

Kennedy Center Arts

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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

September 17, 1996

PRESIDENT CLINTON NAMES SIX MEMBERS TO THE BOARD OF TRUSTEES OF THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The President today announced his intent to appoint the following individuals to the Board of Trustees of the John F. Kennedy Center for the Performing Arts:

James A. Johnson is Chairman and Chief Executive Officer of Fannie Mae in Washington, D.C. He was appointed to serve as a member of the Presidential Advisory Committee on Gulf War Veterans' Illnesses in May of 1995. Mr. Johnson was Managing Director at Lehman Brothers from 1985 to 1990, and Executive Assistant to Vice President Walter Mondale from 1977 to 1980. He is Chairman of the Board of Trustees of the Brookings Institution and also serves on the boards of the Carnegie Endowment for International Peace and the Carnegie Corporation. Mr. Johnson will serve as Chair of the Board of Trustees of the John F. Kennedy Center for the Performing Arts.

Ronald I. Dozoretz, M.D. is the Founder, Chairman and Chief Executive Officer of OPTIONS Health Care (FHC Health Systems), the largest privately-held company providing behavioral health care services throughout the United States and Puerto Rico. His wide range of philanthropic and community interests has included board membership for the Virginia Opera, the Virginia Stage Company, Virginia State University, United Way, RF&P, the United Jewish Appeal, and the Hebrew Academy of Tidewater. He also served as President of the Portsmouth Academy of Medicine and board member of the Psychiatric Society of Virginia. He is a Founding Contributor to the Dozoretz National Institute for Minorities in Applied Science at Norfolk State University, and was presented the Brotherhood Award from the National Conference of Christians and Jews and the Virginia AFL-CIO Paul Askew Community Service Award. Dr. Dozoretz received a B.A. and medical degree from the University of Buffalo and psychiatric training at Case Western Reserve University Hospital. He served as a Lieutenant Commander with the U.S. Navy Medical Corps from 1966 to 1968.

Ann Dibble Jordan is currently a consultant and director of companies. Previously, she was Director of the Department of Social Services for the University of Chicago Medical Center from 1986 to 1987; Director of Social Services at the Chicago Lying In Hospital at the University of Chicago Medical Center from 1970 to 1986; and a Field Work Associate Professor at the School of Social Service Administration at the University of Chicago from 1970 to 1987. She serves as a board member of Johnson & Johnson Corporation, Automatic Data Processing Corporation, The Traveler's Group, The Hechinger Company, and Salant Corporation. She also serves on the board of Spellman College. Mrs. Jordan earned a B.A. from Vassar College in 1955 and an M.A. from the School of Social Service Administration.

at the University of Chicago in 1961.

Cappy R. McGarr is President of McGarr Capital Management Corp., a firm that specializes in managing hedge funds. Mr. McGarr is also on the Board of Directors of Centurion Trust Holding Company, LLC. He currently serves on the Board of Directors and Executive Committee of the Dallas Symphony Association and is a member of the University of Texas at Austin Development Board. Mr. McGarr is also a member of the Young Presidents Organization (YPO). He has served on numerous local and statewide business, civic and charitable boards. Mr. McGarr was employed with Goldman Sachs & Co. from 1977 to 1980. Mr. McGarr earned an M.B.A. in 1977, a Bachelor of Journalism in 1975, and a Bachelor of Arts in 1973, all from the University of Texas at Austin.

Miles L. Rubin is currently Of Counsel to the law firm of Rubin, Rubin, Weinberg & DiPaola, and serves as Chief Executive Officer of the Sun/Greater Texas Apparel Group and the Polo/Ralph Lauren Jeans Co. Additionally, Mr. Rubin serves as Chairman of National Direct Marketing Corporation. He has served as General Counsel and Chairman of Detroit Iron & Steel Industries; President and Chief Executive Officer of Reliance Manufacturing Company; and General Counsel and Chairman of Puritan Fashions Corporation. He also served as Chief Executive Officer of Dimona Textiles and Beer Sheva Textiles of Israel, and Chief Executive Officer of Optical Systems Corporation. He is a founder of the Albert Einstein Medical School and established and co-founded the Minority Scholarship Education Program at Stanford Law School. He helped establish and served as Chairman of the WOZA Africa Foundation, which served to bring South African playwrights, actors and writers to perform in the United States during apartheid. Together with his wife, Nancy, Mr. Rubin established the Stanford Loan Repayment Fund for law graduates entering public service. Mr. Rubin earned a B.A. in 1950 from Stanford University and a J.D. in 1952 from Stanford Law School, and serves as Chairman of the Board of Visitors of Stanford Law School.

James D. Wolfensohn is currently President of the World Bank, a position he assumed in June of 1995. For the past six years, he has served as Chair of the Board of Trustees of the John F. Kennedy Center for the Performing Arts. Mr. Wolfensohn is currently Chair of the Institute of Advanced Study at Princeton University. He is also a member of the Steering Committee of the Bilderberg Group, an Honorary Trustee of the Brookings Institution and a member emeritus of the Board of Trustees of the Population Council. Prior to joining the World Bank, Mr. Wolfensohn was President and Chief Executive Officer of James D. Wolfensohn, Incorporated. He was previously employed as head of the Investment Banking Department of Salomon Brothers in New York, Executive Deputy Chairman and Managing Director of Schroders Ltd. in London, and Managing Director of Darling & Company in Australia. Mr. Wolfensohn served as Chairman of New York's Carnegie Hall from 1980 to 1991, and was on the board of the Metropolitan Opera from 1977 to 1993. He holds a B.A. and LL.B. degrees from the University of Sydney and an M.B.A. from the Harvard Graduate School of Business.

The Board of Trustees of the John F. Kennedy Center for the Performing Arts is responsible for the maintenance and administration of the Kennedy Center. Specifically, the Board is charged with four programmatic mandates: the presentation of classical and

contemporary music, opera, dance and poetry; the presentation of lectures and other programs; the development of programs for children, youth and the elderly; and the provision of facilities for civic activities.

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The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS



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PHOTOCOPY
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REAUTHORIZATION
MATERIALS

**Kennedy Center Legislative Priorities
105th Congress**

Reauthorization

SUMMARY: The Board is seeking Administration and Congressional support for reauthorization legislation which allow for accessibility and life safety rehabilitation of the Opera House, and related projects, in Fiscal Year 1999 (estimated at \$37.5 million), and would include annual Capital Repair authorization for the years FY2000-FY2009 in amounts consistent with the Center's comprehensive building plan. The reauthorization would also contain continued annual funding for the Operation and Maintenance of the monument building. [Table of proposed funding attached.]

The Center's current authorization extends through FY1999, however, under the current capital repair ceiling of \$9 million, the Board would be unable to proceed with the current design for rehabilitation of the Opera House under a single contract. The Board proposal provides for an advanced increase in FY1999. Amounts provided for the remaining years covered under the reauthorization (FY2000-2009) would be proportionally reduced.

- see attachment I for Opera House accessibility rehabilitation drawing and description

TIMING: If the Center's FY1999 funding requirement is to be reflected in the President's Budget for FY1999, reauthorization legislation must be passed and signed into law by early November, 1997. Alternatively the President's FY1999 Budget request for the Center could be made contingent on passage of reauthorization legislation in the early part of the 105th Congress, second session (Feb./March, 1998). The authorization legislation could be signed into law as late as March, 1998 and still allow the Appropriations Committee time to consider funding at the adjusted FY1999 authorized ceiling (proposed now at \$37.5 million). Action on the FY1999 appropriations legislation can be expected to be substantially completed by June, 1998. Fiscal Year 1999 begins on October 1, 1998.

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Authority to Issue Revenue Bonds

SUMMARY: The Board is seeking Administration and Congress approval of legislative language allowing the Board of Trustees to construct with tax-exempt bonds an expansion of the parking garage, along with a disclaimer that appropriated funds may not be used to finance the construction of the expansion.

TIMING: It is the goal of the Board to complete the garage expansion project in Fiscal Year 1999. The Board will seek the necessary legislative authority early in the 105th Congress (Fiscal Year 1997). Should District government approval of the IRB be obtained promptly, the Board expects construction of the garage expansion to be started within six months of passage of the necessary authorizing legislation.

- background details in attachment II

Traffic and Pedestrian Access Study

SUMMARY: The Board will seek legislative authority for the study of vehicular and pedestrian traffic on roadways and walkways surrounding the Kennedy Center, and the affect of the current traffic patterns on hindering progression of vehicles and pedestrians to the Kennedy Center. The study will include design solutions for improving safe conveyance of vehicles and pedestrians to the Kennedy Center. The study would be conducted by or in consultation with Federal and local transportation authorities.

TIMING: Authorization of the traffic study may be included in the Reauthorization amendments proposed for consideration in the 105th Congress, or included in other transportation-related legislation under consider by the 105th Congress, including reauthorization of the Intermodal Surface Transportation Efficiency Act (ISTEA) or any form of the District of Columbia Initiative which contains particular recommendations for improvement of National Capital Infrastructure.

—end—

attachments

Kennedy Center Proposal for Re-authorization-- Funding amounts

For Capital Repair, provides \$170.6 million over *eleven* years with a sum of \$37.5 million in FY1999 (an additional \$28.5 million to the base \$9.0 million) and "borrows" that additional \$28.5 million evenly over ten fiscal years (FY2000-FY2009).

CAPITAL REPAIR

	<u>FY99</u>	<u>FY00</u>	<u>FY01</u>	<u>FY02</u>	<u>FY03</u>	<u>FY04</u>
Required Budget Authority (in millions)	\$37.5	\$11.0	\$11.6	\$12.0	\$12.6	\$13.0
(*Amounts consistent with Comprehensive Building Plan)	\$9.0	\$14.0	\$14.4	\$15.0	\$15.3	\$16.0
	<u>FY05</u>	<u>FY06</u>	<u>FY07</u>	<u>FY08</u>	<u>FY09</u>	
	\$13.6	\$14.0	\$14.6	\$15.0	\$15.6	=\$170.5 mil
(*Amounts consistent with Comprehensive Building Plan)	\$16.0	\$17.0	\$17.3	\$18.0	\$18.5	= \$ 170.5 mil

*numbers are rounded

OPERATIONS AND MAINTENANCE

	<u>FY99</u>	<u>FY00</u>	<u>FY01</u>	<u>FY02</u>	<u>FY03</u>	<u>FY04</u>
Budget Authority ceiling (in millions)	\$17.0	\$17.0	\$17.0	\$17.0	\$17.0	\$20.0
	<u>FY05</u>	<u>FY06</u>	<u>FY07</u>	<u>FY08</u>	<u>FY09</u>	
	\$20.0	\$20.0	\$20.0	\$20.0	\$20.0	

ATTACHMENTS

- I. Reauthorization, overview of major capital repair projects
- II. Background--garage expansion and IRB financing

ATTACHMENT I

Reauthorization

Capital Repair projects in the years FY1999-FY2009

Details of the Center's plans for capital repair and rehabilitation can be found in the Comprehensive Building Plan update (August, 1996) and the Space Use Master Plan (August, 1996), prepared by Ben Thompson Associates, Inc.

Projects FY1999: Opera House accessibility rehabilitation; Phase 2 construction of interpretive film theater

Consistent with its mission as the national center for the performing arts, it is the goal of the Center to set the standard for accessibility and safe public accommodation.

In devising solutions to accommodate ADA requirements and provide mainstream access to the Opera House, Ben Thompson Associates presented a proposal for construction of a mezzanine lobby at the 53' level which, in addition to mainstream access, would also alleviate congestion brought on by the influx of Opera House patrons and memorial visitors touring the building. [see **drawing A attached**]. The Opera House interior would be modified to allow for handicap-accessible seating at all levels. The orchestra level would be sloped to reach the 53' level, connecting to the mezzanine lobby. [see **drawing B**]. The proposed lobby mezzanine would connect to mezzanines in the Hall of States and Hall of Nations, allowing for food service to be brought down from the Roof Terrace level. [see **drawing C**] Preliminary estimates for the proposed FY1999 program are \$37.5 million.

Space Modification and Project Highlights FY2000-FY2009:

Building Site: To meet accessibility and security goals: relocation of main approach driveway from New Hampshire Ave. to F Street, NW, behind the Embassy of Saudi Arabia; new driveway will include two drop-off points at Hall of States and Hall of Nations; a more pedestrian-friendly plaza will be created and appropriately landscaped; improved signage [see **drawings D, E**].

Food Service: Two full service restaurants with finishing kitchens (seating 650) on the restaurant mezzanine for food service in proximity to the major performance halls; finishing kitchens and pantries serving special event spaces will be located on the Roof Terrace level; kiosks and cafes on the River Terrace; moderately priced, self-service "Stage Door Cafe" on the A-level; modified staff/performer canteen.

A-level/Motor Lobby Significant modification of A-level for enhanced security and improved ADA accessibility with a single stage door entrance, a circulation "spine", and distinct private precincts for each hall; shared central shop and crew facilities; centralized security operations center visible to public visitors.

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Education Spaces: Recommendations are made for improved organization of and access to education programming spaces: access to visiting teachers and students to rooms where education programs take place, at the 69' and 77' levels via an open gallery in the Hall of Nations and Hall of States [**see drawing C**]; reservation of additional space for public education activities at the 96' level; renovation of Theater Lab as an accessible education theater on the Roof Terrace level.

ATTACHMENT II

Authority to Issue Revenue Bonds

Parking Garage

The Kennedy Center has secured pro bono revenue bond counsel and investment banking services to explore the option of securing revenue bond financing for an 800 space expansion of the parking garage.

Legislative approval is required to allow for any modification of the building exterior and for issuance of the tax-exempt bonds. The Board wishes to complete the garage expansion sometime in FY1999. If there are no administrative delays and D.C. approval of the IRB is forthcoming, the Board expects that construction of the garage expansion could be started within six months of passage of the necessary authorizing legislation.

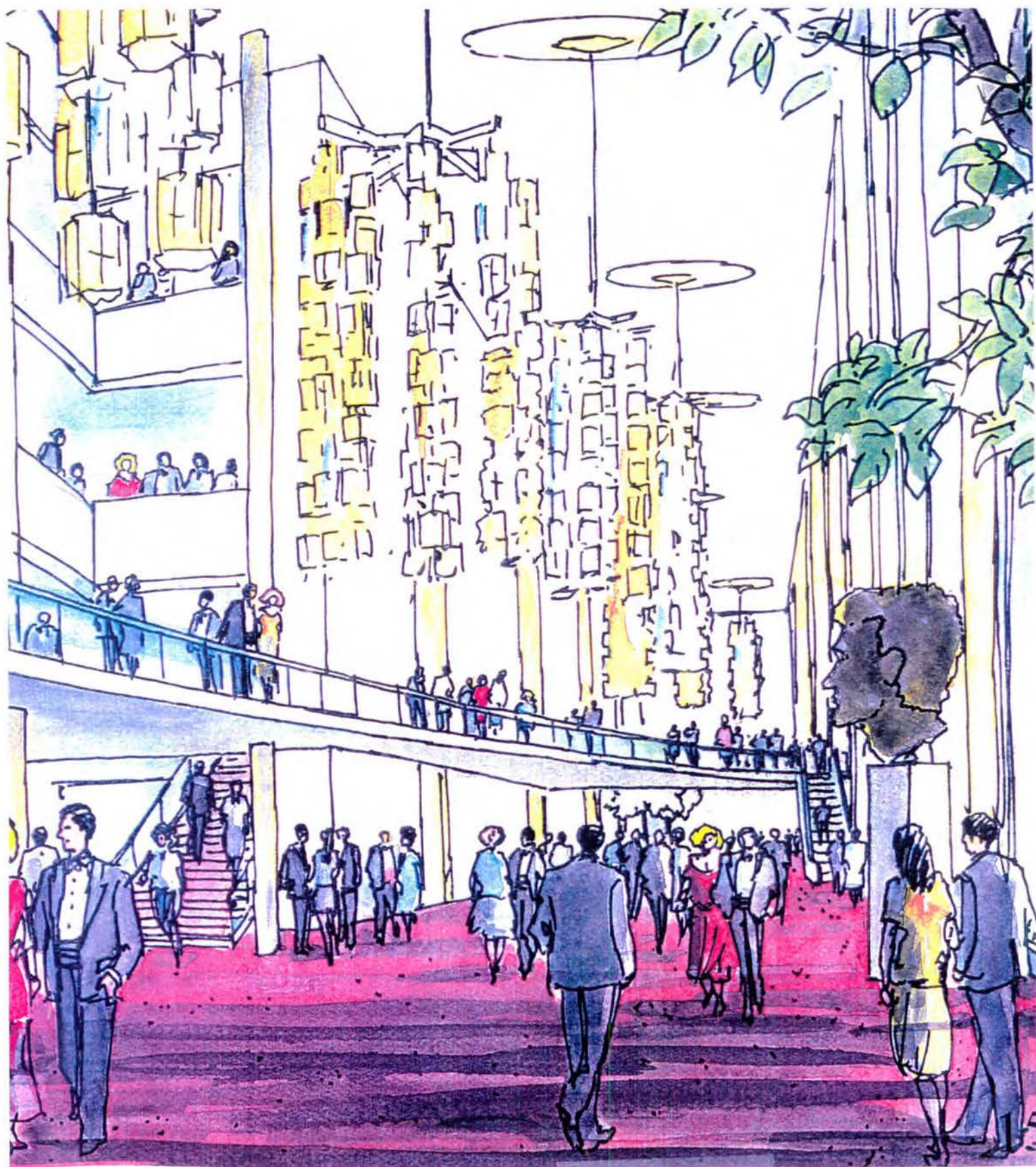
The Board has reviewed various options for alleviating the Center's parking limitations which remains the number one patron complaint. Designs to expand the existing parking garage by 800 spaces have been developed by Ben Thompson Associates, architects, and Walker Parking Consultants/Engineers, Inc. Ben Thompson is a Boston-based architectural firm that designed the Union Station improvements. Walker is a parking garage design/construction firm that is doing the National Airport parking garage extensions and has design/built more than 1000 garages nationwide.

Further design work is underway to bring the cost down from the current estimate of \$28.0 million.

