can convert commercial space to living space and get breaks on property taxes.

In Tucson, Ariz., a partnership of the city, artists and building owners has created a "phantom gallery," placing artworks in occupied storefronts downtown while the owners seek tenants. Rock Island, Ill., has made a modest \$600,000 arts center and a riverboat gambling casino on the Mississippi the twin cornerstones of an arts and entertainment district that has witnessed

Cities are Fostering the Arts as a Way to Save Downtowns

influx of restaurants, nightclubs, design firms and galleries.

"Almost every community in this country is using the arts in some way as a part of revitalization," said Hilary Frost-Kumpf, who is writing a book about municipal cultural districts for the Americans for the Arts coalition. There are 55 to 60 officially designated cultural districts in cities across the country, and in many of them, "people are coming downtown again," she said.

The most dramatic municipal ventures involve buildings, particularly the rash of ambitious theater/exhibition/performance complexes that have been constructed all over in the last decade as local governments followed the lead of private foundations in places like Cleveland.

In the 1970's, three downtown theaters in Cleveland were refurbished into Playhouse Square, a performing arts center that brought about a renaissance just when the city was financially desperate. In Pittsburgh, during similarly lean times, the old Stanley Theater was expanded into the Benedum Center, home to the opera and the ballet: since opening in 1987, it has become the building block of an expanding arts district.

In the last decade, cities as small as West Palm Beach, Fla., and Escondido, Calif., a San Diego suburb, have invested millions in arts centers. Charleston, W. Va., with less than 100,000 people, has an \$80 million project, a combination concert hall, arts museum, interactive science museum and planetarium, scheduled to begin construction in the spring; the state has contributed \$22 million, and the city has pledged \$5.5 million, with corporations, grants and private donors also contributing.

Philadelphia's ongoing \$330 million Avenue of the Arts project, which would line Broad Street with cultural sites anchored by a \$200 million performing arts center that is still a twinkle in Mayor Ed Rendell's eye, includes \$100 million in support from the state and the city.

Miami is certainly going through hard times now, the World Series notwithstanding. Its coffers are low and its municipal

government has been buffeted by a massive corruption scandal. But that has not extinguished hope for the future, based in large part on the arts. Optimism endures even though a plan to build two performance halls totaling 4,700 seats on a seedy tract just north of downtown is now well over budget and the city is seeking \$48 million in private money to start the project.

"We have aspirations to be one of the great cities of the 21st century," said Michael Spring, director of the Metro-Dade Cultural Affairs Council. "Our civic leaders believe that great cities have great buildings. This will be the jewel in our crown."

Chicago considered and rejected the construction of a new arts center. But it has the Goodman, and it is working with a variety of entertainment giants — Disney, Livent of Toronto and Fox Theatricals — to refurbish other theaters in a part of the city that is now dark and dangerous at night. By the year 2000, there could be 15,000 seats to fill for performances in a radius of just a few blocks — an American theater district second only to Broadway.

"The downtown already had most of the museums," said Lois Weisberg, the city's cultural affairs commissioner. "It had most of the interesting architecture that people come here to see. I would say Chicago is pinning its hopes on cultural institutions to redevelop downtown."

The historical model for these efforts is Lincoln Center, which broke ground in 1959 in what was then a benighted neighborhood and is now the anchor of Manhattan's thriving Upper West Side. But the transformation took decades, a luxury of waiting that many cities may not be able to afford.

"We always felt that in a city like Miami, which is already made out of many pieces, it was very risky to bet on the success of a facility in an isolated area," said Jean-François Lejeune, a professor at the University of Miami's school of architecture. "In the case of Lincoln Center, it took a long time, maybe 20 years. We are afraid it may be the same for Miami."

The other, and in some ways larger, question is whether such an entity is suited to the

local arts marketplace. An arts center in a small city, like a Wal-Mart on the outskirts of town, can siphon attention and audiences from the arts groups already operating. And to sustain a major arts venue in a place where none existed before, the habit of attendance has to be nurtured in the potential audience. Lincoln Center, after all, not only had New York, with its built-in demand for the arts, it had world-class performing organizations — the Metropolitan Opera and the New York Philharmonic — as original tenants.

"It wasn't an economic development project, it was an artistic project with development overtones," said Nathan Leventhal, the president of Lincoln Center. Although this might be disputed by the urban planners who once derided the project as gussied-up slum clearance that uprooted a viable neighborhood, its artistic potential wouldn't be disputed by anyone. The problem faced by many of these new centers elsewhere, Mr. Leventhal said, is "what they call product."

"What do they actually put in these buildings?" he asked.

A Textbook Case

From Arts Showplace To Bar Mitzvah Venue

Perhaps nowhere have these issues been more evident than in Escondido, a city of 125,000, which spent \$81 million in public money to build the California Center for the Arts. The center — which includes a 1,500-seat concert hall, a 400-seat theater, a contemporary art museum and a conference center on a 12-acre greensward across the street from a struggling mall — is a beautiful campus, but it does seem a bit overwhelming in what is fundamentally a bedroom community with empty storefronts downtown.

It opened in 1994 with a hugely ambitious program that was meant to lure audiences and performers north from San Diego (though the larger hall is too small for sizable Broadway productions and big-draw concert performers). It was also hoped that, in combination with the nearby San Diego Wild Animal Park, the arts center would help establish Escondido as a destination all of its own, even though there is not a single hotel downtown.

The operating budget was \$3.5 million, but the center spent more than \$8 million its first year. Corporate and private donations declined after the hoopla of the grand opening. All of this forced the city to triple its

annual support, from \$500,000 to \$1.5 million, and bring in a new director, Robert A. Freedman, who cut staff and all department budgets by 20 percent. The city's Mayor faced an unexpectedly close re-election campaign, as a result, many felt, of his big project.

Since then Mr. Freedman has had to cut back on the center's ambitions by allotting more events to independent promoters, essentially renting the place out, and to find other revenue-producing uses for the buildings. The campus is a frequent site of photo shoots and, increasingly, television and film sets, and the conference center is booking bar mitzvahs and weddings.

The center's programming is sprinkled with the kinds of pop performers not ordinarily thought to be regulars on the arts circuit. Country and New Age music increasingly joust with classical performers for room on the marquee.

"In a community like this there's always a balancing act," Mr. Freedman said. "We have a lot of trailer parks here. Do you bring in Yo-Yo Ma for the people who write the checks? Or do you bring in Johnny Cash for the people who might want to see something else? Yo-Yo Ma sold out. Johnny Cash sold out. John Tesh sold out."

After losses totaling \$1.5 million two years ago, the center had a deficit of just \$76,000 last year and is expected to break even for the 1997-98 season. "We may not be drawing for every show," Mr. Freedman said. "But we're finding out who our audience is. And it feels good."

Success Story

How a City Was Reborn

Escondido seems to have discovered what San Jose foresaw — that, in the words of David Resnicow, a museum consultant in New York who has worked with many city planners around the country, "the big issue is whether a city government makes arts building a part of a broader strategy, woven into the city's infrastructure, or whether it's supposed to be a quick fix."

San Jose, with a population of 850,000, was once the small, thriving capital of the agricultural region below San Francisco. But it began losing its center in the 1950's, when City Hall and the newspaper, The San Jose Mercury News, moved from downtown and a new mall drained away shoppers. Over the next three decades, downtown went to seed as the population grew on the outskirts.

"The city we're replacing was a city of 50,000 to 75,000," said Mr. Taylor, the redevelopment director, "a city that existed from 1900-1950. It was just a nice place. You went downtown, the doctor was there, the dentist was there. You bought a hat; you got a key made; you went home."

It was in 1976 that San Jose built its performing arts center downtown as a home for the San Jose Symphony. Though the center thrived on its own, it never catalyzed the kind of renaissance that places like Newark and Escondido are hoping for.

"When people used that one lonely cultural facility, they came into town and left right afterwards," said Carol Beddo, an assistant to Mr. Taylor who grew up in San Jose.

But today, a half-dozen major arts sites are within walking distance of one another downtown, all built with the 2 percent of the budget that goes to public art. An arts district on South First Street (nicknamed SoFa) is beginning to bloom, with coffeehouses, music clubs, galleries and movie houses.

Members of the arts community are delighted by the city's rebirth. But more notable is their sense of being included — "We're all trying to make this a barn-raising mentality," said Peter B. Giles, the president of the new technology museum.

It is a place where the glass indisputably seems half full. "The city gave us the land, and they gave us \$20 million," said Timothy Near, the artistic director of the San Jose Repertory Theater, which is about to move into its first permanent home since its inception in 1980. "They said, we want this, but you are the professionals, so we had a lot of input into making this building. For a city to put this much support behind a theater company, it's an extraordinary expression of its desire to have a cultural heart."

Granted, San Jose's resurgence has required a windfall; the bustle of Silicon Valley has provided property-tax income that the city has leveraged in the bond market to the tune of more than \$1 billion over the last dozen years. The money financed a strategy of knitting arts building to other civic concerns like creating parks, building a light-rail system, a convention center and an arena (which brought a professional hockey franchise, the San Jose Sharks, to town) and luring corporations like Adobe Systems, which established its headquarters downtown last year.

"You can redevelop without cultural institutions," Mr. Taylor said, "but it's not going to be a happy city, a city you'll feel proud about."



Robert Burroughs for The New York Times

FIGHTING TO BREAK EVEN Steep deficits led the California Center for the Arts in Escondido to slash its staff, rent out its space and start booking New Age performers.

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Congressional Arts Caucus: 106th Congress

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Sanford Bishop

John Lewis

GUAM

Robert Underwood

HAWAII

Neil Abercrombie

Patsy Mink

ILLINOIS

Rod Blagojevich

Jerry Costello

Luis Guterrez

William Lipinski

Jan Schakowsky

INDIANA

Julia Carson

IOWA

Jim Leach

LOUISIANA

William Jefferson

MAINE

John Baldacci

MARYLAND

Benjamin Cardin

Elijah Cummings

Constance Morella

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MASSACHUSETTS

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MICHIGAN

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John Conyers, Jr.

John Dingell

Dale Kildee

Lynn Rivers

Debbie Stabenow

Bart Stupak

MINNESOTA

William Luther

David Minge

James Oberstar

Collin Peterson

Jim Ramstad

Martin Olav Sabo

Bruce Vento

MISSISSIPPI

Bennie Thompson

MISSOURI

Pat Danner

Richard Gephardt

Karen McCarthy

NEVADA

Shelley Berkely

NEW JERSEY

Robert Andrews

Bob Franks

Rush Holt

Robert Menendez

Frank Pallone, Jr.

William Pascrell, Jr.

Donald Payne

Marge Roukema

NEW MEXICO

Tom Udall

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NEW YORK

Gary Ackerman
Sherwood Boehlert
Joseph Crowley
Eliot Engel
Michael Forbes
Maurice Hinchey
Amo Houghton
Sue Kelly
Benjamin Gilman
John LaFalce
Rick Lazio
Nita Lowey
Carolyn Maloney
Michael McNulty
Gregory Meeks
Jerrold Nadler
Charles Rangel
Jose Serrano
Louise Slaughter
Edolphus Towns

NORTH CAROLINA

David Price

OHIO

Tony Hall
Marcy Kaptur
Dennis Kucinich
Thomas Sawyer
Ted Strickland

OREGON

Earl Blumenauer
Peter DeFazio
Darlene Hooley

PENNSYLVANIA

Mike Doyle
Curt Weldon

RHODE ISLAND

Patrick Kennedy
Robert Weygand

TENNESSEE

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Kenneth Bentsen
Lloyd Doggett
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A *rts Advocacy Day*

March 21, 2000

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U.S. Senate: 106th Congress, 2nd Session (2000)

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Arts Advocacy Day 2000

U.S. Senate: 106th Congress, 2nd Session (2000)
(Arts Staffer information is current as of 2/20/00)

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A *rts Advocacy Day*

MARCH 21, 2000

Arts Advocacy Day is a national advocacy and grassroots campaign organized by **Americans for the Arts** in support of federal funding for the arts and arts education in America.

AMERICANS^{FOR THE}ARTS

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• MELANNE VERVEER •

file in arts
book

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THE WHITE HOUSE

WASHINGTON

NATIONAL ARTS AND HUMANITIES MONTH
October 1996

Each year we set aside the month of October to honor the arts and the humanities and to celebrate the cultural life of America. The arts are the fundamental expression of the human spirit; the humanities are a testament to our shared aspirations. Together, they restore and renew us, delight and instruct, console and entertain. They are our legacy, defining us as individuals, as families, as communities, and as a nation.

While we so often look to technological gains alone as the measure of our success, creativity is the real key to unlocking human potential. When we foster artistic excellence and critical inquiry, we expand our ability to achieve academically, intellectually, socially, and economically. While the arts challenge and develop our imagination, the humanities allow us to better understand ourselves and others through collective reflection and learning. The arts and humanities help to lay the groundwork for accomplishment. We have seen it in our schools, where test scores are up and drop-out rates are down as a result of arts education. We have seen it in our cities, where cultural districts are breathing new life into once-stagnant neighborhoods. And we have seen it in ourselves, each of us -- Americans of all backgrounds and ages -- as we share our experiences through songs, poems, folk arts, literature, history, and other expressions of the soul.

Defying definition and touching us in ways we cannot always explain, the arts and humanities reflect the depth and beauty of the human condition and exalt both our common bonds and our diversity. As we observe National Arts and Humanities Month, let us pay tribute to America's rich cultural heritage and honor our own unique cultural contributions to our society.

Bill Clinton

PRESIDENT WILLIAM JEFFERSON CLINTON
REMARKS AT PRESENTATION OF NATIONAL MEDAL
OF ARTS/HUMANITIES CEREMONY
THE WHITE HOUSE
OCTOBER 5, 1995

[Acknowledgements: Hillary for introduction; Jane Alexander; Sheldon Hackney; John Brademas, Chairman of the President's Committee on the Arts and Humanities; Diane Frankel, Director of the Institute of Museum Services; and members of the Arts and Humanities Councils]

I am pleased to have the opportunity today to present the National Medal of Arts and the Charles Frankel Prize in the Humanities to a distinguished group of Americans. One of the best things about being President is the chance to meet so many of my own personal heroes -- men and women who, unbeknownst to them, have been my teachers, role models, and inspiration. These awards call attention to the lives of seventeen individuals and one organization, each of whom has truly enriched not only my life, but the life of this country. They are genuine examples of the American ideal, and their work as a whole is nothing less than a national treasure.

The arts and humanities have energized the American Dream in no small measure. The soul of America has literally been shaped by the visions of our artists. The creativity of those we honor here today -- and of many other artists and humanists in the past -- has helped to make America the freest, most democratic country in the world. Through the arts and humanities, we are able to assert both our oneness and our diversity as a people. And in celebrating this ideal we move forward together, as a nation. Human creativity is the most powerful force on earth, and these awardees have exercised that power its fullest. They have woven for us a wonderful mosaic of music, dance, art, and literature to comfort and inspire our troubled world.

The importance of the arts and humanities is more crucial now than ever before, as this country experiences a time of unprecedented change. In a nation as diverse as ours, the arts and humanities are a bridge that helps us understand each other. Projects like NEH's "National Conversation" are helping us accomplish this.

In the face of those who would divide us, we must remain steadfast in our support for the arts and humanities. They are a vital part of our common ground. Our support for them is not the preservation of an extravagant "cultural elite;" it is the preservation of our cultural tradition.