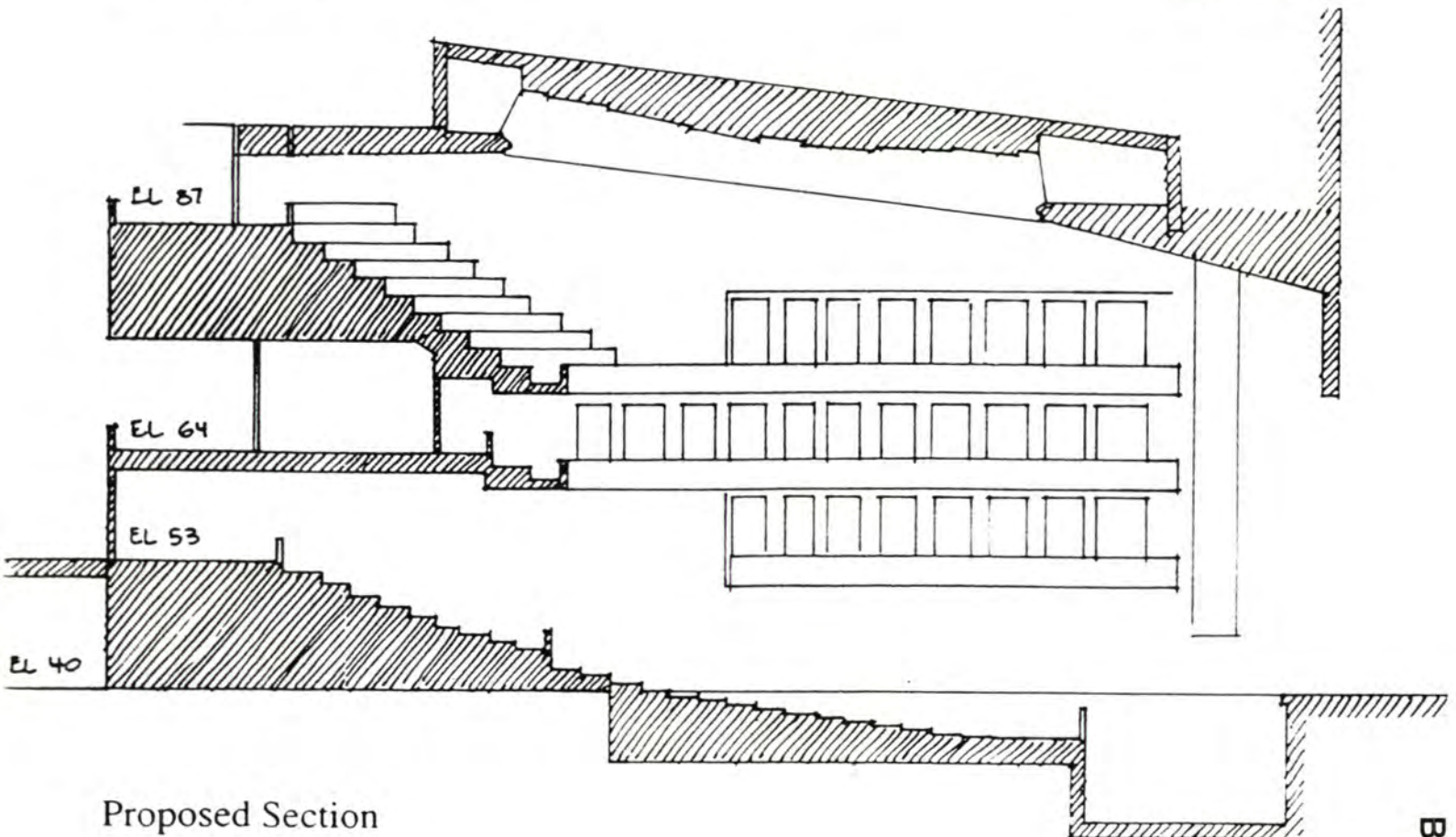
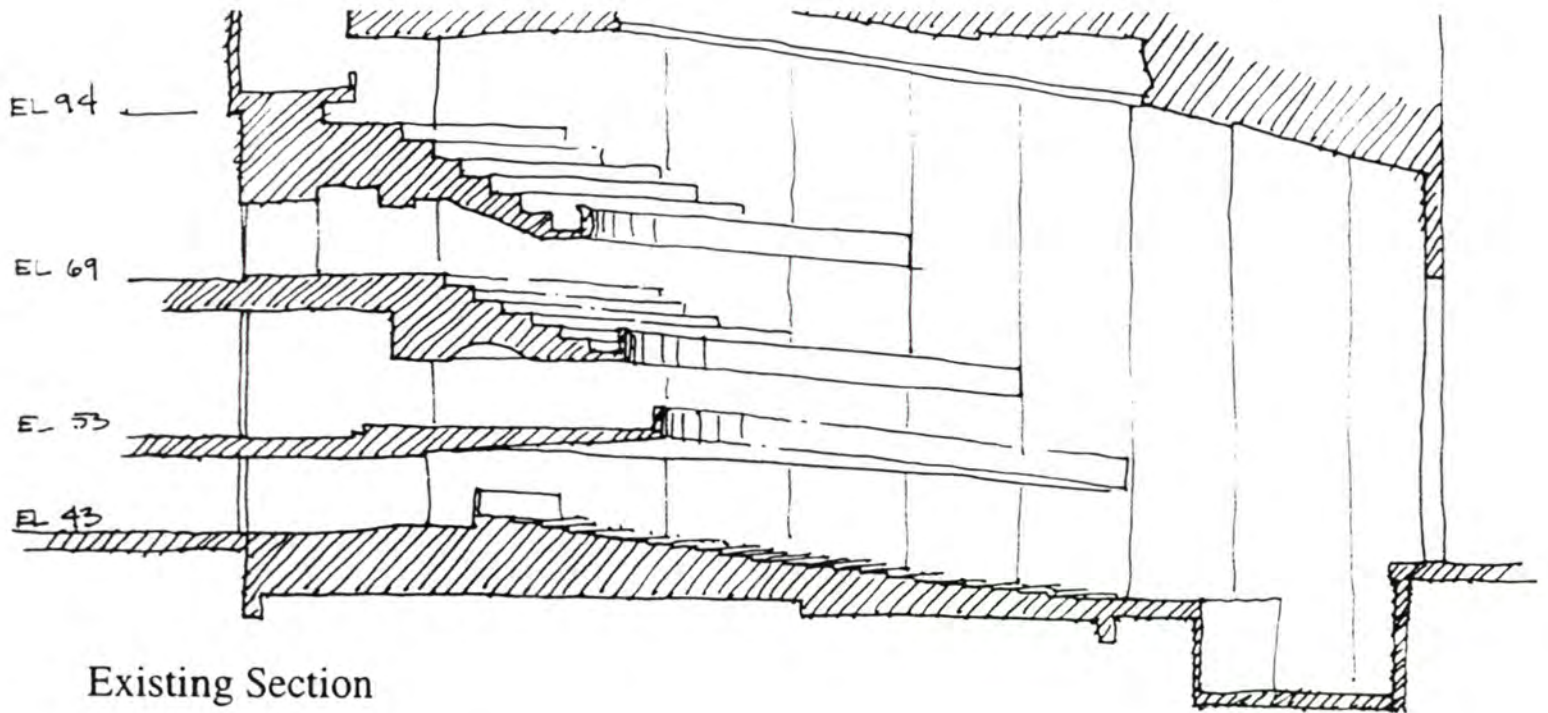
Kennedy Center management has discussed the proposed parking expansion and its design in public hearings before the Commission of Fine Arts (October 19, 1995) and the National Capital Planning Commission (November 2, 1995) and in non-public meetings with National Park Service officials (including Regional Director Robert Stanton on December 5, 1996). Based on these conversations, provisions have been made in the expansion design for appropriate grading and landscaping.

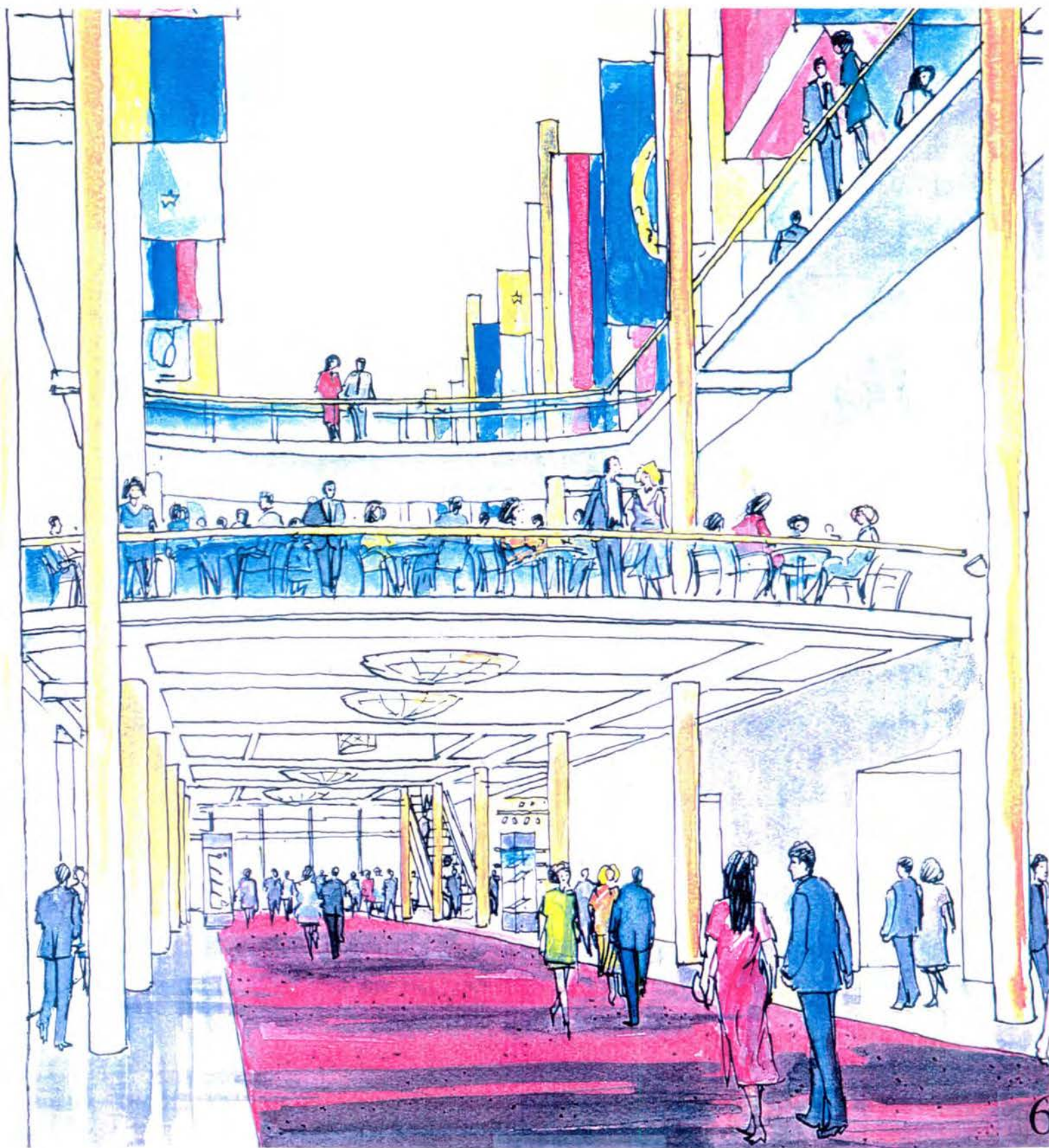
Large Screen Format Theater

The Board is considering the option of using IRB financing to also fund the projection and related equipment required for operation of large screen format theater, and, possibly to fund the production of a first-rate, large screen format film which would showcase the performing arts in America. The bonds would be repaid with receipts from operation of the film theater.



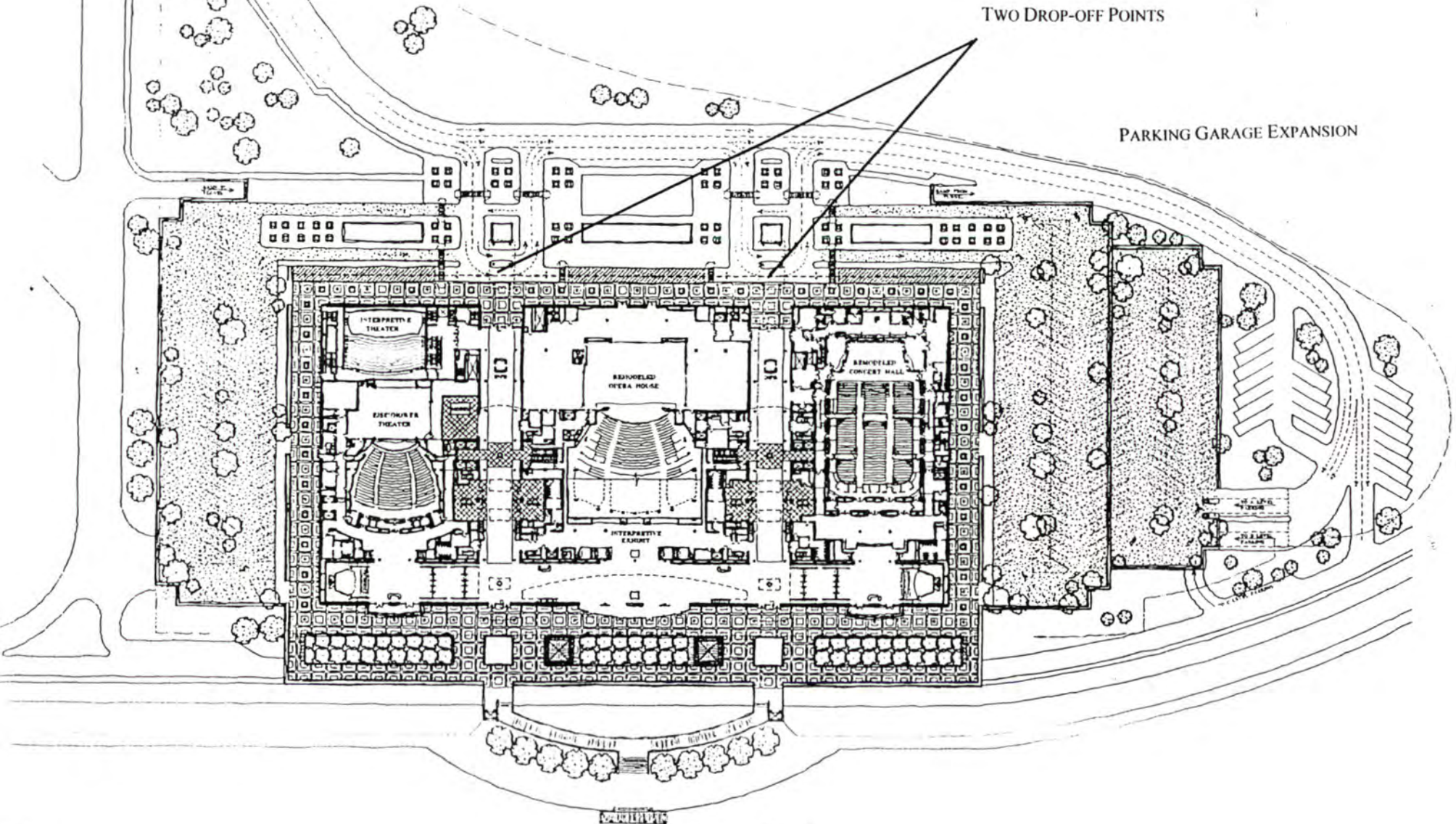
OPERA HOUSE

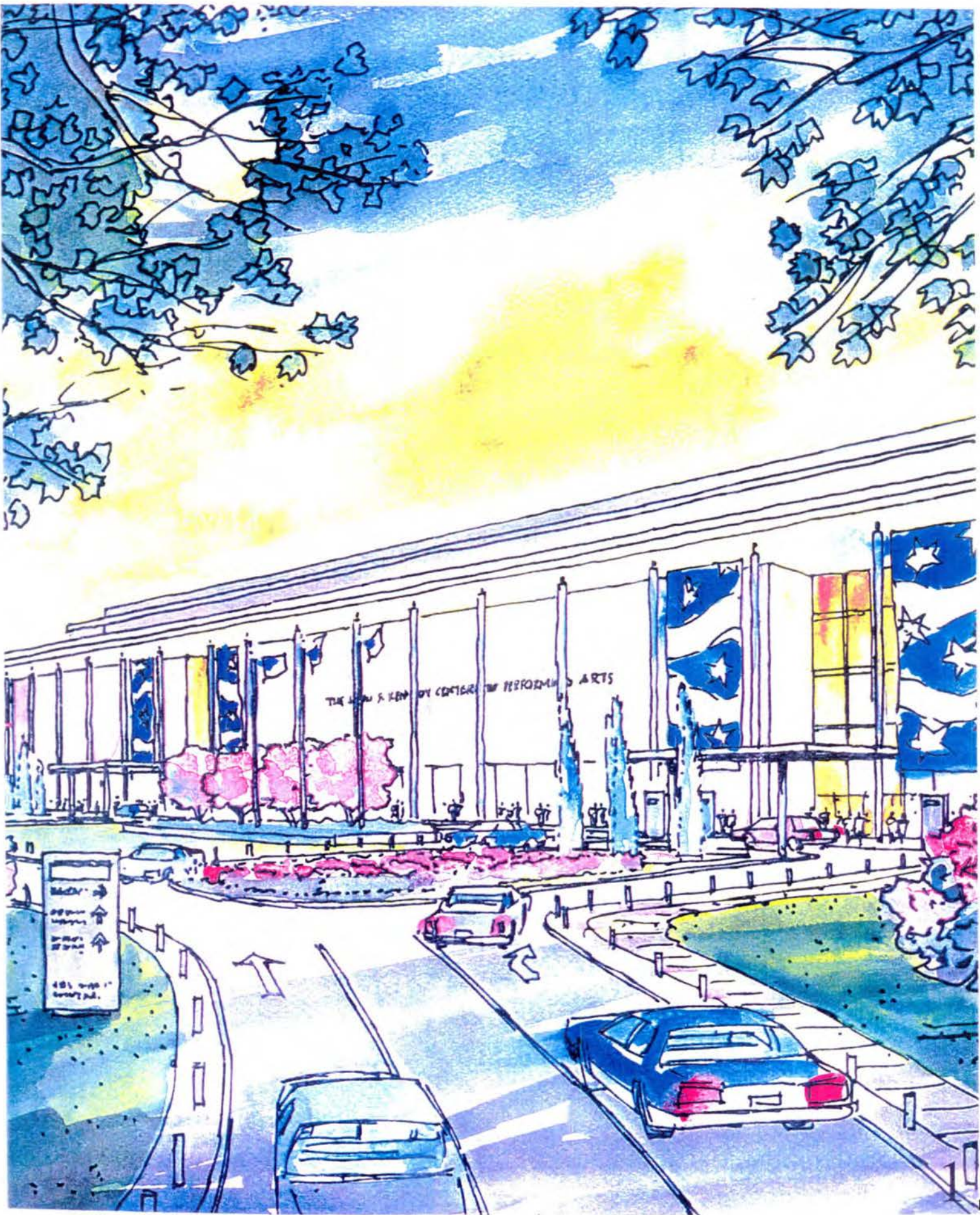




PROPOSED SPACE USE MASTER PLAN
SITE PLAN

D





File Arts

The John F. Kennedy Center for the Performing Arts

WASHINGTON, D.C. 20566-0001
202 416-8000
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February 12, 1997

Mr. Memphis Norman
Budget Examiner
Office of Management and Budget
New Executive Office Building
Room 8225
725 Seventeenth Street, N.W.
Washington, D.C. 20503

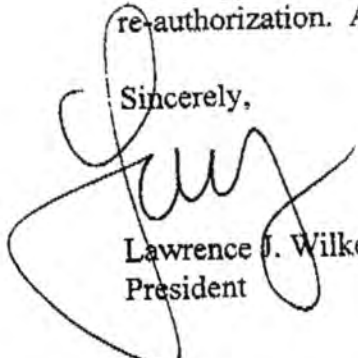
Dear Memphis:

Thank you for taking the time to visit the Center to review the construction projects currently underway, and, particularly for your insight on how we might best proceed with a re-authorization bill later this year. I certainly appreciate the candor of your thoughts and your advice on timelines.