This year marks the 30th anniversary of the founding of the

National Endowment for the Arts and the National Endowment for the Humanities. Since 1965, these organizations have made the arts and humanities accessible to millions of Americans -- from school children to people in our inner cities to citizens in our smallest communities -- many of whom would never have experienced the wonderful gifts that have been offered so freely by our nation's artists and scholars, including the awardees here today. For a very small public contribution, both NEA and NEH are vital additions to the life of our nation. They have not simply celebrated and furthered the arts and humanities in America; they have helped the American ideal to flourish all around the world. We cannot afford to lose these vital resources.

Each of these awardees has been a pioneer. Sometimes they have made us laugh. Sometimes they have helped us cry. Sometimes they have challenged us to see the error of our ways. But always, they have lifted us to higher ground. I am honored to confer upon this wonderful group of Americans the National Medal of the Arts and the Charles Frankel Prize. First, the Medal of Arts winners:

Licia Albanese [Lee-Cha Al-Ba-Nay-Zee]

The beginning of Licia Albanese's career came as something of a surprise. When the lead soprano in a Milan production of *Madame Butterfly* fell ill during the performance, the young singer was called upon to finish the opera. Her performance that evening brought down the house, and a career that spanned more than thirty years was launched. Licia Albanese went on to leading roles in operas all around the world, always creating characters memorable not only for the arias they sang but for their vitality. She had the rare ability to combine her great talent as a singer with equal talent as an actress. It was once said that Licia Albanese had the two qualities which all great artists have: simplicity and sincerity. Most recently, she and her late husband founded the Puccini Foundation, and she has worked tirelessly for the benefit of opera and its survival as an art form.

Gwendolyn Brooks

Gwendolyn Brooks began writing poetry when she was eleven, and at the age of thirteen, her first poem was published. More than 75 others followed while she was still a teenager. For four decades, Gwendolyn Brooks has drawn on the Black experience (note: Ms. Brooks does not like the word African-American) to create poetry that speaks to all of us in a frank, familiar way. Ms. Brooks has served as the Poetry Consultant to the Library of Congress and today is the Poet Laureate of Illinois. In 1949 she was awarded the Pulitzer Prize for poetry. Gwendolyn Brooks has kept alive the culture of her roots through the cultivation of her words.

Iris and Bernie Cantor

Each painter, performer, or thinker here today has in one way or another served to create a legacy in the halls of American art. Their contributions shall forever be remembered in their field and beyond. But without people like Iris and Bernie Cantor, their work might never see the light of day. They are being recognized today for the art of generosity. They have helped countless young artists to succeed. They have introduced countless young people to the joys of art. The grants and gifts bestowed by the Cantor family have built and filled galleries and museums across the country. From Rodin sculptures given to New York's Metropolitan Museum of Art to grants for exhibitions at institutions such as the Arkansas Arts Center and to the sculpture exhibit here at the White House, the Cantors' love for art has no bounds. They have done much to keep the arts alive in America -- and we owe them our thanks. Bernie could not be with us today, but Iris is here to accept the award on behalf of them both.

Ossie Davis and Ruby Dee

We honor another husband and wife team today that has shown that a commitment to the issues facing the world around us is just as important as a commitment to the art one creates. Ossie Davis and Ruby Dee met in 1946 while performing in a Broadway version of *Jeb Turner*. They were married a year later and have performed individually and together for almost 50 years. While the stage and screen have kept them busy with such projects as *A Raisin in the Sun*, *The Jackie Robinson Story*, and *Do The Right Thing*, they have not forgotten those who continue to struggle for equality. Mr. Davis and Ms. Dee have helped groups such as the N.A.A.C.P., The Urban League, and AIDS projects like Housing Works. In 1986 they produced a P.B.S. tribute entitled *Martin Luther King: The Dream and the Drum*. Their vision and talent shine as brightly today as they did on their first day on Broadway.

David Diamond

Having written no fewer than 100 pieces of music by the time he graduated high school, David Diamond was well on his way to becoming one of America's most accomplished and disciplined composers early in his youth. His dedication and commitment throughout his distinguished career has made him a master at the craft of creating music. Mr. Diamond is a proud adherent to the Classical tradition, and has made outstanding contributions in the field for over sixty years. An inspiration both to those within his field as well as to those who simply enjoy the art he creates, David Diamond exemplifies the spirit of American creativity.

James Ingo Freed

Born in Germany, James Ingo Freed came to the United States as a 9-year-old-refugee in 1939. After earning his architectural degree in 1953, Mr. Freed joined the office of I.M. Pei and Partners. Widely published and respected within the world of architecture, Mr. Freed has been the recipient of many major awards. Most recently, he has been celebrated for his creation of The United States Holocaust Memorial Museum -- an extraordinary structure that houses many painful memories, but ultimately inspires its visitors to strive for a better future. We honor James Ingo Freed today for that monumental achievement and for his lifelong dedication to his craft.

Bob Hope

Our next awardee needs no introduction. He is a true American legend. Cited by the **Guinness Book of Records** as the most honored entertainer in the world, Bob Hope has more than 1000 awards and citations for humanitarian and professional efforts. He's been honored five times by the Motion Picture Academy of Arts and Sciences, including receiving an honorary Oscar and the Jean Hersholt Humanitarian Award. But, with all these honors, I know personally that Bob Hope would rather be known as a famous golfer.

Known the world over for his quick wit and sense of humor Bob Hope has brought pleasure to generations of American citizens and troops. He began entertaining American servicemen and women even before World War II, and he's done it in every war since. In 1971, Bob Hope took his commitment to the people of America one step further by applying for a visa to Laos to help negotiate the release of United States prisoners. When he wasn't performing across the oceans, Bob Hope was making films and making people laugh here in America. But, even with his busy career, Bob Hope has never lost sight of what is truly important in life -- helping those in need. He's helped raise more than one billion dollars for hospitals, the disabled, the Boy Scouts, and numerous other health and human service causes. Bob Hope is the finest example of an American entertainer whose greatest performance is as a human being. I am pleased that Bob Hope and his lovely wife, Dolores, are here with us today.

Roy Lichtenstein [Lick-Ten-Stine]

American art is not limited to portraits, landscapes, and still-lives. The broad range of subjects reflects the diversity of the American experience. Roy Lichtenstein is one of the pioneers who challenged convention and opened our eyes to new styles of expression. In the early sixties, he was one of a small group to

experiment with the use of popular icons as subject material. His works are well known and have appeared in numerous exhibitions nationwide. In addition, Roy Lichtenstein was one of several artists commissioned to work on the New York State Pavilion for the 1964 World's Fair. I hope that the pioneering spirit exemplified by Roy Lichtenstein will always live in the artists of America.

Arthur Mitchell

For nearly four decades, Arthur Mitchell has been a pivotal figure in American dance. A protege of the great George Balanchine, he was the first African American dancer to become a principal artist in the New York City Ballet. After leaving the Company in 1966, he went on to a career on Broadway and as an artistic director. But, always there was the call of home -- Harlem. Following the death of Martin Luther King in 1969, Arthur Mitchell realized a dream by returning to Harlem as the founder of the Dance Theater of Harlem, which is now recognized as one of the world's premier dance troupes. His dedication to young people and to dance are legendary, and we are honored by his presence here today.

Bill Monroe

Bill Monroe is heralded as the "Father of Bluegrass Music," a title that is a fitting tribute to his truly innovative and inventive style. Bluegrass music is known for its free improvisation and in this way, it embodies the essence of the American experience. Bill Monroe's own roots stem from rural Kentucky. When he was just ten years old, he began to play the guitar and the mandolin; along with his two older brothers, Charlie and Birch, he made music on the front porch of their family home. Later, Bill Monroe and his Blue Grass Boys established themselves as more than "just a string band" by blending different vocal harmonies with instrumental solos. Over the years, the band continued to gain recognition for its novel combination of instruments. Bill Monroe was inducted into the Country Music Hall of Fame in 1970 and joined the International Bluegrass Music Association's Hall of Honor in 1991. Bill Monroe is truly an American legend, and has added so much throughout his lifetime career to the rich musical heritage of our great nation.