Shelley Feist and I will stay in close contact with you as we begin discussions with our Congressional Trustees regarding the Center's re-authorization. In the meantime, we will send draft bill language to you as early as possible for Jeff Weinberg's consideration. You mentioned this afternoon that the American Indian Museum authorization would be a useful tool in our bill drafting efforts. I completely agree and will have Shelley speak with you about obtaining a copy.

I truly appreciate your willingness assist us with the administration's consideration of the re-authorization. Again, thank you for your time this afternoon.

Sincerely,



Lawrence J. Wilker
President

**CHRONOLOGY OF THE FIRST LADY'S INVOLVEMENT
IN THE ARTS AND THE HUMANITIES**

- October 7, 1993 The President and First Lady awarded the 1993 National Medal of Arts and Charles Frankel Prize in the Humanities and hosted a dinner at the White House honoring the winners of the Arts and Humanities Medals.
- December 4, 1993 The President and First Lady hosted the Kennedy Center Honors Reception.
- May 4, 1994 The President and First Lady attended the Andrew W. Mellon Dinner honoring the contributions of Andrew Mellon to the National Gallery of Art. (National Gallery of Art)
- June 15, 1994 The First Lady delivered the commencement address at the Duke Ellington School for the Performing Arts. (Washington, DC)
- June 16, 1994 The President and First Lady hosted the Praemium Imperiale Arts Award Ceremony at the White House.
- September 21, 1994 The First Lady hosted the National Heritage Awards with Jane Alexander. (Capitol)
- September 21, 1994 The President and First Lady hosted the swearing-in of the President's Committee on the Arts and Humanities.
- October 11, 1994 The First Lady unveiled the first display of 20th Century American sculpture, focusing on the Midwestern region sculpture, in the First Ladies' Garden.
- October 13, 1994 The First Lady presented the Institute of Museum Services Awards at the White House.
- October 14, 1994 The President and First Lady presented the National Medal of Arts and the Charles Frankel Prize in the Humanities and hosted a dinner at the White House honoring the winners of the Arts and Humanities Medals.
- December 2, 1994 The First Lady participated in a meeting of the President's Committee on the Arts and the Humanities (Old Post Office Pavilion) and hosted the Kennedy Center Honors Reception with the President.

March 9, 1995	The First Lady presented the National Design Awards. (National Building Museum)
April 28, 1995	The First Lady officially opened the White House Collection of American Crafts Exhibit at the National Museum of American Art.
May 15, 1995	The First Lady opened the second display of 20th Century American sculpture, focusing on Southeast region sculpture from 1965 to the present, in the First Ladies' Garden.
June 6, 1995	The First Lady spoke at the 125th Anniversary of the Metropolitan Museum of Art. (New York)
June 8, 1995	The President and First Lady hosted a reception at the White House for the Friends of Arts and Preservation in Embassies.
June 12, 1995	The First Lady hosted a reception at the White House for the Washington Performing Arts Society.
June 17, 1995	The First Lady made video-taped remarks to the 1995 Scholastic Art and Writing Awards Ceremony.
June 21, 1995	The First Lady wrote an op-ed for the New York Times entitled "Arts for Our Sake."
June 26, 1995	The First Lady participated in a PBS Panel discussion at the White House.
October 5, 1995	The President and First Lady presented the 1995 National Medal of Arts and the Charles Frankel Prize in the Humanities and hosted a dinner at the White House honoring the winners of the Arts and Humanities Medals.
October 5, 1995	The First Lady presented the Institute of Museum Services Awards.
December 3, 1995	The President and First Lady hosted the 1995 Kennedy Center Honors Reception.
January 5, 1996	The First Lady opened the third exhibition of 20th Century American Sculpture at the White House, which featured works from West and Southwest museums, in the First Lady's Garden.
April 26, 1996	The First Lady hosted, at the White House, the release of "Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk," a report of the President's Committee on the Arts and the Humanities.
April 27, 1996	The President and First Lady hosted a reception in honor of the 25th

Anniversary of the John F. Kennedy Center for the Performing Arts.

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|------------------|---|
| May 1, 1996 | The President and First Lady hosted a reception for the 25th anniversary of Wolf Trap. |
| June 7, 1996 | The First Lady toured and participated in a discussion at the Manchester Craftsmen's Guild which highlighted the important role the arts play in reaching youth at risk of drugs and violence. (Pittsburgh, PA) |
| July 22, 1996 | The First Lady hosted a reception for the fourth exhibition of 20th Century American Sculpture, which featured works from Northeast museums, in the First Lady's Garden. |
| August 27, 1996 | The First Lady visited and made remarks at Gallery 37 which highlighted the importance of the arts for at-risk children. (Chicago) |
| October 29, 1996 | The First Lady unveiled a painting by Henry Tanner, the first painting by an African-American to hang in the White House. |
| December 8, 1996 | The President and First Lady hosted the Kennedy Center Honors Reception. |
| January 9, 1997 | The President and First Lady hosted a dinner at the White House and presented the National Medal of Arts and the Charles Frankel Prize. |

THE KEYS TO OUR CULTURE

**MICHAEL GREENE
AND RICHARD DREYFUSS
SOUND THE CALL
TO FUND ARTS
AND EDUCATION...
AND VIEWERS
RESPOND.**



During the February 28 Grammy telecast, Recording Academy President Michael Greene and actor Richard Dreyfuss spoke passionately about the importance of music and the arts to our children, our communities and our culture. Greene, who subsequently brought musicians Anita Baker and Jon Secada to Washington to speak directly to legislators about these issues, noted that "small town arts organizations, music therapists, and individual music teachers do not possess the powerful political action committees which buy influence inside the Beltway. What we do have though is the resolve of the vast majority of Americans who will not be scared off, driven off, or bought off." Dreyfuss, who received an Oscar nomination for his performance as music teacher Glenn Holland in the extraordinary film "Mr. Holland's Opus," focused on the importance of arts education, noting that "a nation that allows music to be expendable is in danger of becoming expendable itself." The feedback from Academy members, teachers, parents and industry professionals —

and the requests for copies of these speeches — was immediate and impassioned, demonstrating how much these issues resonate throughout all segments of our society. Following, then, is the content of the two Grammy telecast speeches, as well as a small sampling of viewer responses.

MICHAEL GREENE

Good evening and on behalf of the Recording Academy, we welcome you, over a billion people in 172 countries, to the 38th Annual Grammy Awards.

The music we honor here tonight builds upon the rich legacy which makes American culture our most precious, popular and profitable export. The arts also cut across class

and culture, bridging sacred and secular, forging a sense of community in a very jagged and fragmented society. Yet those who preach the politics of division continue to target our culture as Public Enemy Number One.

This past year, the national arts endowment was slashed by forty percent, cutting grants from thirty-eight hundred to less than seven hundred. Our government has now turned its back on programs that preserve Appalachian folk arts — inner-city initiatives that give African-American and Hispanic children the keys to their cultural heritage — kids' summer reading programs — and projects where elderly artisans teach traditional crafts to the young. These cuts and bruises aren't just inflicted to the big metropolitan centers; we're talking about small towns and rural areas where already-sparse access to touring programs has been cut in half.

Those extremists who would dismantle our arts institutions envision an America where only the rich, the powerful and the privileged have access to the arts. But it is not for them to decide.

What they don't tell you is that America's non-profit arts institutions generate 36 billion dollars in annual economic activity and support 1.3 million jobs. During the endowment's three decades before this cultural strip mining began, the number of symphony orchestras doubled, theater and dance companies grew by a factor of ten. We must not allow this genuine progress to be undone by the short-sightedness of a Congress that is setting the stage for the complete elimination of federal arts funding.

Small town arts organizations, music therapists, individual music teachers do not possess the powerful political action committees which buy influence inside the Beltway. What we do have though is the resolve of the vast majority of Americans who will not be scared off, driven off, or bought off. Your elected officials have got to hear from you. We must join together as a unified force — a loud and insistent force — an undeniable force against those who've declared war on America's culture.

This past month, the Academy embraced a remarkable film called "Mr. Holland's Opus." Please join me in welcoming the inspired actor whose Oscar-nominated performance breathed life into Glen Holland. Ladies and gentlemen, Mr. Richard Dreyfuss.

RICHARD DREYFUSS

This evening is a celebration of music, the artists who create it, and the act of creativity itself.

In the film, "Mr. Holland's Opus," there are two realities. One is the life of a teacher, a reality that ends as a celebration. But the other reality is the loss of music and arts programs in our schools, and that is hardly a celebration. For some strange reason, when it comes to music and the arts, our world view has led us to believe that they are easily expendable. I believe that a nation that allows music to be expendable is in danger of becoming expendable itself.

Perhaps we've all misunderstood the reason that we learn music, and all of the arts, in the first place. It is not only that a student can learn the clarinet, or someone else can take an acting lesson. It's that for hundreds of years it has been known that teaching the arts, along with history and math and science, helps to create The Well Rounded Mind that western civilization, and this country have been grounded on. America's greatest achievements — in science, in business, in popular culture — would simply not be attainable without an education that encourages achievement in all fields. We need that Well Rounded Mind, now. Because it is from that creativity and imagination that the solutions to our social and political problems will come.

We seem to feel, in this country, lately that we simply spend too much money... that we can't afford to give our children the education that we all grew up with. This is an insane anxiety that allows us to forget that we are, after all, the richest country on earth, and that the real question is not what we can't pay for, but rather how can we efficiently pay for the kind of public education that we all want and need.

Cutting these programs is like tying our children's hands behind their backs, and I don't think anyone really wants to do that... we hope too much for our kids, and for our country.

We are parents, most of us, and we are citizens, all of us. I urge you not to let this happen.

V I E W E R R E S P O N S E S

Congratulations on another powerful statement at the Grammy Awards. Having Richard Dreyfuss speak after you was a brilliant idea. I also wanted to compliment you on the article in "Grammy Magazine." It was one of the best cases I have read on behalf of the arts and the humanities. Thank you for being such an eloquent spokesman.

ELLEN MCCULLOCH-LOVELL
*Executive Director, President's
Committee on the Arts and
the Humanities*

From all of us who know that music and the arts are the heart of culture — and should be the heart and soul of our schools — deepest gratitude for all you do, including the eloquent comments at the Grammy Awards last night.

RICHARD J. DEASY
*Director, Goals 2000, Arts Education
Partnership*

On behalf of the American Arts Alliance and its 2,600 nonprofit member institutions we thank you for your forceful speech last night at the 1996 Grammy Awards in defense of the National Endowment for the Arts (NEA).

Before a live television audience estimated at over one billion people, you eloquently and decisively delivered an address in support of continued federal funding for the arts. We hope that your public call to arms against a recalcitrant Congress bent on eliminating the NEA will be acted upon by the overwhelming

majority of ordinary Americans who support our position. If the results of last year's Grammy message are any indication, the answer will be a resounding yes.

We would also like to thank you for your involvement with the motion picture "Mr. Holland's Opus." We understand that you were actively involved in bringing this project to fruition. Without a doubt, this inspiring movie has won over some former opponents of federal arts funding and is a prominent reminder of the need for music and arts education.

Again, we are most grateful for your continued public support and your advocacy work.

LEE KESSLER
*Executive Director, American
Arts Alliance*

On behalf of the staff and membership of the American Council for the Arts, please accept my sincerest thanks, not only for your stirring remarks at last night's Grammy Awards, but for your long-standing and tireless support for the arts and for arts education. We were all so pleased, and proud, to hear your strong remarks in defense of continued Federal funding for the arts. You said it all so well, and we believe that the simple truth of your words has changed, and will continue to change, the way many Americans look at the arts and the impact the arts have on our society. You are a strong spokesman, and a good friend. We are very lucky to have you.

VIRGINIA RHODUS
*General Manager, American Council
for the Arts*

LEVEL 1 - 1 OF 2 STORIES

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February 28, 1997, Friday, ALL EDITIONS

SECTION: PART II/WEEKEND; Page B03

LENGTH: 852 words

HEADLINE: ~~LIMELIGHT / FINALLY, THE ARTS GET SOME RESPECT~~

BYLINE: Linda Winer

BODY:

THINGS ARE HEATING UP in the federal arts-funding Crockpot again. For the first time in almost a decade, however, I'm not absolutely sure the good guys will get burned.

Thanks to O.J., the nightmare of sheep cloning in Scotland and head counts of overnight guests at the White House, a month of potentially remarkable news has been mostly buried by flashier stories. Considering what happens to the arts when they are a high-profile issue, of course, a stealth approach may not be a bad thing.

But, please, an American president actually came out for the arts in a State of the Union address at the beginning of the month - the same night as the second Simpson verdict. Two days later, Bill Clinton's fiscal '98 budget asked for substantial increases for the battered National Endowment for the Arts, the National Endowment for the Humanities and the Corporation for Public Broadcasting.

And this week, something called the President's Committee on the Arts and Humanities issued a 32-page report that says much of the stuff we have been waiting years to hear about the importance of culture to the country. The nonpartisan committee favors a "millennium initiative" to raise interest in public and private support, donations through tax incentives, arts in schools, a more independent NEA and at least a doubling of budgets for the NEA, NEH and the Institute of Museum and Library Services by the year 2000.

So what's this? Apocalypse Never Mind?

Ask again in six months. This is, after all, the year conservative Republicans have promised to shut down the NEA. According to an informal agreement made by House leadership in 1995, the agency is to be phased out starting in October. Clearly, forces are beginning to take sides for what could be the ultimate subsidy showdown.

How intriguing, then, that Clinton - in a time of supposed conciliation and compromise - has decided to take on the big guns with such a loaded issue as the arts. Somehow, someone must have blown through the right's demonizing with the message that culture means something to Americans.



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Equally fascinating is Hillary Clinton's sudden visibility in the debate. Arts have traditionally been seen as proper women's work, especially for political wives, but all bets are off with today's arts and today's first lady.

Hillary is hardly a neutralizing force on a hot-button issue, any more than the arts are a cookie-baking sanctuary for her image. Yet here she was this week, endorsing arts subsidies and the presidential panel's idea for that "millennium initiative" to commission and showcase arts projects. "It's something we feel very strongly about," she said when the report was unveiled in Washington Tuesday. She also said the president "fought very hard" to reinstate the endowments within the goals of a balanced budget.

Forgive my bruised and foolish heart, but this does not sound like a platitude to me. Listen to some of what we didn't hear enough about from Clinton's Feb. 4 State of the Union address: "Our economy is measured in numbers and statistics," he said. "And it's very important. But the enduring worth of our nation lies in our shared values and our soaring spirit."

"So instead of cutting back on our modest efforts to support the arts and humanities, I believe we should stand by them and challenge our artists, musicians, writers, museums, libraries and theaters to join with all Americans to make the year 2000 a national celebration of American spirit in every community."

Imagine. Those must have been perceived as fighting words in Congress. The next morning, however, America was still talking about some double murder that happened years ago in Southern California. But Clinton followed up that same week with his budget requests.

He asked for \$136 million each for the NEA and the NEH for fiscal '98. He had asked for the same amount last year, but the NEA was slashed to \$99.5 million and the NEH got \$110 million. The Corporation for Public Broadcasting, which is "forward funded" with \$250 million each for 1998 and 1999, was slated by the president to get \$325 million in the 2000 budget.

Let's not expect any of this to happen without blood on the walls. Rep. Ron Paul (R-Texas) spat back at the budget request: "It is clear that there is no place in the federal budget for the NEA, the NEH or the Corporation for Public Broadcasting." Rep. Pete Hoekstra (R-Mich.), who went ballistic over a grant to a nonprofit women's film group last year, is chairman of an oversight and investigations subcommittee with the NEA in its sights. And according to The Washington Post, Rep. Frank Riggs (R-Calif.), whose Education and Workplace subcommittee has direct jurisdiction over the NEA, plans to hold a hearing on whether arts funding is an "appropriate federal mission."

We have heard all of this before, of course. What seems different, however, is that the Clintons are making a real fist now. While I'm not crazy about seeing the arts coattailed onto education or millennium-mania, the attention is appreciated. Culture has taken a backseat to far worse.

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Members' Briefing
Questions and Answers on Creative America
February 25, 1997

1. Why did the President's Committee on the Arts and the Humanities prepare a report to the President?

President Clinton asked the President's Committee to prepare a report that discusses the benefits of culture to society, describes how the arts and the humanities are supported today and makes recommendations for strengthening cultural life in America.

In President Clinton's request to the Committee for a report, he acknowledged the "intrinsic value" of the arts and the humanities and the many ways they benefit society. Although America's cultural organizations show many signs of vitality, there are also signs of stress and instability. The role of the federal government in many facets of national life, including culture, is under debate.

As we enter a new century and the next millennium, it is time to take stock of both our cultural accomplishment and needs, and to take steps to strengthen the arts and the humanities for the coming era.

2. Do all PCAH members agree with the Report?

The forty-four private and federal members of the Committee have achieved a consensus report. Not every member of the Committee agrees with every recommendation in the report, but most members agree with most of the recommendations and with the main thrust of the report.

3. What are the major recommendations of Creative America?

* A Millennium Initiative, led by the President, to celebrate American culture, calling upon artists and scholars to help envisage our future.

* A national initiative to renew American philanthropy for the arts and the humanities, and for other charitable purposes.

* An increase in the resources raised and directed by community foundations to the arts and the humanities.

* An assessment of the nation's preservation needs and a plan to protect our cultural legacy.

* A public-private partnership to digitize cultural materials to make them available

through new technologies.

- * A series of measures to strengthen education in the arts and humanities.

- * An investment in national leadership through gradual increases in funding for the grant-making cultural agencies to reach a level of spending equal to \$2 per person by the year 2000.

- * A White House forum on enhancing knowledge of other countries and cultures, including international cultural and educational exchanges.

4. What are the major concepts underlying the report?

- * The central premise of this report is that a vital culture is at the core of a thriving society. The creative force of the arts and the humanities strengthens our democracy. The members of the President's Committee see the arts and the humanities as a "public good," which benefits all Americans, just as surely as does a strong educational system. We found the commitment to support cultural activities a clear indicator of healthy communities.

- * American culture reflects the multiplicity of our people; the promise of democracy and the interactions of many peoples helped to create new ideas and artistic expressions that are uniquely American. This report uses a broad definition of culture, embracing many forms of creativity and the disciplines of the mind described as the humanities.

- * In the 20th century in America, and especially in the last 30 years of the public-private partnership that sustains cultural life, we have seen a remarkable flowering of the arts and the humanities. Our cultural life shows signs of vigor; it also displays many symptoms of stress.

- * Cultural organizations are being squeezed on many sides: by changing demographics and audiences, stagnating private philanthropy, cuts in federal and state funding, and government policies that threaten the nonprofit sector.

- * The cultural support system in the US is a complex, hybrid system. Cultural activity is sustained by many different sources: earned income; contributions from individuals, corporations and foundations; and local, state and federal government grants. The whole system is interdependent; it operates in "synergistic combination" with public and private donor sectors influencing each other and funding different parts within the whole. We assert that this system of support for culture must be valued and strengthened, not dismantled.

- * The cultural support system is underwritten by the often undervalued and undercompensated labor of artists and scholars.

- * Although government does not play the major role in funding culture, government

policies, programs and support influence cultural development in many ways. If the federal government plays a modest role, it is nonetheless critical - a signal to the rest of society that a vital culture is worth supporting.

* In the United States the amateur, the non-profit and the commercial creative enterprises all interact and influence each other constantly. The future vitality of American cultural life will depend on the capacity of our society to nourish amateur participation, to maintain a healthy non-profit sector, and to encourage innovation in the commercial creative industries.

* The United States has a great philanthropic tradition. Yet there are worrisome signs that new generations and newly profitable businesses are not carrying on that ethic of giving. We see a need for the renewal of American philanthropy.

* One of the major threats to the health of cultural life is the sorry state of arts and humanities education in our schools. Unless the arts are embraced into the curriculum, children are taught to cultivate appreciation, and learn the joys of participation, there will be fewer audiences, volunteers and donors in the future. Unless the humanities curriculum is strengthened, and students sharpen their reading, knowledge of history and ability to think critically, the informed participation on which our democracy depends will suffer.

5. **Why do you think ~~this~~ report is important for Americans?**

Americans are searching for ways to strengthen our democracy, improve our communities and enrich the individual lives of citizens, especially our children. Even as the President in his State of the Union address underlined the importance of a healthy economy, he stated that "the enduring worth of our nation lies in our shared values and our soaring spirit." *Creative America* proposes an exploration and celebration of America's cultural life that will value our nation's achievements as we enter a new century.

6. **Why do we need a Millennium Initiative now? How can a cultural celebration at the turn of the century benefit all Americans?**

* The proposed Millennium Initiative can renew our sense of pride in America's cultural accomplishments, and it can remind us that the diverse peoples of this nation have contributed to our culture and thus help rebuild a sense of community and common identity.

* A Millennium Initiative will provide an opportunity for the country to begin a comprehensive effort to preserve records, art works, and other priceless parts of our national heritage for the future.

* Other nations, notably Great Britain, have established active millennium commissions or initiatives, and an American Initiative will offer us an opportunity to join in an international celebration and promote the best of our scholarship and culture abroad.

7. **Has President Clinton read your report; has he accepted its recommendations?**

Yes, President Clinton received the report on Friday, February 21, 1997 and discussed it with Chairman John Brademas and the Committee's Co-Chairs. The President has embraced the central recommendation of *Creative America*: to reflect on America's past and to envisage our future through a national Millennium Initiative to celebrate American culture.

8. **What is the PCAH going to do to implement its recommendations? Will a special committee or commission be appointed to carry out the recommendations of this report?**

No new government agency or commission is proposed. Because the President's Committee already includes representatives from all the major cultural agencies, the Committee can help coordinate planning for the Millennium Initiative. The PCAH will use the major recommendations of the report as a blueprint for action and will work closely with the White House in the next four years to develop each of these major proposals.

9. **How was the report paid for?**

The report was researched and written over an eighteen-month period with the support of: AT&T Foundation, J. Paul Getty Trust, Horace W. Goldsmith Foundation, William and Flora Hewlett Foundation, William R. Kenan, Jr. Charitable Trust, Andrew W. Mellon Foundation, Sara Lee Foundation, Betty R. Sheffer Foundation, Texaco Foundation, and Warner Brothers. It also received substantial in-kind support from: The J. Paul Getty Trust, Howard Gilman Foundation and the Rockefeller Foundation.

10. **How is the President's Committee supported?**

The President's Committee on the Arts and the Humanities is a presidential advisory committee. It has forty-four private and public presidential appointees and a small staff of four employees. Half of its operating expenses are supported by the National Endowment for the Humanities and the National Endowment for the Arts; the rest is paid for with private funds, mostly from members. All projects are supported with private grants. PCAH members pay their own travel and expenses to attend meetings.

11. **If Americans are participating in cultural life as much as you say, why is there a problem?**

Yes, America participates in day to day experiences in the arts and the humanities. But, cultural life is experiencing a number of problems and stresses to the system of support. Such stresses include:

- stagnating private contributions
- worrisome signs that new generations and newly profitable businesses are not carrying

- on the ethic of philanthropy
- large cuts in federal support
- some cuts in state support
- little means of earned income for some important organizations such libraries, archives, and historical societies
- lack of arts education and a weakening of the humanities curriculum

Cultural organizations have been coming up with creative ways to combat these deficiencies and earn more income; however, we are concerned that these stresses may erode our cultural base instead of building up our cultural capital for the generations to come.

12. Why do we need an initiative to renew American philanthropy when recent reports show charitable giving is increasing?

- * Despite an 11% increase in overall giving in 1995, the arts and humanities did not share in the recent upswing. In fact, according to *Giving USA*, contributions to the arts, humanities and culture in 1995 did not increase at all over 1994 levels.
- * Despite some gains in corporate and foundation giving, overall giving to the arts and the humanities has only recently recovered the levels it attained in 1989.
- * Foundations and other donors report increased competition for their limited resources; there is a real danger that cultural organizations will be pushed aside or deemed lower priorities. The President's Committee believes that it is in everyone's interest to increase philanthropic giving overall and expand the share going to the arts and the humanities.

13. What evidence is there that the preservation of cultural material is a major need?

- * Native American languages are disappearing; few older tribal members are fluent, and languages and traditions are not being passed down.
- * Development puts pressure on cultural resources as well as natural resources. Care must be taken to preserve historic sites and landmarks or American communities will lose their sense of identity.
- * Historic preservation offers an economic benefit to the community through jobs, tourism, and increased property value.
- * An estimated 27,000 outdoor sculptures are deteriorating.
- * Millions of books, newspapers, documents and manuscripts, photographs, sound recordings, and artifacts are at risk of disintegration because of their fragility and the manner in which they are stored.

14. **Why can't cultural institutions digitize their cultural materials to be available over the new technologies? Why do we need a "massive public-private partnership?"**

* The Internet and the World Wide Web will not fulfill their potentials to educate and enlighten without the content that cultural organizations, artists and scholars can provide.

* Non-profit cultural institutions generally do not have the resources, training, or hardware to digitize their materials.

* There must be agreed-upon standards and language that make these materials accessible through the current electronic distribution media (today, the World Wide Web).

* Because the works of artists and scholars are produced in both the commercial and non-profit worlds, our nation's cultural materials are owned in part by private entities.

15. **Does the President's Committee support national standards in the arts and the humanities? Specifically, does it support the history standards?**

* Our report supports, just as the President and a bipartisan group of the nation's governors do, high voluntary standards. The GOALS 2000: Educate America Act outlines a sensible plan whereby states are encouraged to implement state-wide standards using the national standards as models which they can adapt. States and local school boards are free to adopt even tougher standards if they wish.

* The first set of national history standards did generate some controversy. But, after further revision, a new set of history standards has been gaining wider acceptance and endorsement from figures as diverse as Arthur Schlesinger, Jr. and Diane Ravitch, who served in President Bush's Department of Education.

* While some disagreements are inevitable in any effort to formulate educational standards for a country as diverse as the United States, we're confident that sensible and balanced solutions can eventually be worked out. The important thing is to set high standards for our teachers and students.

16. **Schools in America are locally controlled; can a federal report make any difference?**

* The President's Committee supports local control of our schools, but we also know that parents want improvement in student performance and the best possible education for their children. *Creative America* demonstrates the importance of including the arts and humanities in a well-rounded curriculum, and provides evidence that these subjects can help our students.

* A national perspective can make a difference: much of the impetus for today's educational reform derives from the public outcry following a 1983 report by another national commission, *A Nation at Risk*.

* Our report can make a difference by pinpointing the steps we must take to improve education in the arts and the humanities.

17. **Both the President and Congress have made a balanced budget a high priority; how can you justify expenditures in the area of culture given overall budget constraints?**

The federal government presently spends just over one one-hundredth of one percent of the federal budget on the grant-making cultural agencies: the NEA, NEH and the Institute of Museum and Library Services. The nation receives substantial value from that expenditure in benefits to communities, education, and the economy. But the basic point is that a healthy cultural life is part of a functioning democracy.

The United States is rich in resources and rich in spirit: we can afford to champion a Creative America.

18. **How does the Committee justify more than doubling the appropriations to NEA, NEH and Institute of Museum and Library Services (IMLS) by the year 2000? Does the Administration favor such increased funding? Is it realistic?**

* To increase our modest federal investment from one one-hundredths of one percent of the federal budget to just over two one-hundredths of one percent, does not seem unrealistic. If the National Endowments and the Institute of Museum Services were supported at the level of their 1979 purchasing power, they would together be receiving about \$700 million in 1997.

* Inflation has reduced the impact of the federal cultural agencies.

* If the Endowments and the IMLS received the consumer price index (C.P.I.) increase, at an average 2.7 percent per year, from 1992 to the year 2000, the appropriation would be over \$465 million.

* Finally, two dollars per capita (using today's population of about 260 million) by the year 2000 is a goal, an ambitious one, we know. But it represents the kind of commitment to national cultural life that would keep our cultural capital strong for the next generation.

* The president supports increases for the NEA, NEH and IMLS, as his budget submission demonstrated. We are strongly in favor of his initiative. We believe that his budget requests are bolstered by our setting an ambitious goal for cultural funding.

19. **The Committee recommends a dedicated revenue to supplement funding for the NEA, NEH and IMLS - what does it have in mind?**

States and local governments have demonstrated that voters are willing to support special dedicated revenues and taxes to support the arts and the humanities. The federal

government uses this approach in certain cases; for example, the sale of the Duck Stamp - a special stamp purchased with a hunting license - supports the Fish and Wildlife Service.

The President's Committee proposes to study the options for a dedicated revenue. One example would be a "semipostal" stamp. This is a stamp bearing a surcharge over the normal postal rate; extra revenue is earmarked for public program or charity. Semipostals are used in many other countries; just last year, Canada released a semipostal stamp to support literacy programs.

A semipostal to benefit the arts and the humanities would require the support of Congress and the U.S. Postal Service. (Other dedicated revenues have been brought up by members of Congress. The President's Committee has not take a position on such ideas as dedicating a portion of the revenues derived from the extension of copyright from life plus fifty to life plus seventy; or on the potential sale of the digital spectrum.)

20. **Isn't support for America's cultural life something that is best left to local governments and the private sector? The report indicates that they are already doing a pretty good job of providing the support artists and scholars need.**

* It is appropriate for state and local governments to provide the amount of public support for the arts, humanities and culture they do today, but there is also a distinct federal role. Some needs and some projects are national in scope and require the coordination and leadership that are best provided by a national agency.

* While the percentage of funding for culture from the federal government has been declining, it is still important for stimulating private contributions. Despite the nearly 40% reductions in their budgets, the NEA and the NEH remain the largest single source of funding in their respective fields -- and virtually the only sources that are open to applicants across the nation purely on the basis of merit.

* The network of state arts and humanities councils and many local arts councils would not exist today without the leadership of the Endowments. Federal funding still serves as a powerful endorsement and model for other contributors - public or private.

* Public funds often go for activities for which it is most difficult to raise funds from private donors. The Institute of Museum and Library Services, especially through its grants for general operating support in activities and conservation, plays a key role that foundations and corporations rarely support.

21. **You recommend restoring the ability of the NEA to fund individuals - aren't these the grants that caused problems in the first place?**

The 1965 legislation that created the Endowments called on them to "facilitate the release of talent" to benefit the nation. Our cultural vitality still depends on the willingness of creative individuals to practice the arts and the disciplines of the humanities. Among the

small number of controversial grants were those given to major, respected cultural institutions, which in turn used NEA funds to support experimental works by artists.

Our nation has shown tolerance for a variety of expressions and dissonant voices. We can withstand a few controversies, and even a few mistakes along the way, to support cultural life.

22. **Why can't cultural organizations earn more money to pay their way and to make up for reduced federal grants?**

* First, as we note in our report, arts and humanities organizations are making valiant efforts to earn more and many are showing a great deal of imagination and skill in marketing themselves.

* But as our analysis of the non-profits shows, some activities that are crucial to society will never be "cost-effective" or able to pay their own way. By raising ticket prices or fees higher to earn more income, they exclude the broad public they are meant to serve.

* Many of the arts and humanities disciplines are "handicraft" industries or are very labor intensive. For this reason, as our research demonstrates, the arts and humanities are unable to capture productivity gains that benefit other sectors of the economy. (As economist William Baumol explains, it still requires four musicians and the same amount of time to perform a Mozart piece for a string quartet as it did in the 1770s.) Yet the artists and scholars who work in these fields must be paid living wages and the organizations that present or stage their work must pay current market prices for goods and services.

* Cultural organizations, such as libraries, historical societies, and museums which charge little to no admission are a public good, providing benefits to everyone in the community.

23. **If the commercial creative industries are part of the cultural sector, as you say, then shouldn't they contribute more to the non-profit cultural activities?**

Our report describes the interplay and influence already at work between these sectors. Certainly it would be a good thing if all our American businesses increased their giving to non-profit causes.

Our major point, however, is that the non-profit arts and humanities and the commercial creative industries should have a greater dialogue with each other to understand where they differ and what they have in common. We think there could be more creative partnerships. For example, non-profit cultural organizations could advise on and help supply talent for television programs and software for children.

24. **There is already a lot of cultural and educational exchange among countries, especially over the new technologies. Why is there a need for government programs?**

* New technologies and increased travel are expanding the nature and number of international contacts between peoples, but there is a need for in-depth cultural and scholarly exchanges that go beyond superficial experiences and short acquaintances. Programs such as the Fulbright exchanges build lasting and deep attachments between Americans and their counterparts abroad.

* The United States has global interests and is active on every continent. Because our corporations increasingly export goods and buy services in an international marketplace, they need trained specialists who understand the languages and culture of other nations. To develop this expertise requires sustained commitments of time and money, but most corporate and foundation funding is short-term and limited.

* Culture should be part of the diplomatic strategies of the United States. International cultural projects and cultural agreements can foster economic and political understanding.

* Cultural, educational and scholarly exchanges can help strengthen the development of civil societies in other parts of the world and can aid American efforts to develop democracies.

25. **Does President Clinton support the arts and the humanities?**

* The President and the First Lady, the honorary chair of this Committee, strongly support the arts and the humanities. In his budget for 1997 the President has called for significant increases in the budgets of the NEA, the NEH, and the IMLS. (\$136 million for the NEA, up from \$99.5 million; \$136 million for the NEH, from \$110 million; \$26 million for the Office of Museum Services at IMLS, up from \$22 million.)

* The President and the First Lady have consistently used the White House to honor and showcase American artists and scholars. In addition to the pleasure they take in presenting such annual awards as the National Medal of Arts, the Charles Frankel Prizes in the Humanities, and the Museum Services Awards, the President and the First Lady have invited artists and scholars to perform at the White House and in Inaugural events.

* The First Lady has instituted a regular exhibition of American sculpture in the White House Sculpture Garden, a highly visible location seen by thousands of visitors to the White House.

* The First Lady has championed arts and humanities programs for at-risk youth, praising the work of such programs as Gallery 37 in Chicago and the Manchester Craftsman's Guild in Pittsburgh, and publicizing this Committee's earlier report, *Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk*.

26. **The President has indicated that education and the economy are priorities for the next four years. How do the recommendations in Creative America support these priorities?**

* A strong education must include the humanities and the arts, and our report makes this point forcefully as one of its primary recommendations. We support educational reform efforts, with strong voluntary standards, and renewed local support for a strong K-12 education. We agree that teachers need the time, resources, and preparation to meet our nation's educational goals. Our recommendations to require coursework in the arts and competency in foreign languages for high school graduation will help ensure that these subjects have a place in the curriculum.

* *Creative America* explains that the arts and the humanities are absolutely essential to a sound educational system, and that they provide a solid base of thinking and communication skills that American businesses increasingly need to stay competitive in the global economy.

* Research shows that children who participate in arts-enriched curricula far out-perform students who do not. Data from the College Board demonstrates that students who have studied the arts for four years or more perform much better on the SAT tests than students without arts training.

* The humanities, as our report maintains, are essential to developing the analytical skills necessary for effective participation in our democracy.

* The arts and the humanities together produce students who are capable of creative thinking and problem-solving and enable students to express themselves clearly and effectively -- qualities that are increasingly important in an American economy where technology, communications and service industries are among our fastest growing sectors.

27. **Are you taking a position on copyright negotiation?**

No. We are aware that there are many discussions in government, business and the non-profit world about compensation for creators distributing their works on the new technologies. Many different solutions are being tested; it is premature to recommend one. We support the concepts of compensation and of fair use (limited free copying for teachers and scholars) as ways to encourage the flow of ideas.

28. **What meaning does a report like Creative America have for populations who do not yet have full access to participation in society? What evidence is there of minority participation in cultural activities?**

* Throughout the history of our democracy, the diverse populations which define America's social fabric have communicated in the language of expressive culture - arts and ideas. *Creative America* defines culture broadly to include Pueblo potters, university scholars, and classical vocalists. The report acknowledges the unique role of minority

cultures in defining the American experiences for both American citizens and for the millions of citizens of the world who hold the dream of democracy. As we join in what President Clinton has called "a national celebration of the American spirit," the arts and ideas of America's minority populations are crucial to maintaining our nation's role as a beacon of liberty and creativity.

* We are concerned that cultural organizations of color and neighborhood groups will be adversely affected by the recent cuts in public support. The National Network of Cultural Organizations of Color reports its members are reducing community outreach and programming because of funding cut-backs.