Urban Gateways

As the largest and most comprehensive arts-in-education program in the country, Urban Gateways has been cited as a model organization by the National Endowment for the Arts. In 1994 alone, Urban Gateways reached over one million people in over 11,000 programs established in Chicago-area schools. Armed with

the belief that exposure to the arts is crucial to personal development, the program helps to bridge the gap between Chicago's vast cultural wealth and children from disadvantaged communities. In a time when so many children are being lost to the horrors of drugs and violence, Urban Gateways has assumed responsibility for our nation's youth. The organization provides them guidance and an outlet for their creative energies. Here today to accept the award is Urban Gateway's executive director, Sandra Furey. She has led Urban Gateways to the front lines in the campaign to keep the arts alive in the minds of our children.

Now, it is my great honor to introduce the winners of the 1995 Charles Frankel Prize.

William Ferris

As a fellow southerner and Elvis fan, I am especially pleased to honor Bill Ferris, who has probably done more than anyone to bring national recognition and understanding to the field of southern studies. As many of you may know, Bill was one of the organizers of the recent highly successful "Elvis" conference at Ole Miss. Since 1979, he has directed the Center for the Study of Southern Culture at Ole Miss, where he has built the southern studies curriculum into the most extensive in the nation. He was a consultant to the movie, "The Color Purple." And for nearly a decade, until 1994, as the "Blues Doctor," he hosted "Highway 61," a weekly blues music program that airs on Mississippi Public Radio. His scholarship covers the fields of folklore, American literature, music and photography. I want to thank him for sharing the culture and music of the South with all Americans.

Charles Kuralt

Too often, television overlooks the lives and poignant stories of ordinary Americans who don't show up on the 7 o'clock news. Charles Kuralt recognized this problem nearly 30 years ago. In 1967 he asked his boss to let him wander the country for three months -- and the critically acclaimed show *On The Road* was born. Through his travels Kuralt brought hundreds of courageous Americans into the living rooms of the this country. In so doing he helped raise issues of social concern such as funding for education, poverty, and the plight of small businesses. But understanding the needs of others comes naturally to Charles Kuralt. His father, Wallace Kuralt, was a North Carolina social worker who worked all his life on programs that provided day-care, substance abuse counselling, and planned parenthood services. That spirit is alive and well in Charles Kuralt today. The numerous awards and 13 Emmys that he holds are but a small reward for what he has given all of us. It is unfortunate that he

was unable to attend today. And we send him our wishes for a speedy recovery from surgery this week. But here to receive his award is his daughter, Lisa Kuralt White.

David Macaulay

Joke: David Macaulay has written several books detailing the insides of complicated machines. He can even explain "The Way Things Work". I wonder if he'd be willing to give me a hand next fall...

David Macaulay has devoted his professional life to the investigation of architecture and mechanics. His books have helped children and adults alike understand the world's rich history of architecture and construction. Using detailed illustrations, his books help unfold the mysteries of man and machine. David Macaulay's works serve as a bridge between humankind's earliest attempts at building and the techniques of today. His painstaking efforts have made knowledge and investigation more accessible to all those who read his books.

David McCullough

History has always served as one of our best teachers. It demonstrates what we, as a people, are capable of. In his work, David McCullough, has shown us the true character of many of our country's heroic figures. From his biography on President Truman to his look at the building of the Brooklyn Bridge to his work as the voice of the highly regarded PBS series, "The American Experience," McCullough has given us a window into the lives of outstanding Americans. His work emphasizes the value of history and our place in it. Along with his research, he spends many hours working for the preservation of historic sites, public libraries and other institutions across America. May we never forget what David McCullough has asked us to remember.

Bernice Johnson Reagon

Bernice Johnson Reagon is perhaps best known as the guiding spirit and resonant alto voice of "Sweet Honey in the Rock," the famous a capella quintet she founded in 1973. Singing an eclectic blend of gospel, jazz, folk, and rhythm and blues, the group has carried its message of world peace, women's rights and racial harmony on tours throughout the nation and the world. If that were all she did, Professor Reagon would be worthy of this award. But, her creative energy is truly unlimited.

For nearly 35 years, she has helped preserve, celebrate and illuminate the rich heritage of African American music as a civil

rights activist, as a singer-composer, as an author, as a historian, and as a museum curator. Since 1993 she has been Distinguished Professor of History at American University here in Washington. Her latest contribution to public understanding of African American music is the 26-part radio documentary, "Wade in the Water: African American Sacred Music Traditions," which aired beginning in 1994 on National Public Radio stations nationwide. She is a messenger of peace, and I am deeply honored that she is here with us today.

In closing, let me again thank all of the honorees for being here today. Your contribution to the life of the arts and humanities in this country has been extraordinary.

Thank you and God bless you all.

*file in
arts binder*

THE UNIVERSITY OF MICHIGAN CELEBRATES THE
YEAR OF HUMANITIES AND ARTS (YoHA)
AND THE ARTS OF CITIZENSHIP PROGRAM

APRIL 28, 1998

2:00 p.m.

HILL AUDITORIUM

INTRODUCTION

PRESIDENT LEE C. BOLLINGER

PUBLIC ADDRESS

FIRST LADY HILLARY RODHAM CLINTON

This is an unedited transcript produced from the audio tape of the event on April 28, 1998.

WARNING: Misspellings of proper names and other words may appear in this document.

(Standing ovation)

PRESIDENT BOLLINGER: This afternoon, we mark the conclusion of the University's Year of Humanities and Arts, fondly referred to as YoHA.

It is a sign of just how enormously successful this series of programs has been for the University and for our community that our final lecture will be delivered by First Lady Hillary Rodham Clinton.

(Cheers and applause)

Before introducing Mrs. Clinton, I would like to acknowledge the presence of several individuals and groups with us here today.

First, the people on the stage. Nancy Cantor is our esteemed Provost and Vice President for Academic Affairs, Chief Academic Officer of the University. Provost Cantor is a distinguished member of our faculty in the psychology department.

(Applause)

Julie Ellison is Professor of English in LS&A, noted for her scholarship in 19th Century American and English literature, and has served as Associate Vice President for Research, and the Director of YoHA, although as anyone who knows Professor Ellison will affirm, she is somewhat retiring and laconic—

(Laughter)

— by nature, but with YoHA, Professor Ellison has herself been transformed —

(Laughter)

— into a contagiously enthusiastic leader.

YoHA has touched many parts of the University through its course community speaker series and through events ranging from student readings of their creative works in the Cafe Shapiro of the undergraduate library to the Ken Burns film series sponsored by the library last December to a host of performances, projects, and events made possible by mini grants.

David Scobey is Assistant —

(Applause)

David Scobey is Assistant Professor of History and American Culture whose scholarly work has focused on urban social history.

It was Professor Scobey who originally conceived of the idea of the Arts of Citizenship component of YoHA.

He has directed this program designed to examine public culture and to bring the University's Arts and Humanities activities into closer collaboration with the City of Ann Arbor.

The Arts of Citizenship have included work on the Broadway Bridge Project and the Talking Bridges Lecture series with sponsored lectures by Lawrence Levine, Ken Burns, and on now to Hillary Rodham Clinton, First Lady of the United States.

David.

(Applause)

My wife, Jean, who has served as co-chair of YoHA along with Mayor Ingrid Sheldon, both of whom are present here today. And I will not soon forget the many evenings Jean would come back from meetings or events with Julie and David and express wonder at the energy, the unusual imagination and the dedication they have brought to enhancing and energizing our academic life and community.