* A recent New York City study showed that organizations serving artists of color do not have nearly the access to private funds that other older, traditional institutions have. It found culturally-specific or diverse organizations received 29% of their budget from government sources in contrast to the 12% for other institutions.

* We recommend that cultural organizations look for participants and audiences in the larger population, including people of color, and invite them to be involved in every aspect of the organization, as leaders, donors, and cultural experts.

* The demographics of America are changing. As we move through the millennium, demographers predict increases in the number of children who are not white, especially in the states that hold most of America's youth, such as California and New York. Our cultural institutions need to adapt to evolving audiences.

29. **What is the biggest problem facing America's artists, scholars and cultural organizations?**

Their contributions to American life are not valued as they should be. *Creative America* finds that America's artists, scholars and cultural institutions make unique and lasting contributions to American society; however if the individuals and institutions that create, preserve and present America's cultural life are to answer the presidential challenge to "make the year 2000 a national celebration of the American spirit in every community," our democracy must find strategies to substantially increase both the stability and the reach of our cultural organizations.

30. **Doesn't increasing support for the arts and the humanities just result in producing more offensive or obscure artistic and scholarly work?**

The positive impact of work produced in over thirty years of modest federal, state and local government support for the arts and the humanities far outweighs the few controversies. Most of what the Endowments and the IMLS do is basic to our community and national life: provide increased public access to cultural activities; preserve our historical and artistic legacy; educate children in the disciplines of the arts and the humanities; and exercise leadership so that projects of national significance are accomplished.

LEVEL 1 - 1 OF 1 STORY

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HEADLINE: **NEA** funds 'offense to the senses';
Lawmakers rips arts agency for aiding prurient publications

BYLINE: Julia Duin; THE WASHINGTON TIMES

BODY:

Sexual torture. Incest. Sadomasochism. Child sex. It's all there in literature subsidized by the National Endowment for the Arts, a House Republican says.

For the third time this year, Rep. Peter Hoekstra of Michigan has castigated **NEA** Chairman Jane Alexander about the endowment's funding of controversial art.

His latest letter, dated Thursday, takes the **NEA** to task for sending \$25,000 to Fiction Collective 2 (FC2), an Illinois-based publisher of explicitly sexual tomes, "most of which are an offense to the senses . . . to the taxpayers that have unwittingly been forced to pay for it."

He criticized four FC2 books and included several pages from three of them in his letter. The excerpts depict a scene in which a brother-sister team rape their younger sister, the torture of a Mexican male prostitute and oral sex between two women.

"The funding of these books is nothing short of an abuse of discretion by the **NEA**," Mr. Hoekstra wrote, adding that he expects an "intensive review" of FC2's publications by the **NEA** in his office by next Friday.

Mr. Hoekstra chairs a House Education and the Workforce subcommittee that will decide this spring whether the **NEA** will continue to exist. In January and February, he blasted the endowment's funding of lesbian-themed films.

Republicans have vowed to defund the **NEA** in the coming fiscal year. Miss Alexander is scheduled to appear before a House Appropriations subcommittee at 10 a.m. Thursday to defend her agency.

"Fiction Collective 2 is a highly respected, pre-eminent publisher of innovative, quality fiction," **NEA** spokeswoman Cherie Simon said. "Once again, our critics are targeting an organization that provides a forum for the underserved, including minorities and women."



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The Washington Times, March 8, 1997

The four books Mr. Hoekstra criticized are "S&M" by Jeffrey DeShell, "Blood of Mugwump: Tiresian Tale of Incest" by Doug Rice, "Mexico Trilogy" by D.N. Stuefloten and "Chick-Lit 2: No Chick Vics," edited by Cris Maza, Mr. DeShell and Elisabeth Sheffield.

All are recent releases with print runs of about 2,000 copies. Each of the books, which have been published within the past year, credits **NEA** support.

FC2 got \$25,000 last year from the **NEA**, plus part of a \$524,200 **NEA** 1996 grant to the Illinois Arts Council, said the council's co-director, Curt White.

The **NEA** also awarded \$45,000 last month to Illinois State University's Unit for Contemporary Literature, FC2's parent group, a unit within Illinois State's English department to establish a World Wide Web site.

None of that money went to FC2, said unit director Charles Harris, although any future FC2 home page can be hosted on the Web site.

"This is not pornography," Mr. Harris said of FC2's books. "If he [Mr. Hoekstra] calls it that, it's simply wrong. The Web site is not going to publish excerpts that would be shocking. We're not fools."

He added that FC2 "is America's most highly regarded publisher of innovative fiction. If they go after this press, they will hear from some of America's best writers who started with FC2: Raymond Federman, Ron Sukenick, Melvin Dixon and Mark Leyner. You're talking about the big leagues. You're not talking about a sort of press you'll find in porn shops."

FC2 has gotten previous grants from the **NEA**, says Mr. White, who calls Mr. Hoekstra's protests "a stick to beat the **NEA** over the head." He declined to describe FC2's reading audience.

Local book buyers describe FC2 as an avant-garde publisher that prints eight to 10 books a year. Its titles are stocked by Lambda Rising, a homosexual-oriented bookstore in the District.

LANGUAGE: ENGLISH

LOAD-DATE: March 8, 1997



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**NATIONAL ENDOWMENT FOR THE HUMANITIES
WASHINGTON, DC 20506**

FAX TRANSMITTAL FORM

DATE: March 13, 1997

TO: Melanne Verveer
Office of the First Lady

FAX #: 456-6244
PHONE #: 456-6266

FROM: Marna Madsen
OFFICE OF THE CHAIRMAN
NATIONAL ENDOWMENT FOR THE HUMANITIES
WASHINGTON, DC 20506

FAX #: 202/606-8588
PHONE #: 202/606-8355

MESSAGE: FYI - copy of Sheldon Hackney's oral and written testimony from today's hearing before the Appropriations Subcommittee.

SH REMARKS - INTERIOR APPROPRIATIONS SUBCOMMITTEE

Thank you, Mr. Chairman, for inviting me to testify. This will be a tough year, but I know that you are trying to do the right thing, and I appreciate the continued support this committee has given us.

I come before you today with firm resolve that the federal government has a critical role to play in the humanities. The humanities are important, and they are valued by the American people. They teach us who we were, who we are, and give us insight as to where we might be headed. I am extremely pleased that the President has requested a budget of \$136 million for this fiscal year. This is \$26 million more than we have received for the current year, but it is \$36 million below where we were two years ago.

Last year, I described in detail how the budget cuts have diminished our ability to serve the public and our humanities institutions. That is still the case one year later. To avoid whining, I will not belabor the point, but do not think that these cuts have not damaged the humanities infrastructure.

You have asked us to change the way we do business by forging private sector partnerships. One year later, I am happy to announce that we have met with some success on three fronts.

- First, a group of our friends has come forward to create the National Trust for the Humanities, a 501(c)(3) group which will raise private dollars for humanities activities;
- Second, we have formed a major partnership with the Mellon Foundation, which has pledged \$4.8 million to our pledge of

\$2.5 million for grants for 92 fellowships at nine research centers.

- Third, while I cannot divulge the details today, I will soon be able to announce a new partnership with a major communications corporation and a network of schools. It is a partnership that I think you will be very excited about.

In addition, state humanities councils have also been working on plans to strengthen their institutional capabilities, and we have recently awarded a grant to 12 states to help them design and implement additional development activities that will serve as a model for all state councils in the future.

Despite what I consider to be all this astounding success, I must tell you that these partnerships are very hard to come by. I have joked that, unlike universities, we do not have a basketball team or a new building that needs a name, but the problem is even more difficult: private sector entities are reluctant to give to government agencies. Most believe they have already given on April 15th. In addition, our ability to attract partnerships and raise money is a casualty of not being reauthorized. We know that members of Congress - both authorizers and appropriators - want us to find alternative sources of support for our activities - but in some specific cases we need authorization language to do so.

Everything we do at NEH is important, but we have had to go through a process akin to triage and define what is most critical to the nation. Among our top priorities is education.

Tomorrow, I will be meeting with a group of educators, experts, and foundations to help us formulate ways in which NEH can best help schools in the technological age. While the Department of Education is hard at work on wiring the schools, we also need to address two other areas to ensure that technology will have real educational value: teacher training and content.

When television was the new invention for the classroom, we did not pay attention to teacher training needs and eventually, most TV sets were relegated to the classroom closet. We cannot afford to make that same mistake this time around. Drawing upon our rich experience in helping teachers to enrich their knowledge in their subject areas, we will be creating a new program to help teachers use technology as an instructional tool. We will not do this alone. Rather, using a small amount of our funding, I hope to challenge foundations and corporations to join us in our mission to integrate technology effectively into the classroom.

Our teacher training record is impressive. Mr. Chairman, let me quote from a public school teacher in New Jersey who attended last summer's seminar at Kenyon College: "I could have read Wordsworth and Keats for an entire lifetime in my own home and I would not have been able to gain the knowledge that I acquired during the four weeks that I spent at Kenyon College . . . It has had a great impact on my performance in the classroom overall. . . I can see that my love of learning and my quest for knowledge has had an impact on [my students's] way of thinking".

While teacher training is essential, we must also be concerned

about content. All the equipment in the world is useless if there is nothing on that equipment for students to learn. Of course, there is quite a bit of material in cyberspace. In fact, there are 66,000 so-called education websites on the Internet. However, many of these are poor quality, or thinly disguised commercials, or just plain junk.

This past year, through our Teaching with Technology Initiative, we supported the creation of 12 new state-of-the-art educational software projects which we hope will become a standard of quality for the industry. You might want to take a look at the homepages of three of these projects I have included with my testimony:

- * The Valley of the Shadow, on the Civil War;
- * Oyez, Oyez, Oyez, a multimedia database on the Supreme Court; and
- * Perseus, a digital library on ancient Greece and Rome.

These are all up on the Internet, available to anyone who is connected, and I invite you to take a look at them. These homepages average an astounding 250,000 to 600,000 hits a month.

There are also three items I want to draw your attention to:

- 1) I will soon submit a report to Congress on the need for professional development for teachers and for high-quality educational programs as part of improving technology in the schools;
- 2) To help celebrate the Millennium we will be asking for proposals for a media project to portray the major ideas,

people and events of the last 1,000 years; and

- 3) I will soon be coming out with a book on the National Conversation.

***** SHELDON FILL IN HERE *****

All of the initiatives I have described today comprise the bright face that we put on the future. However, they cannot disguise how far we are slipping behind in significant areas. I would like to draw your attention to just three of these:

The first is our American Legacy editions: 40 projects that collect, edit and publish the papers of significant historical figures and events from the First Federal Congress to Dwight Eisenhower. I have been warning that at the FY 96 budget level we will be able to continue only a few of these editions projects. In a few weeks when we make our next cycle of grants, we will only be able to renew two out of five of these excellent projects - and that is just the first cycle of cuts. These are the building blocks of our nation's history, and we cannot allow this to happen.

The second area is preservation. As you know, our goal has been to preserve 3 million books by the year 2,000. However, due to budget reductions, 39,000 brittle books and 343,000 newspaper pages that had been scheduled will not be microfilmed this year. Similarly, thousands of historical objects will continue to

deteriorate in substandard storages. We need to restore these funds as well.

The third is film. This fall, three out of the four blockbusters of the PBS fall line-up were supported by NEH: "The West", "TR" and The "Great War". These films were the result of grants awarded 2-3 years ago, but since then our film budget dropped from \$10 million to \$3 million. Film provides perhaps the best way to reach the broad public with culturally enriching programs. This is a tremendous loss and we must redress this terrible loss.

Mr. Chairman, you have given us a powerful challenge in these last two years, and I believe we are doing our part. We have restructured, we have prioritized, we are forging partnerships and we are responding to major national needs. I hope that as you examine your priorities, we can continue to work together to keep the NEH a beacon of excellence, a protector of our cultural heritage, a nurturer of lifelong learning.

With both Endowments being catnip in the political boxing ring, I fear we have lost sight of the importance of these purposes. I have another fear: that forty years from now the next generation will turn around and ask why we didn't save, preserve and protect that which is our American legacy. I think you will agree that we cannot afford to let that happen.

**NATIONAL ENDOWMENT FOR THE
HUMANITIES**

STATEMENT
OF
SHELDON HACKNEY
CHAIRMAN, NATIONAL ENDOWMENT FOR THE HUMANITIES
before the
APPROPRIATIONS SUBCOMMITTEE ON THE DEPARTMENT OF THE
INTERIOR AND RELATED AGENCIES
of the
HOUSE OF REPRESENTATIVES

March 13, 1997

Mr. Chairman and Members of the Committee:

It is an honor to appear before this Committee once again to speak on behalf of the National Endowment for the Humanities. I welcome this opportunity to discuss the agency's fiscal year 1998 budget request and to speak with you about some of the Endowment's efforts to contribute to the educational and cultural life of the nation.

I would first like to tell you how pleased we at the Endowment were for President Clinton's strong statement of support for the humanities in his State of the Union message to Congress last month. Speaking of the importance of building a vital national community, the President reminded us that "the enduring worth of our nation lies in our shared values and our soaring spirit" and called for continued support of the federal government's efforts to advance the humanities and the arts. I know that this Committee, as it has shown over the years, also shares both the President's affirmation of the importance of the humanities and of the role the Endowment plays in providing a national focus to efforts to help promote them.

The American people have every reason to be proud of NEH's more than three decades of accomplishments in pursuit of its mission. Those accomplishments would not have been possible without the strong bipartisan support of Congress. The Endowment's grants to educators, scholars, and institutions across the nation have helped to preserve and strengthen our cultural heritage. NEH exists to encourage humanities activities of truly national significance. Among the many outstanding examples of projects that federal funding of the humanities has made possible are the documentary editions of the papers of presidents of the United States, summer seminars and institutes for teachers to revitalize their teaching of the humanities, educational films for television like Ken Burns's pathbreaking series on the Civil War, touring museum exhibitions like the current "Splendors of Imperial China" show at the National Gallery of Art, efforts to preserve historically important brittle books and newspapers, and the work of the individual state humanities councils across the country that, in partnership with NEH, annually enrich the lives of millions of Americans.

We are pleased that the President has requested an appropriation of \$136 million for the agency for FY 1998. While this request represents an increase over our current funding of \$110 million, it is still far below the \$172 million budget the agency had just two years ago. The cumulative effect of these two years of reduced funds has been to place an extraordinary strain on the Endowment's programming and operations--the number of grants we have been able to make has plummeted by about two-thirds and the award amounts for most of the projects we have been able to support have had to be pared down considerably. Make no mistake: This deep cut in the NEH budget has resulted in a dramatic reduction in the availability of high quality humanities projects and programs for the American people and is eroding the humanities infrastructure that NEH worked hard to help build over the last thirty years. The FY 1998 funding request we have presented to Congress is designed to restore part of what we lost and to address specific needs in the humanities.

Despite the present dire state of our funding resources, I want to assure you that the Endowment remains a vital national proponent and supporter of the humanities, that we are eager for the future, and that we will continue to search actively for ways we can better serve the American people. In recent years, for example, we have recast our relationship with the state humanities councils into a new Federal/State Partnership that has opened up fresh opportunities for the Endowment and the individual humanities councils to work more closely together in our shared mission of providing thoughtful, stimulating humanities programming for all the nation's citizens, reaching into every community in all 50 states and six special jurisdictions.

Our budget justification describes in some detail our current activities and our plans for FY 1998 and the coming years. I'd like to take a moment of the Committee's time to discuss a few of these items with you today.

One critical way the Endowment helps to preserve and to extend access to our cultural heritage is through the financial support we provide for teams of scholars to produce documentary editions of the papers of important people and seminal events in our nation's history. By searching out and drawing together documents from thousands of repositories nationwide, editions projects make available important materials for the first time. Included among these projects are editions of the papers of Benjamin Franklin, Thomas Edison, Dwight Eisenhower, and Martin Luther King, Jr. Such large-scale editorial projects have a tremendous intellectual impact and are truly the building blocks of research. For example, historians have used the NEH-supported multi-volume edition of the journals of Lewis and Clark to publish more than 20 books on different aspects of the expedition. Similarly, NEH support for the publication of 32 volumes of the papers of George Washington has helped to make these essential primary source materials more widely available to students and scholars of Washington and the American Revolution. Indeed, the eminent historian of the nation's early period, Edmund S. Morgan, has hailed the editions of the papers of the "founding fathers"--which have been made possible, in part, by funding from NEH--as the "major scholarly achievement of American historical scholarship in this century."

Because of drastic cuts in funding for NEH, however, we find ourselves in the difficult position of not being able to support many editions that comprise the American Legacy. At the end of March, when we make our next cycle of grants, we estimate that as many as 40 percent of projects we are presently supporting will not receive continued funding. We will lose not only the investment we have already put into them, but we will also forfeit their rich compilation of knowledge.

To address this situation, we are proposing at our \$136 million FY 1998 budget request level to implement an *American Legacy Editions* special initiative that would more than double the amount we are now able to provide to these projects, which would help ensure the continuation of these important undertakings. Under this special competition, projects would be provided with a combination of outright grants and the offer of "matching grants" from the Endowment, which

would help support operating costs and greatly speed the projects to completion, and endowment-building Challenge Grants, which would help projects invest funds that would generate future operating income. We estimate that if this initiative were continued at this higher funding level for the next decade, these projects could be sustained and placed on a sound financial footing.

Another area that is commanding a great deal of our attention and our creative thinking involves the relationship between the humanities and the new electronic information technologies. While NEH has long supported innovative humanities projects that use CD-ROMs, the Internet, and other digital formats, the additional funding the agency is requesting for FY 1998 will enhance our national leadership role in preserving, digitizing, and disseminating important cultural and historical materials. We are in fact currently drafting a special report on the humanities and technology, which we expect to issue later this spring, but I would like to mention one or two examples of the kinds of things the Endowment is now doing and plans to do more of in the future.

In 1996, the Endowment launched a special three-year special initiative, *Teaching with Technology*, that is helping to develop and introduce students to rich humanities content via CD-ROMs, the Internet, and other electronic technologies. The first grant deadline of this programming initiative yielded more than 300 proposals from schools and organizations across the nation, but scarcity of funds limited us to funding only a small number of projects. Included among the grants we were able to make was a project at Northwestern University in Evanston, Illinois to develop and deploy a multimedia database on the history of the United States Supreme Court. Recently included on the World Wide Web, <http://oyez.at.nwu.edu/oyez.html>, the project is enabling students from around the country, and the world, to learn more about this nation's highest court. The project reports that "visits" or "hits" at this web site are averaging a stunning 250,000 per month. The Endowment also supported a project under this initiative at Miami University in Ohio that is helping teachers of Latin use electronic resources in their classrooms and a project at the University of Virginia involving the use of CD-ROMs and the Internet to teach the history of the American Civil War. With the funds requested for FY 1998, we would be able to build on these successes by putting in place another special programming effort for projects that will jump start the process by which schools and their teachers become more competent, and comfortable, with these new humanities materials and technologies.

The Endowment also intends to continue and to extend the national leadership we provide for efforts to digitize and make more accessible such important humanities texts and documents as the biblical Dead Sea Scrolls manuscripts, ancient Egyptian papyrus fragments, the entire surviving corpus of ancient Greek texts, and the works of Shakespeare. Such projects will ultimately offer students, researchers, educators, and the general public electronic access to a rich array of original texts and supporting documentation pertaining to the roots of Western Civilization.

Shifting gears slightly now, I would also like to tell you briefly about another programming initiative called *My History is America's History*. The Endowment's new Office of Enterprise, which is serving as a focal point for NEH's efforts to extend the reach of its programs, is coordinating the development of this effort. The initiative is designed to encourage Americans to learn more about the history of their families and to relate this history to the broad sweep of events and trends in American history and world history and will serve as a wonderful record of community history. We think this program has the potential of bringing the humanities into the lives of a broad segment of the public, which has been one of my primary objectives as Chairman of NEH. I should also mention that our Enterprise Office has been active on a number of other fronts, particularly our efforts to build partnerships with other organizations to promote the humanities like our recent joint arrangement with the Andrew W. Mellon Foundation to support humanities fellowships at independent research centers. In addition, while I cannot divulge the details today, I will soon be able to announce a new partnership with a major communications corporation and a network of schools. It is a partnership that I think you will be very excited about.

In addition to this sampling of some of the special features of our FY 1998 budget submission, I want to stress to you that the Endowment will also be continuing the support we provide for areas of the humanities where the need is greatest and where our leadership can continue to have the greatest impact: humanities education, the preservation of endangered research resources and artifacts, public programming, and the leveraging of private contributions to humanities projects and institutions.

We will continue to help improve the quality of education in America by providing opportunities for teachers of the humanities to renew and strengthen their knowledge in their fields. The Endowment believes, and has long operated on the premise, that there can be no more productive use of the nation's resources than to invest in quality education. Each year, in fact, NEH supports a broad array of seminars and institutes that are attended by thousands of school teachers and college teachers from all over the country. The ultimate beneficiaries of such seminars and institutes are the hundreds of thousands of American students--in rural, inner-city, and other classrooms, as well as in colleges and universities--who annually are taught by these teachers. In the past twenty years, NEH seminars and institutes in the humanities have reached more than 50,000 teachers in every state of the union; these teachers have in turn reached more than 7.5 million students in the first year after their seminar, not to count subsequent students who will also benefit.

The Endowment's projects that advance learning in the humanities make a profound and sustained impact on the lives of teachers and, by extension, on their students. Every year in fact we receive many statements from teachers who have attended NEH-supported seminars or institutes testifying to the impact of this experience on their teaching. For example, a public school teacher from New Jersey who attended last summer's seminar at Kenyon College in Gambier, Ohio, on "The Poetry of Wordsworth and Keats" recently wrote: "I could have

read Wordsworth and Keats for an entire lifetime in my own home and I would not have been able to gain the knowledge that I acquired during the four weeks that I spent at Kenyon College [I]t has had a great impact on my performance in the classroom overall. I have been rejuvenated [and] my children are still excited when I tell them about it. In an area that does not value education as much as it should, I can see that my love of learning and my quest for knowledge has had an impact on their way of thinking."

The effectiveness and impact of the Endowment's comprehensive efforts to preserve and broaden access to historical materials vital to our cultural heritage have also been broadly recognized. NEH is in fact the acknowledged national leader in the movement to preserve cultural resources that are in danger of being lost forever because of the high-acid content of the paper on which they are printed or the improper way they have been stored and handled. This effort has produced impressive results: Over the years, NEH has helped to preserve 750,000 brittle books and 55 million pages of American newspapers on microfilm and to improve the storage of 27 million objects of archaeological, ethnographic, and historical importance held in American libraries, museums, and archives.

In recognition of our importance as a national coordinator of preservation efforts, the Board of Directors of the Association of Research Libraries recently commended "the overwhelming success of the NEH preservation program in preserving the nation's heritage and culture" and hailed the Endowment's effort "as a critically important program to ensure the preservation of and access to important . . . materials that are vital to our nation's ability to function as a democracy." The FY 1998 NEH budget request would help NEH quicken the pace of these preservation efforts that have slowed considerably in the last two years because of reductions in the agency's budget.

The Endowment is also a critical national source of support for important research and scholarship in the humanities. NEH grants to American scholars have resulted in thousands of books and articles that have greatly increased our knowledge of the past and have garnered more than 400 nationally recognized awards, including eight Pulitzer Prizes, eight Bancroft Prizes, and numerous National Book Awards.

NEH has long been a crucial funder of such major scholarly undertakings as the compilation of dictionaries, historical and linguistic atlases, and encyclopedias. These complex projects--which will serve as intellectual tools for future scholars, students, and general readers alike--do not have ready access to corporate, private, state, and local sources of funding and thus must rely on NEH support to continue their work. One such project that received a good deal of publicity recently is the NEH-supported archaeological team in Virginia that discovered and excavated the original Jamestown fort constructed by English settlers soon after their arrival in the New world in 1607. This fort, long thought to have been destroyed by erosion, shows promise of adding to our knowledge and understanding not only of the aspirations of the English in the New World, but also about their encounter with Native American groups. The Jamestown archaeology project serves to remind us that collaborative research in

the humanities, as in the sciences, typically involves substantial start-up costs and requires sustained support over many years. The project also is a model of how NEH matching funds can be used to leverage third-party funding--in this case, from the National Geographic Society--in support of basic research.

One of the most rewarding experiences of my tenure as Chairman of NEH has been to observe firsthand the many ways the agency helps Americans learn more about their heritage, their culture, their past. Each year, for example, the individual state humanities councils, working in partnership with NEH, reach millions of people in libraries, Chautauqua-style tents, historical societies, grange halls, church basements, and senior citizen centers with quality humanities programs and presentations.

Additional millions of Americans are also touched by national projects supported directly by NEH. We make possible such well-known and critically acclaimed television documentaries each year like the Ken Burns films and biographies of Ike, LBJ, and FDR. This year, NEH-funded films constituted three of the four blockbuster series of the PBS fall line-up: "The West", "The Great War and the Shaping of the Twentieth Century," and the four-hour documentary on the life of President Theodore Roosevelt. The Endowment also supports media projects that illuminate other aspects of our national heritage, such as an award we made recently to the Institute of Language and Culture in Alabama to develop a six-hour radio series--*In Their Own Voices: The WPA Ex-Slave Narratives*--which is drawing on the more than 2,000 interviews of ex-slaves gathered through the 1930's WPA Writers Project.

The fact that the Endowment's public programming efforts have a distinct impact on the cultural life of America is also demonstrated by the millions of Americans who annually visit or participate in NEH-supported humanities projects and by the geographic breadth and diversity of these projects. Currently, there are 147 educational exhibitions on humanities subjects and themes open to the public that will be seen during the course of their travels at more than 400 small and large museums, libraries, and other cultural institutions nationwide. The Anchorage Museum of History and Art and the Coastal Yukon Mayors Association, for example, received funding to mount a traveling exhibition of Yup'ik Eskimo masks drawn from the Arctic collections of major American and European museums. This exhibition, which explores the use of the masks in dance and ceremony, opened in the small rural Eskimo village of Toksook Bay in Alaska, traveled to the regional center of Bethel, and then went to Anchorage, where it was seen by nearly 200,000 museum visitors. It is now en route to museums in New York City, Washington, D.C., and Seattle.

Another example of the way NEH brings an essential national perspective to public humanities programming is the exhibition, "Barn Again!", which examines the barn as an agricultural structure, a monument on the American landscape, and a symbol of community and country life. With funding from the Endowment and spearheaded by the Utah Humanities Council in cooperation with the humanities councils in Alabama, Georgia, Oregon, Ohio, West Virginia, Illinois, and Missouri,

the exhibition and allied public programs are being presented at thirty-two small rural museums throughout these states, including the Ohio communities of Conover, McArthur, Paulding, and Wooster.

As part of the agency's overall efforts to broaden Americans' access to the humanities, in FY 1998 the NEH Challenge Grants program will sponsor a special initiative for public libraries to help them build endowments to strengthen their humanities programming. To make fund-raising more feasible for these institutions, particularly for public libraries located in rural areas or inner cities, the program will require only a two-to-one match under this initiative, rather than our standard three- or four-to-one match. NEH Challenge Grants are the Endowment's principle means for leveraging private support for the humanities.

The Endowment remains the catalyst nationwide for private support for the humanities. When NEH awards a grant, by virtue of our rigorous merit review process, it also certifies to other potential funders the high quality of the project. As the Secretary of the Andrew W. Mellon Foundation, one of the nation's largest independent foundations, has stated: "[T]here is little doubt that many non-federal donors welcome the opportunity for joint support of projects with NEH. . . . Far from discouraging non-federal support for the humanities, NEH has stimulated private philanthropy."

Finally, I thought the Committee would be interested in a progress report on the National Conversation. NEH's role in the initiative, as a funder, has drawn to a close, and we are now preparing a comprehensive report to the nation. This report will be not so much a statistical or quantitative assessment, although there will be much of that in it, but rather it will try to convey a sense of what was said in the conversations that took place in the more than 140 communities in 42 states, the Virgin Islands, and the District of Columbia over the life of the initiative and what conclusions one can make about Americans' many thoughts and opinions about the pluralistic nature and identity of their nation. We will publish and widely distribute the report sometime this summer.

In closing, I must return once again to the issue of money. While the Endowment continues to forge ahead and to think creatively about ways we can continue serving the American people, it is also true that we need sufficient financial muscle to bring our plans to fruition. As small as NEH's budget is, the Endowment is still the single largest national source of funding for the humanities. The Endowment's work is a necessity, not a luxury. Indeed, many recent studies and public commentaries have indicated that the private sector and foundations can not and will not shoulder the burden for a diminished NEH. Our FY 1998 budget request, which is tailored to the plans and program emphases I have discussed in this statement, represents a prudent investment that a great nation such as ours must make in activities that support the unglamorous but critical task of preserving America's heritage and sharing it with the American people. I can think of no nobler purpose.

Readin', Writin', Rhythm

After years of losing out to budget cutters, music and art are making a comeback in public schools

TWO YEARS AGO CHARLES R. BUGG Elementary in Raleigh, N.C., was a school in trouble. Test scores were below the county average, and there was little parental involvement. But now the school sings—literally. In a science class, students grasp the vastness of space by listening to Gustav Holst's symphonic suite "The Planets." Third graders studying language arts create original poems with a writer-in-residence and learn how to choreograph a dance to go with their verses. In music class, pupils learn about fractions as they study whole, half and quarter notes.

Bugg Elementary is one of 27 schools in North Carolina experimenting with ways of using the arts to improve basic skills. It's too soon to make any definitive judgments about whether the four-year pilot program, begun in the 1995-96 school year, will boost reading and math scores. But school officials say there's already plenty of evidence that integrating music and poetry into the curriculum stimulates kids' interest in other subjects. "Attendance is up and behavior problems are down," says Jim Fatata, principal of the Bugg school.

North Carolina isn't the only state taking a second look at the arts. Districts around the country are beginning to restore programs once eliminated as "luxuries" by financially strapped educators. According to a survey by the National Art Education Association, 28 states now require some arts study before high-school graduation, compared with only two in 1980. Even big urban systems are re-evaluating the arts. In Los Angeles the school board recently approved a motion to provide elementary-school students access to music lessons at least once a week. And New York City Mayor Rudolph Giuliani is pushing to bring art and music classes to all of his city's public schools.

Some of the renewed interest in these subjects grows out of research that shows kids learn best when they are exposed to a wide range of disciplines; that means art and music as well as reading and science.

There's even some evidence that learning music can stimulate development of critical areas of the brain. One recent study of 78 preschoolers in California, for example, found that individual piano lessons did a better job of improving abstract reasoning skills than computer instruction.

Another inspiration for including the arts is the work of Harvard psychologist Howard Gardner. His 1983 book, "Frames of

the arts. Ashley River Creative Arts Elementary in Charleston, S.C., opened its doors in 1986. Just a few years later, it ranked way above the state average in standardized testing; scores have stayed high since then. At PS 314 in Brooklyn, N.Y., students attend dress rehearsals at the Metropolitan Opera and then use the plots and settings to help learn other subjects, like history (after watching "Aida") or literature (after "Faust"). Students are also creating their own operas—writing librettos, building sets, composing music. Since the collaboration started, in 1989, test scores have improved enough to remove PS 314 from the state's list of worst-performing schools.

Even with many more success stories like these, restoring the arts to public schools won't be easy. A nationwide survey of schools by The Instrumentalist, a music-



Hoop dreams: Dance students perform at Ashley River Elementary School in South Carolina

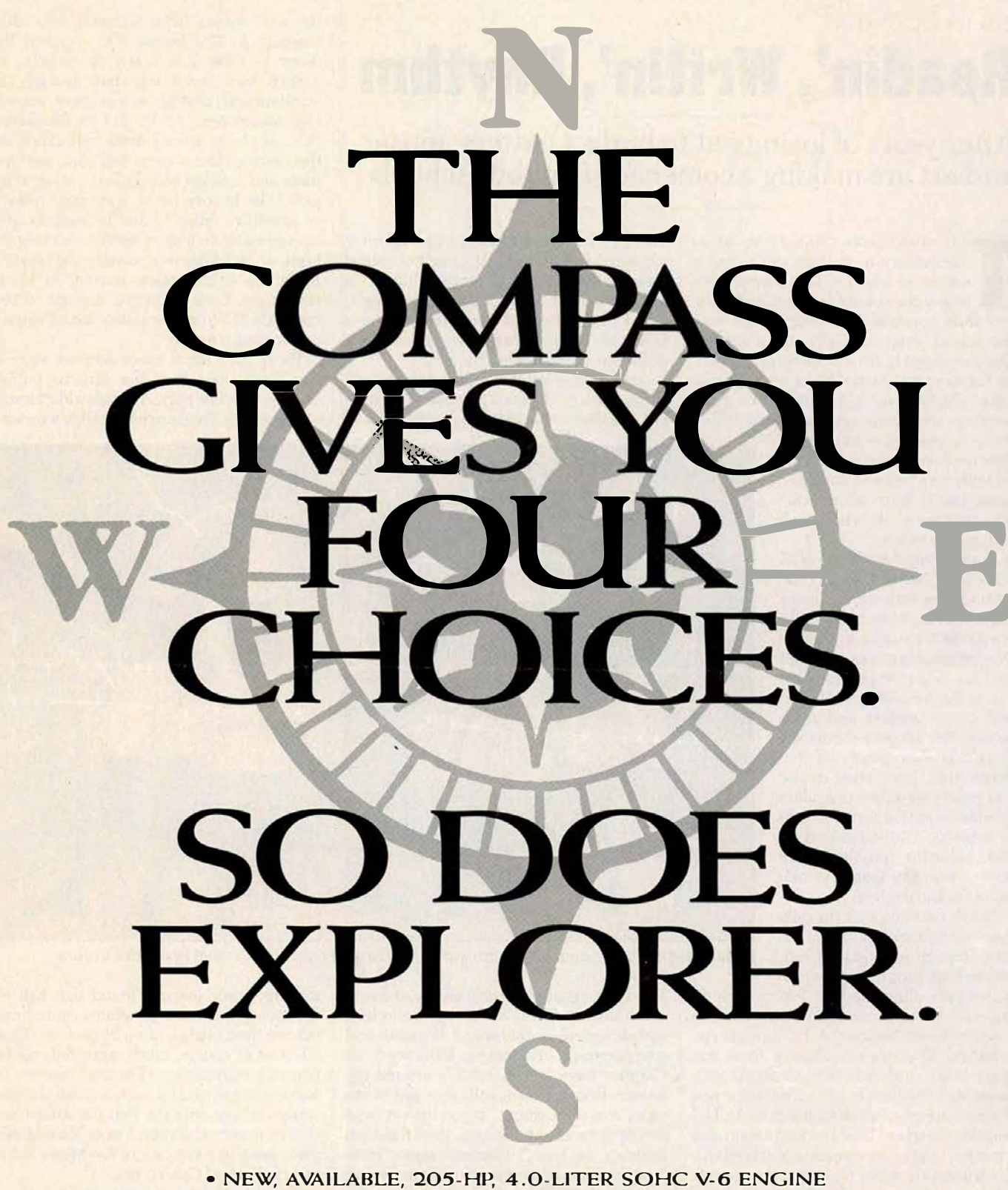
Mind," designated musical ability as one of seven distinct forms of intelligence (others include logical-mathematical, linguistic and interpersonal). Educators influenced by Gardner have set up schools around the country that use music and other arts to improve overall learning. "If you look at most conceptions of intelligence, they focus on language or logic," Gardner says. "How could you explain great dancing or sculpting with that?" While he believes in teaching the arts for their own sake, Gardner also says that there are other benefits. In music classes, for example, kids learn math by studying rhythm and can improve interpersonal skills through participation in a band or orchestra.

Not every district, of course, abandoned

industry trade journal, found that half of the money for music programs came from outside fund raising, often by parents. That effort is, of course, much more difficult in poorer communities. "The real concern is we're going to end up with a cultural caste system where only the rich can afford access to music education," says John Mahlman, executive director of the Music Educators National Conference.

That would be a sad note indeed. Consider the testimony of Aileen Chou, a fifth grader at PS 314. After a recent visit to the Met, she pronounced Charles Gounod's "Faust" her favorite opera because it was "cool." Is there any higher praise?

BARBARA KANTROWITZ with CONNIE LESLIE in Brooklyn and ANDREA COOPER in Raleigh



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The John F. Kennedy Center for the Performing Arts

WASHINGTON, D.C. 20566-0001
202 416-8000

June 30, 1997

Ms. Melanne Verveer
Chief of Staff
Office of the First Lady
The White House

Dear Melanne,

It was very good to speak with you last week. As a follow up to our telephone conversation the other night, I'd like to take this opportunity to reiterate the status of the Center's reauthorization proposal.

As I mentioned, I met with OMB Director Raines two weeks ago to explain the details of the Kennedy Center's reauthorization proposal and the importance of it being signed into law by the end of this Congressional session. Director Raines was receptive and his staff, Kathy Peroff, Jack Fellows and Memphis Norman, were present for the meeting and have been working closely with the Center on the reauthorization proposal. Currently, OMB Budget Examiner Memphis Norman is putting the finishing touches on an OMB proposal for the Center's reauthorization for Director Raines to send to Capitol Hill immediately following the Fourth of July Congressional recess.