Now is an appropriate time to express our collective thanks to them for their service.

Thank you.

(Applause)

I am pleased to say that the creativity of YoHA will have an ongoing life. Provost Nancy Cantor has announced that there will be mini grants or grants for innovative courses that enable students to engage in direct research and creative projects affecting the community.

These grants will be doubled and applied to all courses throughout the University.

We have also made the Arts of Citizenship project a continuing one with David Scobey as Director.

It will undertake a series of pilot projects involving site specific collaborations with community partners.

There are a number of other individuals that I would like to recognize. We have several Regents with us today: Regent Rebecca McGowan, Libby Maynard, and Philip Power. We have former Regent Veronica Latta Smith, Representatives Liz Brater and Jim Berryman, Attorney General Frank Kelley, Mayors Ingrid Sheldon of Ann Arbor and

Cheryl Farmer of Ypsilanti, Former Interim President Homer Neal, and music provided by the jazz ensemble from the Jazz Studies Program of the School of Music, and Amazin' Blue, the University's oldest coed a capella singing group.

I would also like to recognize Miss Ellen McCulloch-Lovell, who is the Director of the White House Millennium Program.

I would like to extend also a special welcome to our local school teachers and students and to representatives from our local community organizations who have joined us today.

And finally just to recognize Mr. Walter Orth, who is one of our ushers today, is completing 53 years of service to the University.

Thank you.

(Applause)

Hillary Rodham Clinton has a long association and a deep association with the University of Michigan. Indeed, she is a degree holder having received an honorary degree in 1994 and delivered the commencement address.

She also spoke at the Law School in 1992 prior to the election. And at that time, dazzled all of us with her ability to express ideas in a very, very coherent and incisive way.

(Laughter)

That is not exactly what I wanted to say.

(Laughter)

So returning to my text –

(Laughter)

By now we are all familiar with Mrs. Clinton's background. A native of Chicago, growing up in Park Ridge, Illinois; a young student serving in student government, organizing food drives and a member of the National Honors Society. She attends Wellesley College and is the first student ever asked to deliver the school's commencement address.

On to Yale Law School, graduating in 1973, not only an attorney and author as well as a Director on many boards, Mrs. Clinton is also the First Lady of Arkansas for 12 years.

She chairs the Arkansas Education Standards Committee, founds the Arkansas Advocates for Children and Families, and serves on the board of the Arkansas Children's Hospital.

She was named Arkansas Woman of the Year in 1984.

In 1992, the world changed for her and for us. As the nation's First Lady, Mrs. Clinton chaired the Task Force on National Health Care Reform and widely pursued –

(Applause)

And widely pursued her interests in ensuring adequate health care for all citizens as well as access to education, jobs and credit, protection from violence, and a general principle of inclusion in our political life.

Mrs. Clinton's deeply personal commitment to human rights has led her to travel around the world, always insisting on showing up in places where her presence could make the greatest difference, not only where officials would like to show off their accomplishments.

Mrs. Clinton is also one of the foremost advocates for women's issues, not only in the United States but throughout the world, and especially in the third world.

(Applause)

Finally, Mrs. Clinton has staunchly supported the arts and humanities and recognized the need for public funding of these activities.

(Applause)

Most recently, as part of the White House's Millennium Program, which was announced at the National Archives in August of 1997, a program "to celebrate the accomplishments of America in this century, to recognize and initiate projects, and to engage every sector of society in conveying our rich heritage to future generations."

Mrs. Clinton has sponsored a sculpture garden of 20th century sculpture at the White House. A collection of American crafts now tours throughout the country. And the Millennium Program Lecture Series brings some of our most creative artists and intellectuals to lecture at the White House.

Mrs. Clinton has been the leading advocate in Washington for public support of the arts and humanities.

(Applause)

Yet all I have said to this point conveys but the skeleton of the importance of Mrs. Clinton as a social and political actor in our world.

In any era, a few individuals become part of our individual and collective consciousness. There they reside affecting our daily commerce with life and the world. And what they say and do and stand for matters enormously in creating the sense of who we feel we are as a society and as part of a larger world.

Hillary Rodham Clinton is one of those individuals. It will be years, even decades before we will know and appreciate the full impact of how she has shaped our world, our sense of ourselves.

But at this stage, there is one very notable way in which she has fulfilled the responsibilities of this privileged and very special role. Hillary Rodham Clinton has made more vivid than almost anyone else in our society the critical importance and the real meaning of the idea of community and of the ways in which arts are needed to create community.

In a world of proliferating, so-called gated communities, her being exudes the point that this is an oxymoron. Community means encounters with the unfamiliar and the different as well as with the congenial and the like-minded.

Even families are paradigmatic communities. In many ways are people tossed and thrown together, and they create themselves and their strongest bonds as much out of difference as out of similarity.

What child has not wished -- and certainly Jean's and my children undoubtedly did -- having become frustrated with the incompetence of adults, to forge his or her own gated community, only to be taught that maturation means even unwanted involvement with others.

Today there are forces at work in the society that would extend and live out the concept of the gated community to many other and perhaps even all parts of our social life, to the shaping of higher education, and to the arts generally.

Forget the interests of creating a public character, they say, and leave it to the individual to decide.

In this strange and dangerous world, it is of inestimable importance to have a Hillary Rodham Clinton so powerfully present in our collective consciousness saying again and again that there are public values at stake here, that a public character is being constantly formed, and that it is not only, but nevertheless importantly, through our public interactions and encounters that our values and character are formed well.

She stands, therefore, for the ungating of American society.

It is my great honor to introduce the First Lady of the United States, Hillary Rodham Clinton.

(Standing ovation)

FIRST LADY HILLARY RODHAM CLINTON: Thank you.

Thank you very much, President Bollinger and Provost Cantor, administrators, faculty, students, alumni of this great university, members of the Ann Arbor community, elected officials, distinguished guests and friends.

It is a pleasure to be back here in Ann Arbor and back on this campus, back in this concert hall. Not only have many great American artists performed on this stage, the building is a monument to the creative expression of one of our nation's finest architects, Albert Kahn.

So I am very pleased that not only am I a degree holder from this university, but that I feel a part of this community.

We gather today for the continuation of an important discussion that was started here last year about the humanities and the arts and what they mean to us, what they should mean to us, what they must mean to us and to our country.

I was thinking, as I listened to President Bollinger speak, that this year-long series that you have had going on the campus is particularly apt because certainly, as we move toward the end of this century, and indeed toward a new millennium, we are going to be thinking more often and more deeply about who we are, where we are going, what we mean to one another, what our lives mean to ourselves.

I want to thank the leadership of this university for helping all of us to begin that discussion.

I would like to thank Lee Bollinger for his many contributions: As a legal scholar, as the President of this University, and perhaps even more importantly as an advocate for the principles and traditions of American public higher education.

Through his dedication –

(Applause)

– this university continues to stand for what is best in the history of our country.

And I know that President Bollinger, among his many academic accomplishments, is something of a First Amendment scholar. And I, too, am a great supporter of the First Amendment, but I can't help but think that it might have just passed even through his mind that censorship would be in order given the recent UPI college ratings as opposed to those by the AP.

(Laughter and applause)

But staying true to his values, you did not hear that from him.

(Laughter)

The classrooms and laboratories on this campus remind us of the value of a diverse student body and faculty and the benefits they bring to a university community.

And I was –

(Applause)

I was very impressed and moved by the opinion piece that was written by President Bollinger and Provost Cantor that appeared today in the Washington Post entitled The Educational Importance of Race.

I commend it to everyone on this campus, and indeed on every campus, because it talks about, in a very clear way, the challenges that we face as we attempt to bring our university systems into the future with our values and ideals intact.

I want to thank Provost Cantor for your advocacy on behalf of the arts and humanities, and for the time and energy you have committed to helping Congress explore the role of women in our nation's military.