The proposal, as you know, authorizes the Center to receive funding in its Capital Repair account in the amount of \$171.0 million over 11 Fiscal Years with an advance appropriation of \$20 million each for Fiscal Years 1999, 2000 and 2001. The advance appropriation was suggested by Kathy Peroff to enable the Center to aggregate funding from several years and concentrate expenditures in order to accomplish construction efficiencies in the restoration of the Kennedy Center building. The Operations and Maintenance account would be funded at \$13.0 million for Fiscal Year 1999 and then an incremental increase of \$500,000 a year over ten years.

In my meeting with Director Raines, he expressed concern about the level of support this proposal might have from the House and Senate Authorizing committees and he was very interested to learn about the impact the Kennedy Center's work has on the District of Columbia and its residents. I have sent Director Raines detailed information regarding

Ms. Melanne Verveer

June 30, 1997

Page Two

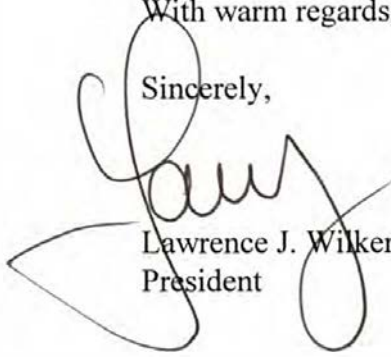
the plethora of Kennedy Center education and outreach programs in the District of Columbia and have assured OMB that the Center's Board of Trustees, including Speaker Gingrich, Majority Leader Lott and the House and Senate Authorization Committee Chairmen, as well as the House and Senate Appropriation Interior Subcommittee Chairmen, have verbally given their support for our reauthorization proposal.

I realize the difficulties that come with attempting to pass a piece of legislation in a short amount of time, but remain convinced that the support we have for this proposal on the Hill, coupled with the diligence with which Administration officials pursued this plan, we are able to have a Kennedy Center reauthorization bill signed into law this year.

I appreciate your support in this endeavor and ask that you call me or Jared Barlage in the Center's Government Liaison office if you have any questions about the status of our efforts. Again, thank you for your interest in this matter. I look forward to talking with you soon.

With warm regards,

Sincerely,



Lawrence J. Wilker
President

cc: James A. Johnson

The John F. Kennedy Center for the Performing Arts

May 19, 1997

WASHINGTON, D.C. 20566-0001
202 416-8000

by hand

Ms. Melanne Verveer
Chief of Staff
Office of the First Lady
The White House

Dear Melanne:

This is to notify you that tomorrow Ken Duberstein, Alma Powell and I will meet with Frank Raines, Director of the Office of Management and Budget, to discuss the Kennedy Center's request for reauthorization beginning with FY1999.

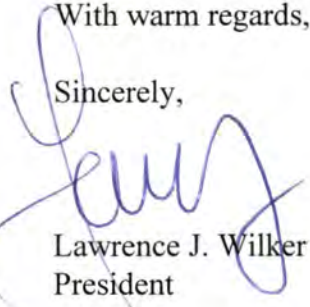
As we discussed in our meeting of February 4, the Center is currently authorized through FY99, however, the current level of authorization for Capital Repair, at \$9 million, is not adequate to allow for efficient implementation of Phase 2 of the Center's Comprehensive Building Plan. In order to accomplish accessibility and code compliance rehabilitation of the building's Central Block, which includes the Opera House, the Center's FY99 Capital Repair ceiling of \$9 million must be raised, and budget authority of \$20 million for Capital Repair will be required in each of the Fiscal Years 1999, 2000, and 2001.

Details of the proposal are enclosed, along with proposed budget authority amounts for both accounts. It is our intention that the Center's reauthorization legislation be transmitted to the Congress as an Administration initiative.

Thank you for your early efforts to convey to OMB the Center's request for reauthorization. I will be back to you with information regarding our meeting with Director Raines.

With warm regards,

Sincerely,



Lawrence J. Wilker
President

cc: Ken Duberstein
Alma Powell

Outlines of Proposal to be presented to the Office of Management and Budget

Reauthorization Proposal

The Kennedy Center requests OMB consideration of a **reauthorization** to cover Fiscal Years 1999-2009 under two accounts: **Operations and Maintenance**, and **Capital Repair**.

The authorized ceiling requested for the Operations and Maintenance function for each of the Fiscal Years 1999, 2000, 2001, 2002, and 2003 is \$17 million and is \$20 million for each of the Fiscal Years 2004-2009. (total 11 years authorized)

The Center also requests authority to execute Phase 2 of its Comprehensive Building Plan which covers the Fiscal Years 1999-2009 (11 years) with total required budget authority over those eleven years of **\$171 million**. The Center is requesting a total sum authorization at \$171 million. This request is consistent with total required funding presented in the Center's Comprehensive Building Plan.

FY1999 Budget Request

The estimated requirement for the FY1999 Operations and Maintenance function is expected to be **\$12 million**.

In FY1999 the Center will begin construction on accessibility and code compliance rehabilitation of the building's Central Block, including the Opera House interior. The contract total for construction of the Central Block project is expected to be **\$53 million**.

Assuming the project is financed over three (3) years, the Center's *minimum required budget authority* is **\$20 million** in each of the Fiscal Years 1999, 2000, and 2001.

Because the total contract cost of the Central Block project is expected to exceed the first year's appropriation for the project, the Center also asks for inclusion in the President's budget of language as follows:

Provided, that notwithstanding any other provision of law, a single procurement for the construction of central block rehabilitation may be issued which includes the full scope of the project.

Work on the Central Block is expected to begin in FY1998 with rehabilitation of "A" level support spaces. FY1999 construction work will include interior accessibility renovation of the Opera House, and the construction of mezzanines which will allow for mainstream access to the performance hall and for food service in the Hall of States and Hall of Nations. Central block work will be completed in FY2001.

Kennedy Center Proposal for Re-authorization

For Capital Repair, provides \$171 million over eleven years with a sum of \$60 million over the first three years (divided evenly among FY1999, FY2000 and FY2001-- \$20 million each year). That amount represents a \$21.9 million increase over the base budget authority amounts for FY1999, FY2000 and FY2001, as contained in the Comprehensive Building Plan, and "borrows" that additional \$21.9 million evenly over eight fiscal years (FY2002-FY2009).

CAPITAL REPAIR

Required Budget Authority (in millions)	FY99	FY00	FY01	FY02	FY03	FY04
	\$20.0	\$20.0	\$20.0	\$19.0	\$17.0	\$16.0
(*Amounts consistent with Comprehensive Building Plan)	*\$9.0	\$14.0	\$14.4	\$15.0	\$15.3	\$16.0
	FY05	FY06	FY07	FY08	FY09	
	\$13.5	\$13.0	\$12.0	\$11.0	\$10.0	=\$171.0 million
(Amounts consistent with Comprehensive Building Plan)	*\$16.5	\$17.0	\$17.3	\$18.0	\$18.5	= \$ 171.0 million

OPERATIONS AND MAINTENANCE

Budget Authority ceiling (in millions)	FY99	FY00	FY01	FY02	FY03	FY04
	\$17.0	\$17.0	\$17.0	\$17.0	\$17.0	\$20.0
	FY05	FY06	FY07	FY08	FY09	
	\$20.0	\$20.0	\$20.0	\$20.0	\$20.0	



NATIONAL ENDOWMENT FOR THE ARTS

NEWS RELEASE

Office of Communications

1100 Pennsylvania Avenue NW
Washington DC 20506-0001
202/682-5570
202/682-5611 FAX
<http://arts.endow.gov>

FOR IMMEDIATE RELEASE:
June 17, 1997

CONTACT:
Cherie Simon
202-682-5570

**STATEMENT BY JANE ALEXANDER,
CHAIRMAN OF THE NATIONAL ENDOWMENT FOR THE ARTS**

**In Response to the House Interior Appropriations Subcommittee's
Proposed FY98 Funding Legislation**

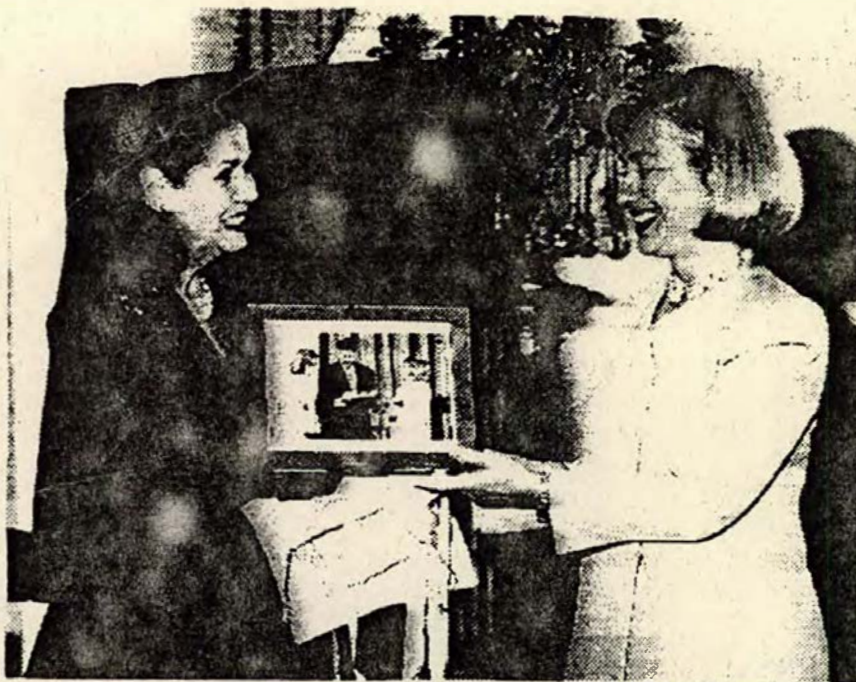
(Washington, DC – June 17, 1997) The House Interior Appropriations Subcommittee today considered legislation to shut down the National Endowment for the Arts in Fiscal Year 1998.

Subcommittee Chairman Ralph Regula (R-OH) proposed providing \$10 million to pay for the shutdown of the NEA next year. Representative Sidney Yates (D-IL) countered with two amendments. The first, which removed the shutdown language, was accepted by voice vote. The second amendment, to restore funding to the full \$99.5 million level, was rejected on a 6 to 5 party line vote. The funding legislation will be considered next week by the full House Appropriations Committee, and then the full House.

NEA Chairman Jane Alexander's statement on today's Subcommittee action follows:

"Today's action reflects the House Republican leadership's misguided effort to shut down an agency that richly serves our communities. This is just the first round in a battle that once again puts politics above the will of the American people."

###



Friends of Art and Preservation in Embassies Chairman Jo Carole Lauder presents Hillary Rodham Clinton with a silver-framed print.

Chronicles

The Art of Diplomacy

By Sarah Booth Conroy
Special to The Washington Post

In the White House East Room, where hangs the famous portrait of George Washington, Hillary Rodham Clinton recently began her favorite story about Dolley Madison saving the painting when the British set fire to the White House.

Mrs. Clinton stopped as a guest frantically waved a hand over the head of British Ambassador Sir John Kerr.

"Is the ambassador here again? Yes?" Mrs. Clinton asked to loud laughter from her breakfast guests, 250 Friends of Art and Preservation in Embassies. "He's heard me tell this story before and . . . wants to make it clear that we're not any longer at war," she said with a grin.

Anyway, Mrs. Clinton continued, Dolley Madison "saved something that meant more than anything could have meant to the continuation of our country and the idea of freedom and liberty. . . . She didn't grab the books of accounts of the White House; she grabbed a portrait."

The first lady stood by a lithograph titled "Leaves" by Ellsworth Kelly, who just contributed 50 prints to hang in U.S. embassies. Reiterating the Clintons' "strong support" for arts funding, she praised Kelly and three other contemporary artists who had contributed their work—guests Robert Rauschenberg, Roy Lichtenstein and Frank Stella—as well as the Friends, who since the group was established in 1986 has raised \$9 million to embellish, reno-

vate and restore U.S. representational facilities abroad.

From the White House, the Friends dodged the roller skaters on Pennsylvania Avenue to walk to a buffet in the beautifully kept Blair House.

The luncheon speech was as meaty as the bon bon chicken.

Sen. Joseph R. Biden Jr. (D-Del.) gave an impassioned oration. He praised the roles of art and diplomacy, denounced Congress's insufficient funding for diplomacy and urged expansion of NATO. He said the Friends' efforts allowed U.S. embassies to function as "windows into United States culture." His own such effort had gotten him in trouble, however. He came back from a visit to the embassy in Prague all fired up to have the elegant pool in its basement repaired. "It almost lost me the election," he said wryly.

The Friends' daylong 11th annual event ended with a black-tie-and-diamonds dinner in the State Department's Benjamin Franklin banquet hall.

Secretary of State Madeleine Albright paid tribute to Kelly, whose work hung in her office when she was the U.N. ambassador. "How better to showcase the breadth of American culture than to decorate our mission to the U.N. with the contemporary American creations which inspire artists from Paris to Tokyo? How better to recognize the cultural debts we owe to so many other lands than to refurbish works

such as the sculptures of the Palazzo Margherita in Rome or the Petschek Palace in Prague?"

As a young man studying art in postwar Paris on the G.I. Bill, Kelly said, "I moved five times, trying to find [an apartment] that had heat. I was always cold, so cold it was hard to draw.

"One day, I went out to the market and bought a hyacinth plant to make believe it was spring. That's when I started to draw leaves," he told the *Chronicle* earlier.

Albright also recognized best-selling author Katharine Graham, chairman of the executive committee of The Washington Post Co., who received a Friends award. "With perfect timing, as we remember the Watergate break-in 25 years ago," she said, "we recognize Katharine Graham's courage in defending press freedom at home; her influence in helping Americans to understand our state in events around the world; and her role as a quiet pace-setter in workplace equality for women."

Mrs. Graham responded: "Having just celebrated my 80th birthday, preservation has suddenly become my number one priority. Well, maybe not *that* suddenly."

She pointed out the importance of embassy settings for "negotiations and historic agreements, quiet conversations and glittering receptions—all of which bring people together to advance interests."

She cited Friends Chairman Jo Carole Lauder, wife of former ambassador to Austria Ronald Lauder, for realizing that "a beautiful and comfortable setting can go a long way to reduce tensions and contribute to constructive dialogue."

The late Ambassador Pamela Harriman "understood how important it was, too," Mrs. Graham said. "Her knowledge of art and furnishings, as well as her skill at entertaining, helped her enormously in Paris.

"She was able to fund this by herself—which very few are able to do. This is why the work of Friends of Art and Preservation in Embassies is so important today."

Dining on salmon, lamb, champagne corn risotto and "Spirit of FAPE sorbet bombe" with the Friends and artists were the ambassadors of Iceland, Spain, Italy, Czechoslovakia and Great Britain, U.N. ambassadors from Hungary and Poland, and the deputy chief of mission from the People's Republic of China.

Undersecretary of State Thomas Pickering and his wife, Alice, had gallantly stood in the receiving line for Albright, held up by a White House meeting. The Friends understood the delays of diplomacy.

NEA Survives Key Vote

\$98 Million Budgeted For Agency in Fiscal '98

By Jacqueline Trescott
Washington Post Staff Writer

The National Endowment for the Arts survived yesterday, ending a year of nail-biting among supporters fearful that the House's Republican leaders would fulfill their promise to close the beleaguered agency.

Instead, the wishes of NEA supporters in the Senate prevailed, leaving the agency's funds hardly cut at all with an appropriation of \$98 million for next year.

A joint House-Senate conference that met to iron out the differences in funding debated the fate of the NEA for an hour. The House had proposed no funding, and the Senate \$100 million.

Some new conditions will alter the internal structure of the agency, which was founded in 1965 to support artists and arts organizations across the country. The conference approved a directive to the agency to solicit outside funds, ordered a 15 percent flexible cap on the funds each state receives from the NEA and suggested putting six lawmakers on the National Council of the Arts, the agency's advisory board, which reviews and approves all grants.

Rep. Ralph Regula (R-Ohio), the chairman of the House Appropriations subcommittee with jurisdiction over the NEA and the co-chairman of the conference, said what the Senate had proposed was "reasonable" and that a hefty reduction would invite a presidential veto. He then offered the slight reduction of \$2 million from the Senate proposal and attached a list of reforms.

Those conditions included an increase of the percentage of NEA funding that goes to the states, from 35 percent to 40 percent, emphasized that grants have a strong educational component, and would open up the grant qualifications to some less-experienced groups and expand the outreach of programs funded.

No matter how limited the agency's independence becomes, the NEA has escaped a death threat that loomed when the year began.

In the fall of 1995 the House

See NEA, C8, Col. 4

NEA, From C1

leadership struck a deal with a then-freshman group of Republicans to end funding for the NEA in two years. It was funded at a level of \$99.5 million in fiscal 1996 and 1997, a reduction of 40 percent from the budgets of previous years. The conservative Republican ultimatum triggered several fierce debates over the propriety of federal arts funding and decision-making at the NEA, and loud and constant cries from both opponents and bipartisan supporters about the role of arts in American life.

Yesterday's \$98 million compromise was well below President Clinton's request of \$136 million for the agency. The president had signaled his concern about the issue when he included remarks about the arts and humanities in his State of the Union address and then threatened to veto the entire Interior appropriations

Yesterday's \$98 million compromise was well below President Clinton's request of \$136 million for the agency.

bill—of which the NEA is one of the most contested parts—if the NEA weren't funded.

In July the House narrowly voted to eliminate the NEA's fiscal 1998 appropriation, keeping the leadership's promise. Then last month the Senate voted to give the agency \$100 million for next year but also warned that it was considering further reforms. Both the House and the Senate defeated amendments, offered during open debate on the floor, to increase the amount of block grants that go directly to the states. Late last week NEA backers in the House got voice vote approval to accept the Senate's appropriations level. And yesterday's action sealed that strategy.

The conference committee, meeting in a large basement room in the Capitol—and somewhat prophetically on the Senate side of the building—had a few moments of political theater. Rep. Sidney Yates (D-Ill.), a champion of the NEA through many congressional firestorms, requested \$1 million for a Vietnam veterans museum in Chicago; and Rep. Rob-

ert Livingston (R-La.), the powerful chairman of the House Appropriations Committee, and Rep. George Nethercutt (R-Wash.) suggested that the money come out of NEA funds. Sen. Pete Domenici (R-N.M.) was also looking for about \$15 million for a Hispanic cultural center in Albuquerque.

When Livingston responded again with the same view, Rep. David Obey (D-Wis.), the ranking minority member of the full Appropriations Committee, yelled at Livingston, "I don't think any House member or senator should be begging" for support.

Livingston repeated that the House had voted this year to scrap the NEA and said, "This conference has to work out its differences one way or another." Then he apologized to Yates and Domenici for any slight of protocol.