(Applause)

And I would also like to thank as well Associate Vice Provost Julie Ellison, Director of the Year of the Humanities and Arts, and David Scobey, Director of the Arts of Citizenship Program, for sharing with students, faculty and the Ann Arbor community their vision of the dynamic relationship between the arts and humanities and a democratic society.

When one thinks about the title of this series, Arts of Citizenship, it could be just as well stated arts and citizenship because, to my mind, they are very closely related. The arts play an integral role in determining what we mean by citizenship. And certainly when I use the word arts, I am including arts and humanities.

And they also tell us something about how we practice the art of citizenship, what it means to be part of a large, diverse, pluralistic democracy, particularly at this point in history.

So this conversation does come at a propitious time. And as I was thinking back on the last 1,000 years, as we are about to end this millennium, I was reminded of all of the dire predictions that were occurring around that time.

I don't know if you have ever heard of a prolific and rather controversial monk by the name of Raoul Glaber, who lived in the 10th century, who consistently warned his local citizenry of impending doom.

Now, perhaps because of his checkered career -- he was expelled from several monasteries -- he didn't attract much of a following. The earth did not implode as he predicted. And, in fact, we have a lot of progress that we can look to over the next ten centuries, even though we still can mark those last 1,000 years as well by plagues and genocides and other unbearable human suffering.

But Raoul Glaber comes from a long line of doomsayers and pessimists about the human condition. The kind of people who are always looking for what is wrong with the advancements that occur, who are always pointing fingers at one another and predicting the end of civilization as we know it.

And yet despite the doomsayers and despite all of our own follies and missteps and tragedies, we have a lot to look back on with pride because time's passage also allowed for the discoveries of Galileo and Newton, the art of an El Greco or Rubens or Picasso, the writings of a Murasaki, a Shakespeare, Tagore, Neruda, the ideas of Locke and Gandhi, and so many more.

We can also look at those who were political actors who helped move the idea of human progress forward. We can look at those who built a strong economy, created inventions and scientific discoveries, all of which unleashed human potential and energy.

We know that for the last thousand years, from Islamic communities spreading north across Africa to Native American Indian tribes right here in the upper Midwest, people created new forms of art, built cities, designed new systems of cultivation, remapped their worlds and thought up new ideas.

Now, fueling all of these scientific, intellectual and artistic advances was, of course, the human imagination. An imagination rooted not only in the knowledge and understanding of the past, but in the ability to dream and envision a future; an imagination that allowed men and women throughout time to say no to the archetypal doomsday monks and yes to their own ideas of the possibility of a more positive and more possible tomorrow.

Today we find ourselves at the end of another century and even another millennium. And there is a lot that will occur in the next several years, all kinds of retrospectives, people talking about the past, worrying about the future.

But what I hope is that conversations like the one taking place here, about the humanities and the arts, will help us think more clearly about what is at stake as we plan our own individual futures and as we think about that larger, public, common good.

There are many unanswered questions about what will happen in the 21st century. Will this century finally yield a cure for cancer? Will we find another Mozart? Will we end poverty, or perhaps even aim and come near to lasting world peace?

Maybe some of that, but certainly not all of it because we will continue as human beings having to strive to overcome the age old problems that have beset us.

Yet we also have a darker view of what might occur. Will the next 100 years give rise to more ethnic and racial hatred? A wider chasm between the rich and the poor? The spread of biological or chemical warfare? Or even a brave new world of genetically engineered people who look and act the same?

Now, when I think about the future, I come down, as you might guess, on a more optimistic note than a pessimistic one.

I am congenitally, I suppose, optimistic, but I have also seen enough progress in my own lifetime to believe that we can continue to overcome the challenges that divide us and make progress together.

But I have to confess that I am worried about certain trends that I see around me every day; trends that could, without being checked by our knowledge of our history, our understanding of ourselves, and a willingness to work together to create a consensus about what we wish for our future; trends that could undermine our conceptions of ourselves as human beings and make it more difficult for us to have a common future.

Now, those trends are self-evident.

What does it mean that we have such instantaneous communication and such rapid technological advancement?

Well, of course, in many ways it means great opportunities. It means that we can be in touch with people around the world. It means that we can have more information than we ever dreamed possible. And yet it also means that we can retreat into anonymity, that we can be less personal in our dealings with one another, that we can hide behind a computer keyboard and communicate with the world only at a distance.

It means that we can be so glutted by information that we can't make any sense out of it; that we have no context for it; that we are bombarded day in and day out by factoids that don't add up to knowledge and wisdom but threaten to drown us in irrelevancy.

I worry, too, about the need that so many people have to hang on to their own identity as they most narrowly define it. How do they reach out into the wider world when the wider world seems so confusing and so threatening?

And, in fact, one of the most frightening developments that I have personally been studying and thinking about is the way mass communications has played a role in the genocides of Rwanda and Bosnia, where people who before had lived at least peacefully with one another were whipped into frenzies of hatred and fear because of the messages that were coming across the television, the radio, and even the computer. People who didn't know how to make sense of those messages, but were pushed into action because of what they were being told.

I also wonder about how we will survive as a democracy, and how we will retain a sense of citizenship when there is so much pressure on a daily basis to move us toward a society of consumers and away from a democracy of citizens.

The emphasis on our consumer culture distorts our sense of self. It threatens the essence of our pluralistic society, and yet it seems beyond our control to stop. More and more messages pour out more and more quickly influencing particularly the minds and lives of young people.

Why are more young American teenagers smoking? Well, there is overwhelming evidence that they are enticed to do so; that it seems like a very grown up, rebellious thing to do; that the messages they receive, either directly or indirectly through the wider culture, create an atmosphere in which they think it's a choice that will enhance their sense of self-being.

Why are more American children driven to violence? We are seeing more and more evidence that it does matter what is in the popular culture. It really does count how many hours of television you watch with how many violent episodes, how many murders, how many killers who are not remorseful at the end of the plot. That especially if you are a child from a situation that is not as stable as one would like, you

are particularly pray to those messages, to that image of reality that comes directly at you through that small machine in your living room or your bedroom.

Why do so many American children judge their worth by the logo on their sneakers instead of the good deeds that they might do or the homework that they finish at night?

Well, you know as well as I that the consumer culture driven by our free market economy demands more and more buying on the part of more and more consumers. So messages are aimed now not just at thirteen and fourteen year olds, but at eight and nine years olds because in order to keep this great engine going, we have to create a lot of unmet wants, a lot of frustration in the minds of people.

Now, this is not in and of itself any great cause for worry. We have certainly overcome a lot of challenges in the past. But combining all of these trends together I think should cause all of us to stop and think, am I being seduced? What am I giving up in my thinking and in my spirit to the consumer culture, to the machine of technology?

How do I keep some distance? How am I sure that I have the right balance in my life? How do I retain the most precious possession I have, my role as citizen, and enjoy the blessings that I am given because those who came before us understood the importance that democracy placed on the role of citizen?

And if one steps back and thinks about the images we have of the future, that is also a little disquieting.

I did a survey about how we think about what might happen in the century or millennium to come. And the overwhelming popular images are of movies in which desolation has occurred because of war, where road warriors are fighting one against the other, where there are people living under great glass bubbles or in very sterile atmospheres because we have polluted and degraded our environment.

We don't have a picture in our heads of the kind of society that we want and expect to live in in the future. And in part that is because change has been so fast in the last decades, faster than at any point in human history, and we are only now being able to digest it.

I have often heard it said that, you know, human evolution proceeded over tens of thousands and millions of years, but within this last century we have been stretched, physically and emotionally and mentally and spiritually, unlike any — any of our ancestors ever have before.

So how do we take all of these trends, and how do we begin to understand what they are doing to us so that we can assert control over them, and what do the arts and humanities have to do with all of that anyway?

Well, I would argue that the arts and humanities still give us the best guide we will ever have to thinking through the problems of today and tomorrow.

It is not a luxury to read the great poetry of the past, to ponder Shakespeare's plays, to think about the Greek philosophers, to wonder in our own minds what modern poetry and literature and film are saying to us.

Instead, I think it is a responsibility because as we think hard about these challenging ideas that come to us from those who are our scholars and our artists, we will be better equipped in our own lives and in our public life to go on.

One of the people who has been most astute in looking at the consumer culture and what we have done in modern days that undermines our sense of well-being with one another, our obligation toward each other, is the Czech President and playwright, Vaclav Havel.

He has written and spoken at great length about how in the pressure of modern culture we are homogenizing our desires and tastes.

Now, one would think that if everybody in the world wore blue jeans and a certain kind of sneaker, as they do on every continent I have visited, if everybody listened to the same kind of music and watched Baywatch around the world –

(Laughter)

– that that would bring us closer together as a people. That, you know, gee, somebody watching Baywatch in Bangladesh would feel really close with somebody watching Baywatch in Bolivia, for example.

(Laughter)

But what Havel points out, which I think is right, that almost in an unconscious way, if you will, there is a rebellion against this homogenization. There is a rejection of it even while people take more and more of it in.

One reads about horrific events in India where people are burning brides because the dowry didn't bring a color television but only a black and white one. One reads about people in Africa, who are living in terribly distressed situations, who are spending every dollar they have to try to put on the accoutrements of what they think of as the modern American pop culture.

And yet beneath that superficial homogenization, we are seeing a great striving for identity and a great need to separate ourselves from one another because human beings have to feel as though they have some identity that is of importance in their eyes, in the eyes of those whom they look to for validation.

If we stop and think about the trends that are sweeping the world, then I think it is fair to say that we are moving in a direction where all of the haves, which include us in this room, people of education and affluence and particularly people fortunate enough to live in strong, stable, functioning democracies, will be more and more caught up in the world of materialism as we work harder and harder and longer and longer hours to deal with the machines that are taking greater control over our lives.

It is hard to escape. We have 24 hour television channels. We have 24 hour fax machines. You are never out of touch. You never have a moment to stop and think. Decisions are demanded from you all the time. The e-mail messages come over and people expect responses to them.

It is hard for the arts and humanities to flourish when there is very little space left in the popular culture. And that is why we have to do all we can to support them, and to make it clear that they are not a luxury, but they are essential to the refueling of the human imagination.

(Applause)

If one thinks about our earliest human ancestors, they did not first invent money. They first drew on the walls of caves. They first created figurines that had religious and other significance to them.

What were they trying to say? What were they doing? They were finding that special human trait, that attribute of imagination and using it.

I can just imagine scenarios of some kind of young man or woman wandering around not paying attention to the mammoth hunt.

(Laughter)

And all of the relatives are saying, "You know, he just isn't with it! He is going to get us all killed!"

(Laughter)

And then back in the cave that night with the flickering fire, everyone else asleep, he is taking the charcoal and he is drawing a mammoth.

So all of a sudden out of his imagination comes an opportunity to share an experience that maybe someone who had never seen one before could now understand.

We created the arts so that we could advance as human beings, so that our imagination could have an outlet.

We saw it as a way to communicate in ways that we couldn't, just by doing and being.

It is one of our earliest ways of defining ourselves as human.

It is through history and philosophy —

(Applause)

— literature and painting, music, sculpture, poetry, photography, dance, architecture, design, all of it, that we can reclaim the popular imagination, that we can rekindle our spirit of citizenship and exercise the power of our ideas, experiences and feelings to promote a brighter vision of the future.

In our country, there is too often an assumption that the arts and humanities are an exclusive preserve of the rich or the best educated or some cultural elite. Yet from our own personal experiences, we know otherwise.

How many of us have felt our hearts stir at a favorite song or a painting or a haunting passage in a novel or a dancer's elegant leap?

About a week or so ago, I read a very provocative opinion editorial in the New York Times where a classics professor talked about what Thucydides meant to his community college students.

He said, "I have taught at some of the great colleges in America, but in these community colleges, in these state universities where young people and not so young ones are enrolled and often working full time, they come to Thucydides with their own personal experience. And all of a sudden, the world of ideas and history opens up to them."

How many of us have had an experience like that?

I remember very well when I was probably in junior high coming across a print of Guernica. Looking at that provocative painting that Picasso had done after the fascist bombing of Guernica, I finally realized that art was more than aesthetic. It was a way of communicating, a way of taking people beyond the boundaries of their own experience and giving them a greater understanding of the world around them.

Guernica taught me about the human condition. I had never seen anything like that in my own life. I was born in Chicago. I grew up in a very safe suburb in the outskirts of Chicago. I had never even heard of such a thing like the Spanish Civil War. And yet here it was, a painting which said to me, this is what people can do to each other. People thousands of miles from where I lived, but who I in some way felt connected to.

Art and culture have always been a part of my life. Not in any practicing way. I have absolutely no talent whatsoever --

(Laughter)

-- but as an observer, as someone who tries to appreciate what I see and hear.

In fact, I really attribute my long-time marriage and relationship with my husband to art.

Now, that is a headline!

(Laughter and applause)

I was standing in line at the Yale Law School to register for classes the following year and struck up a conversation with this young man I had seen wandering around the law school.

(Laughter)

He likes to say that we noticed each other because we each did not attend a certain class very often, so when we showed up it was rather noticeable.

But whatever the story, we began talking and didn't finish talking after we signed up for classes. We began to walk around the Yale campus. He suggested that we go to the University museum to see a wonderful exhibit of Rothko paintings and to show me one of his favorite Henry Moore sculptures.

We arrived at the door of the museum only to find that it was closed. And my husband, being the person he is, convinced the janitor to let us into the museum.

(Laughter and applause)

And the bargain we struck was that we could go into the museum if first we collected the trash that had filled the courtyard of the museum.

And so in we went where we spent a memorable afternoon looking at the Rothkos and looking at the sculptures.

Now, that was my first date with Bill Clinton, but it also my first date with Rothko and Henry Moore. And all three of them have stayed a part of my life ever since.

(Laughter and applause)

I hope that every one of you either has had or will have an experience like that with some aspect of the arts or humanities. And it is why I believe it is so important that we do all we can to make sure that the arts and humanities are available in every school in America, in every community in the entire nation.

(Cheers and applause)

I have to confess that I find it disheartening when members of Congress or local school boards or state governments decree that public support for the arts and humanities is a luxury that we cannot afford.

I believe it is a necessity that we must afford.

(Applause)

And I have seen what it does in the lives of young people who we don't ordinarily think of as season ticket holders to the symphony or the opera.

Just last week I visited a junior high school in an inner city Washington neighborhood whose students are drawn mostly from housing projects nearby.

I brought with me our three most recent Poets Laureate. And I was delighted to have them with me to see in action a program that is funded by the National Endowment for the Arts through the Writer Core where writers and poets are assigned to work with these young people.

And the students we saw were engaged in what is called a poetry slam. Now, I did not know what that was.

(Laughter)

If you have never seen a poetry slam, it is a high speed, high-spirited competition in which students face off against one another by reading their own poems and then being scored like ice skating at the Olympics from a group of judges.

These students, all of them African-American, all of them from poor homes, recited poems that just made my heart leap.

Some of them had poems about their own names, or about the plight of a homeless man in their neighborhood, or the contributions of Duke Ellington. They talked of their pride, their joys, their pain.

They also talked about how poetry and learning how to write poetry and express themselves enabled them to put their anger and pain on paper instead of acting it out.

They talked about how writing poetry had given them confidence, a sense of purpose and accomplishment.

One boy recited a poem with wonderful lines like this:

"I am so musical that when I write songs, you sing them for the rest of your life."

(Laughter)

Later that evening, at the White House, the President and I hosted the Poets Laureate in a celebration of American poetry. Robert Pinsky and Robert Haas and Rita Dove read American poets like Emily Dickinson and Wallace Stevens and William Carlos Williams and so many others.

We had this broadcast, cybercast, over the Internet, and I think it is archived if any of you are interested.

But in the audience in the East Room that night we also asked some non-poets to read their favorite poem. A disabled veteran from a veteran's home, in a wheelchair, read with a wonderful, gravelly voice Robert Frost's *Stopping By Woods On A Snowy Evening*. He said it kept him going because he, too, despite his serious injuries, had miles to go.

A minister from Boston told about how, as a young, rebellious man in high school, he had been taken under the wing of a teacher who introduced him to poetry and literature, took him off the streets. And he read a poem that had made an impression on him as a young man and which he still read, Henry Wadsworth Longfellow's *Psalm of Life*.

A high school teacher from Virginia, flanked by several of his students, brought many in the audience to tears when he recited Dudley Randall's *Ballad of Birmingham*.

And a little seventh grader, who was part of the poetry slam competition from the District of Columbia, stole the show when she offered a spirited and touching reading of Langston Hughes' *Life Is Fine*.

Now, whether you watched in the audience or on your computer screen or C-Span or at one of the satellite downlink sites, you had to come away from that evening with a much greater sense of the richness of our nation's tradition of poetry, but also how that poetry has influenced us as a nation and recorded what we have done during our passage these last more than 200 years.

It is essential that we continue to celebrate the arts and humanities. And you are showing us here at this university how to do it.

It is also essential that we take the arts and humanities into places where they are not so commonly discussed or understood.

We have seen how the arts can transform the lives of children at risk. We need to do more of that.

And I am concerned that, at a time when we need the arts more than ever, music and art in our schools are being cut back. So many young people no longer have access to music lessons or art lessons during the school day.

And one of my hopes for the millennium is that all of us who care about the arts and music, particularly in our schools, will do what we can to put them back into all schools so that all students have access to them.

(Applause)

There is another very essential role of the arts and humanities today. At a time when our nation is still dogged by racial insensitivities and unfounded stereotypes, what better way to come to terms with our multiethnic, multiracial way of life than to share in each other's ideas, emotions, tastes and attitudes.

Reading of Langston Hughes' poem helps us understand what an experience different from our own might be.

I think it is very important that this university pursue the particular goal that it has had of having a diverse campus. And I want to thank again President Bollinger and Provost Cantor for their words because in this op ed piece they write: "Institutions of higher education have pursued a conception of education that emphasizes the joys, the variety and the benefits of emerging with different experiences and perspectives. This means we ask of every applicant, what will you contribute to the whole, not where do you stand in splendid, isolated comparison with everyone else."

(Applause)

When I read that today, I thought back to an experience I had in 1965 that I have not thought of very much since then.

When I grew up in my suburb, it was all white. I attended all white schools from kindergarten through high school. I never had any real contact with Black or Hispanic or Asian youngsters my age.

I was very lucky that when I was in high school, I had a minister at my church who said very forthrightly to all of us middle class, white suburban kids, there is a big world out there, and you are not even going to understand how to deal with it unless you get beyond the boundaries of your own experience.

And he took us down to the City of Chicago where we would have evenings with black youngsters at churches and Hispanic youngsters at churches. We didn't become friends, but you know what we did in those evenings? We talked about poetry and paintings.

I will never forget a discussion with a group of Hispanic youngsters where we talked about a wonderful e e cummings poem in which it starts: Dying is fine, but, oh, baby, death is not. Something like that. Don't hold me to it.

(Laughter)

But death, oh, baby – oh, I know what it is.

"Dying is fine, but death, oh, baby, I wouldn't like death if death were good."

And we talked about that. And the experience of the Hispanic kids was very different because every one of them had seen somebody die.

People in our families died in hospitals. They died a long way from where we were. They didn't die at home, and they didn't die on the streets.

And all of a sudden I realized that there were very different experiences that I did not have a clue about.

When I did go to Wellesley, I was, for the first time, attending school with women who were different from me. They were black. They were brown. They came from other places, had other experiences. And I remember going to church one Sunday with a young African-American woman who became a friend of mine.

I had never gone anywhere with an African-American before.

And we went off campus, and we went to this church. And I can remember talking with people later about what an amazing experience that was for me.

She and I became great friends, but I never would have had that opportunity if I had gone to school at a place where everybody looked like me and everybody had the same background as I did.

It opened my eyes in a number of ways. And that is why it is so important that, if we believe in the message of the arts and humanities, we take it to its conclusion, which is that we all have much to learn from each other and each other's rich cultural traditions and histories.

You are doing that in a very practical way here in Ann Arbor in one of the oldest historic neighborhoods. The Broadway bridge reconstruction effort will unite people young and old from throughout Ann Arbor.

You will be exploring local culture through history and writing, photography, design and other disciplines.

It is a wonderful example of how the arts and humanities can provoke imaginations of people in an entire community and how you can literally build a bridge to the future.

You know, my husband and I are very partial to bridge metaphors --

(Laughter)

-- because we think that they happen to very well display to us, in a lot of different ways, what it is we are trying to do. How we imagine, how we envision what comes next.

To that end, we have chosen in the White House to use the millennium as a way to honor the past and imagine the future.

Again, that word, imagine.

Because we do believe in the importance of imagination.

The founding fathers imagined America. Who could have dreamed what they imagined only a few years before?

Imagination has fueled the American dream in the lives of countless men and women.

Imagination is what keeps us going day in and day out.

And time and time again, here in America, we have supported the arts because we have understood that they are the fuel for imagination.

In 1962, when President Kennedy asked for public support of the arts, he reminded Americans that Abraham Lincoln ordered work to go forward on the capitol dome during the Civil War.

And I would add that one of the great sources of solace that President Lincoln had during the Civil War was poetry he read and wrote, plays that he saw, people who inspired him to keep imagining.

Franklin Roosevelt, in the midst of World War II, dedicated the National Gallery of Art in Washington.

And President Kennedy said about them, "These leaders understood that the life of the arts, far from being an interruption, a distraction in the life of the nation, is very close to the center of a nation's purpose and is a test of the quality of a nation's civilization."

We are now facing that test ourselves.

That is why in the White House we are sponsoring a millennium program that invites speakers to come, like the Poets Laureate, to lecture about topics ranging from America's founding ideas to creativity and science. That is why we are going to showcase American art, so that we can see what we have contributed to this great march of human civilization.

It is why we are launching a project to save America's treasures because so many of our nation's cultural treasures, from precious documents like the Bill of Rights and the Constitution to artifacts like the Star Spangled Banner which inspired our national anthem, are in danger of destruction.

Universities have a special role to play in making sure we are all conscious of the importance of the arts and humanities because it is a university that provides a safe haven for unconventional ideas and thoughts, that gives space for people to exercise their imaginations, that are incubators of culture.

These are the places where we can test our ideas, our emotions, our experiences, and attitudes, which is why we do not need to do it in front of a mirror. We need to do it in a larger community that reflects back to us new ideas, new emotions, and new experiences. And by doing so, we are, therefore, able to make choices for ourselves as to what kind of people we wish to be and what sorts of citizens we intend to be.

As the Year of the Humanities and Arts of Citizenship program here have shown, you can provoke thought. You can create collective discourse. And you need to continue doing that.

The arts and humanities really are such great equalizers for all of us.

In front of a painting like Guernica or a beautiful piece of poetry, we are all in awe. And we all have to reach deep down inside.

So, together, let us honor the past and let us imagine the future. And by doing so, let us live up to the ideals of our democratic way of life by placing the arts and humanities front and center in the ongoing effort to make America a more perfect union.

Thank you very much.

(Standing ovation)