An attempt by Nethercutt to curtail the administrative budget by \$10 million, giving the Domenici project \$3 million and the remaining \$7 million to various firefighting accounts in the bill, was defeated by a 10-5 vote. Sen. Slade Gorton (R-Wash.), the chairman of the Senate Appropriations subcommittee that approved the original \$100 million, said he didn't want items separated out. "Consider NEA just as the NEA," said Gorton, the co-chairman of yesterday's meeting.

The National Endowment for the Humanities, created at the same time as the NEA to support scholarship, teaching and preservation, will receive \$110 million for next year.

The Washington Post
WEDNESDAY, OCTOBER 1, 1997

The Reliable Source

By Ann Gerhart and Annie Groer

Suddenly Seeking Sharon

■ Sharon Pratt Kelly, it seemed, was missing. The local chapter of the National Political Congress of Black Women, which she co-founded, wanted to honor the former mayor tonight. But nobody knew where she was. The usually connected were clueless. "We have called everyone in the city," said Geraldine Boykin, former labor union exec and president of the D.C. chapter.

The city's other mayors, Walter Washington and Marion Barry, are expected at the Capital Hilton reception tonight, as are original D.C. Council chairman Sterling Tucker and his current counterpart, Linda Cropp. Boykin said the group wants to rally for home rule and defend democracy.

While her political sisters have conducted a search for Kelly, the ex-mayor has conducted a "Search for Meaning," the title of the latest essay on her Web site, <http://www.spiritforamerica.com>. Underground, Kelly has become such a defender of democracy that she advocates eradicating representation and giving power right back to the people.

The Source reached her on the third ring yesterday. She seemed mystified that she was considered missing. "I have been keeping a little bit of a low profile," said Kelly, who was the capital's mayor from 1991 to 1995, "but I do respond to some of my e-mail." She's been doing "a fair amount" of speaking around the country. "I'm not that mysterious at all," she said. "I'm still quite accessible."

Boykin was completely understanding. Noting the difficulties of mayoralty in this town, she said, "I could understand why anybody would want to go into hiding."

No Blood, Lots of Gore: The Veep & the V-Chip

It was family hour in front of the TV set yesterday at the White House, and Vice President Gore was hogging the remote.

Gore had assembled a group of local children and parents in the Roosevelt Room to promote a new TV rating system, which will go into effect today, as well as demonstrate the "V-chip," which will soon be mandatory in new televisions. The technology lets parents block programming they find objectionable, and the vice president got to show it off, reports The Post's John Harris. One moment, the group was watching "Sesame Street." But when Gore switched channels, there was a brief image of "The Texas Chainsaw Massacre," the gory cult movie classic, before the screen went blank. "That's not too complicated, is it?" Gore cooed.

Gore also rapped NBC—although he didn't mention the network by name—for being the only major network not using the new rating system. The vice president predicted NBC would soon succumb to "moral pressure" and adopt the expanded ratings, which alert viewers to programs with sexual content (S), coarse language (L), violence (V) and fantasy violence of the sort seen in cartoons (FV). If parents used their V-chips to block out all that, there'd be nothing left to watch except campaign finance hearings on C-SPAN.



No "Texas Chainsaw Massacre" on this TV: At the White House, the vice president demonstrates safe surfing.

The Big Library's Big Bash



Jones, hosting.

Pages, will emcee a black tie, \$2,500-a-ticket dinner dance on Tuesday.

Actors Avery Brooks and Zoe Caldwell will read from historic works, and opera stars Marilyn Horne and Jerry Hadley will sing in the just-renovated Coolidge Auditorium.

Proceeds from this bash and future fund-raisers will pay for programs to promote America's oldest federal cultural institution. After all, the library is home to 112 million items, including the manuscripts of 23 U.S. presidents, countless inventors, poets, writers and, yes, the Bell Atlantic Yellow Pages.

First of all, I'm going to play "What a Friend We Have in Jesus" and "Onward Christian Soldiers." I'm gonna play and play and play and play, till I can't play no more.

Eunice Simpson, after Judge David Perez's final ruling yesterday in Santa Monica, Calif., that a \$20,000 piano in the house of her son, O.J. Simpson, was a 1984 gift from him and then-wife Nicole Brown Simpson and could not be sold to help pay the \$33.5 million in damages a civil jury ordered him to give the family of Ron Goldman, Reuter reported.

The Washington Post
WEDNESDAY, OCTOBER 1, 1997

JIM JEFFORDS

For Immediate Release
July 15, 1997

UNITED STATES SENATOR • VERMONT
Contact: Joe Karpinski
(202) 224-6770

JEFFORDS INTRODUCES BILL TO REAUTHORIZE THE ARTS AND HUMANITIES ENDOWMENTS

WASHINGTON, D.C. -- The Chairman of the Senate Labor and Human Resources Committee today introduced legislation reauthorizing the national endowments for the arts and the humanities. Jeffords' bill would authorize each endowment \$175 million in FY '98 and such sums as necessary in FY's 1999-2002.

"I think it is clear that the endowments bring enrichment to millions of Americans each year. They play an essential role in ensuring arts and humanities programs are widely available to all citizens. We have seen that children involved in arts programs score higher on their SAT's, and these programs play an important role in bringing local and regional programs to wider audiences," Jeffords said.

Among the key elements of the bill:

- * Directs all funds appropriated above FY '97 levels be made available to arts education programs.
- * Merges key administrative functions of the NEA/NEH.
- * Limits funds the NEA/NEH can spend on administration.
- * Establishes a procedure for the recapture of funds if a grant becomes commercially successful.
- * Prohibits any funds awarded to be used for lobbying or for general membership services.
- * Maintains strict prohibition on funding for projects which are obscene.

Chairman Jeffords said he intends to markup the bill in the Labor Committee on July 23.

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General Overview

Reauthorization of the National Foundation on the Arts and Humanities Act of 1965

This bill streamlines the National Arts and Humanities Endowments and provides greater direction and focus as to how federal funds shall be spent. In addition, it broadens the Arts and Artifacts Indemnity Act to include American exhibitions traveling within the United States. The legislation sets the authorization levels for the Arts and Humanities Endowments at \$175 million each for fiscal year 1998 and such sums as necessary for the fiscal years 1999 - 2002. The bill calls on the Endowments, in consultation with experts in the fields of arts, humanities, business, charitable giving, copyright industries and other appropriate federal agencies to undertake (or contract for) a feasibility study of establishing a true endowment which would provide supplemental funding to support the efforts of both agencies. The legislation includes a number of important reforms including merging of administrative functions of the agencies, caps on percentage of funds spent on administration, prohibition of funds being used for lobbying or general membership services.

In addition, this legislation includes a new arts education component. All funds appropriated above the fiscal year 1997 level of \$99.494 million shall be used to make grants to state arts agencies or other groups for programs which provide instruction in the arts by integrating the arts in the teaching of English, math, science, foreign languages, civics and government, economics, history and geography or for courses in the arts through school programs. These Endowment funded programs shall be subject to evaluation.

National Endowment for the Arts (NEA): Establishes 4 grant programs at the NEA: Partnership Grants, Grants of National Significance, Direct Grants, and Arts Education and Underserved Communities Grants. Authorization of appropriations are as follows: \$175,000,000 for FY'98 and such sums as necessary for fiscal years 1999 - 2002.

Partnership Grants: (40% of funds appropriated to the NEA)

Purpose: To make grants to State arts agencies and regional groups to furnish programs, facilities, and services in the arts to people and communities in each of the states. Grants awarded in this category include projects broadening public access to the arts, enhancing the artistic, professional, and technical capabilities of developing arts organizations with a preference to arts education and projects which reach rural and urban underserved communities. These funds have a 1:1 matching requirement.

Grants of National Significance: (40% of funds appropriated to the NEA)

Purpose: To make grants to groups of demonstrated and substantial artistic and cultural significance for projects, productions and workshops that will increase the access of the American people especially in underserved communities to the best of the arts and culture of the U.S. These grants will be competitively awarded to organizations for programs which have broad focus and support and are of national or regional significance. These grants will require significant matching funds, 3:1 for groups with annual budgets under \$3 million dollars and 5:1 for those with annual budgets over that amount. Within this category, priority will be given to those projects that will have a national, regional or otherwise substantial artistic or cultural impact and that increase access, especially in underserved communities, to culture and the arts by touring, regional or national dissemination, or by geographic dispersion.

Direct Grants: (10% of funds appropriated to the NEA)

Purpose: To make grants to groups for projects, productions or workshops of the highest artistic excellence and artistic merit that are broadly representative of the cultural heritage of the United States and its geographic regions. Priority shall be given to those programs or projects which may be disseminated widely after completion or which are of potential national significance. These grants require a 1:1 match, except for grants for fellowships. The only allowable grants to individuals are those for a literature fellowship, National Heritage Fellowship or a Jazz Master Fellowship.

Arts Education and Underserved Communities Grants: (10% of funds appropriated to the NEA)

Purpose: To make grants to state arts agencies or other groups for projects, productions, and workshops for improving the availability and quality of arts education at all levels or supporting developing arts organizations in underserved communities. These grants require a 1:1 match.

Administrative Reforms

*Merges key administrative functions of NEA/NEH, including facilities and space, records management, contracts, procurement, printing, mail and library services, and inspector general.

*Limits funds the NEA may spend on administration to 12% of appropriated funds when appropriations are above \$150 million; caps administration at 17% in other cases.

*Establishes a procedure for the recapture of funds if a grant becomes commercially successful.

*Prohibits any funds awarded to be used for lobbying or for general membership services.

*Prohibits funds in basic grants to states from being used to supplant rather than supplement non-federal funds.

*Eliminates sub-granting, exempting only State arts agencies, regional groups and local arts agencies which are agencies of local government.

*Eliminates non-specific seasonal support.

*Limits grants to individuals to literature fellowships, National Heritage fellowships and the Jazz Masters Fellowships.

*Ensures broader participation by limiting the number of grants an organization can receive in any one year to 3, exempting only state agencies, and limits the number of fellowships an individual may receive in a lifetime to 2.

*Maintains strict prohibition on funding for projects which are obscene.

Panel Reforms/Other Reforms

*Panels will recommend more grants than can be funded, but they will not recommend amount of the grant award.

*When selecting groups as recipients of grants, the Chairperson shall give preference to artistically rural and urban underserved communities and artists and artistic groups that have traditionally been under represented in the arts.

*Requires more turnover in membership on the panels, and limits the number of panels an individual may serve on a panel to 5 non-consecutive terms of service.

*Increases the requirement for lay person participation on panels to 2 per panel.

*Increases the matching requirements for grants. National Significance grants must be matched 3:1 or 5:1 if the institution's annual budget exceeds 3,000,000.

*Decreases the membership of the National Council on the Arts from 26 to 20.

National Endowment for the Humanities: Establishes 3 grant programs at the Humanities Endowment: Partnership Grants, National Grants, and Research and Scholarship Grants. Authorization of appropriations are as follows: \$175,000,000 for fiscal year 1998 and such sums as necessary for fiscal years 1999 through 2002.

Partnership Grants: (30% of funds appropriated to the NEH)

Purpose: To support programs of the humanities councils at the state and local levels through the basic state grants. This includes elementary and secondary education in the humanities (reserving at least 5% for such activities). These funds have a 1:1 matching requirement.

National Grants: (35% of funds appropriated to the NEH)

Purpose: To support programs the public humanities and education in the humanities that have a national audience and are of national significance. Grants may be awarded to groups or individuals. Federal funds in the aggregate in the National and the Research and Scholarship grant categories shall be matched 1:1. Awards of grants for endowment building or capital projects shall be matched 3:1. Projects may include: projects in museums and historical organizations, endowment building, projects in libraries and archives, public humanities projects, technology activities, and teacher training in the humanities.

Research and Scholarship Grants: (35% of funds appropriated to the NEH)

Purpose: To encourage the development and dissemination of significant scholarship in the humanities. Federal funds in the aggregate in the National and Research and Scholarship grant categories shall be matched 1:1. May include: fellowships for college and university faculty and independent scholars, dissertation grants, summer stipends, scholarly publications, reference materials, basic research, institutional programs, and preservation and access.

Reforms

*Merge key administrative functions of NEA/NEH, including facilities and space, records management, contracts, procurement, printing, mail and library services, and inspector general.

*Limits funds the NEH may spend on administration to 12% of appropriated funds when appropriations are above \$150 million; caps administration at 17% in other cases.

*Establishes a procedure for the recapture of funds if a grant becomes commercially successful.

*Prohibits any funds awarded to be used for lobbying or for general membership services.

*Prohibits funds in basic grants to states from being used to supplant rather than supplement non-federal funds.

*Decreases the membership of the National Council on the Humanities from 26 to 20.

*Allows state humanities councils to be eligible to compete for grants in the National and Research and Scholarship grant categories.

The John F. Kennedy Center for the Performing Arts

WASHINGTON, D.C. 20566-0001
202 416-8000

May 23, 1997

by hand

Ms. Melanne Verveer
Chief of Staff
Office of the First Lady
The White House

Dear Melanne:

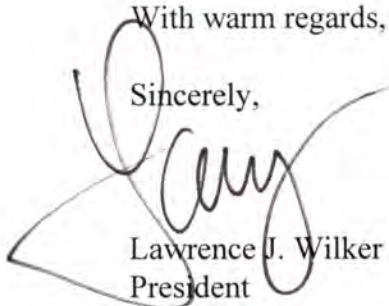
Earlier this week I sent you a note regarding a planned meeting of OMB Director Frank Raines with Ken Duberstein, Alma Powell and myself on Tuesday, May 20, to discuss the Kennedy Center's request for reauthorization. Due to circumstances beyond our control, the meeting was postponed at the last minute.

As you know, the Center has met with several members of Congress regarding this matter and has been working with OMB staff as well on this important issue and will continue to do so. Should the meeting be rescheduled, I will let you know in advance. In the meantime, I will be meeting with T.J. Glauthier, OMB Associate Director, Natural Resources, Energy and Science Division, on Wednesday, May 28.

Again, thanks for all your help. I will call you to update you on various meetings with Members of Congress.

With warm regards,

Sincerely,



Lawrence J. Wilker
President

cc: Ken Duberstein
Alma Powell

arts FOR AMERICA

Membership Enrollment Form

YES! I want to help create a secure future
for federal arts funding.

Basic
Membership: ☐ \$25

Contributing
Memberships: ☐ \$50 ☐ \$250
☐ \$75 ☐ \$500
☐ \$100

Leadership
Gifts: ☐ \$1000 ☐ \$5000
☐ \$2500

Other: ☐ \$ _____

☐ Please send me volunteer information

PLEASE NOTE:

- Contributions to Arts for America are not tax-deductible.
- Make checks payable to Arts for America.
- We strongly encourage people to join as individual members. Contributions should be made with personal checks. Corporations may become Arts for America members, but their membership contributions are not tax-deductible under Section 162(e).
- None of your Arts for America membership fee goes to the Arts for America PAC.

Name: _____

Address: _____

City/ST/Zip: _____

Daytime phone: _____

Fax: _____ E-mail: _____

Mail this form and your contribution, to:

Arts for America
PO Box 27994
Washington DC 20038-7994

Questions? Call Arts for America at 202-289-8981

arts FOR AMERICA

**Providing information, training,
advocacy and resources to create a
secure future for arts funding.**

FACING THE environment

It has never been more popular to attack the arts and humanities:

“In fairness to our children and those who come after us, we have to tighten our belts and cut out needless spending. And if the National Endowment for the Arts isn’t needless spending, then nothing is.”

Donald Wildmon,
American Family Association

“My own view of the matter is the National Endowment for the Arts offends the Constitution of the United States. My own view is that there is no constitutional authority for it to exist.”

Rep. Dick Armey (R-TX)
House Majority Leader

“Abolish the National Endowment for the Arts which still uses our tax money to fund pornographic and anti-Christian ‘art’ projects.”

National Survey of Christian Voters,
Christian Coalition

“Go in that gallery, tell them to padlock this place and fumigate. It’s all over. These are blasphemous assaults on God himself, with our tax dollars.”

Pat Buchanan
Republican Presidential Candidate

MEETING THE challenge

The rules have changed, and our strategies must change as well:

Despite the best efforts of arts advocates nationwide, federal funding for the arts is in more danger than ever before. **arts FOR AMERICA** brings new strategies to the challenge of reviving the federal commitment to the arts. **arts FOR AMERICA** provides the opportunity for individuals who value cultural funding to demonstrate our widespread support and participate in the political process more fully than ever before. **arts FOR AMERICA** was created in a way that allows for greater flexibility in lobbying than most cultural organizations, and has established a political action committee in order to participate in elections.

WHAT WE CAN DO:

the plan

Arts for America works to meet the challenge of preserving arts funding through an integrated program of issues education, electoral and legislative process training, and political action.

ISSUES EDUCATION

The Arts for America Newsletter provides information on federal legislative activity related to the arts, including voting records, information on pending legislation, and other news affecting the future of arts funding.

Lobbying efforts are focused on providing members of Congress and their staffs information about the arts field and the value of federal funding of the arts.

Arts for America will serve as a resource for the media and other groups by working to make a place for arts funding on the national policy agenda.

ELECTORAL AND LEGISLATIVE PROCESS TRAINING

Arts for America workshops provide practical information on how to maximize the impact of your local advocacy work, and how to deal with the new realities on Capitol Hill, including:

- Increasing the impact of lobbying visits
- Ways to get and keep arts on the agenda
- Learning the structure and strategies of working in your local elections
- What to expect when you volunteer for a campaign
- How to become a delegate
- How to run for office

POLITICAL ACTION

Because federal law prohibits Arts for America from making contributions or expenditures in connection with federal elections, Arts for America has established the Arts for America Political Action Committee (Arts for America PAC), which makes contributions on a bipartisan basis to candidates who support the arts.

As a member of Arts for America you'll have the opportunity to participate in the Arts for America Political Action Committee.

CREATING A FUTURE FOR CULTURAL FUNDING:

the goal

"I have been in business for 40 years, and business is a cost-cutting process. I have cut and I have cut, but the one thing you do not cut is those things that are quintessential to the very essence of the community in which you live. Please do not cut the National Endowment for the Arts."

Rep. Amo Houghton (R-NY)

"Cutting funding for the NEA is short-sighted. NEA is the Federal Government's vehicle for funneling funds to local and state arts and humanities councils and organizations. Cutting, if not eliminating NEA is tantamount to cutting locally controlled resources. Such an action will have long-term repercussions that could lead to the destruction of community-based arts activities and programs."

Rep. Jane Harman (D-CA)

"Supporting the arts is as much sound economic policy as the Government building the interstate highway network, funding airports, or paying for basic research in agriculture, energy, health or any other area. No nation in history has developed a great culture, or a strong spiritual life, without some significant government involvement, not to determine the message but to assure the resources of growth and to stimulate the competition that induces greatness."

Rep. Nancy Johnson (R-CT)

arts FOR AMERICA network

The long-term potential of Arts for America depends on building a large and active constituency of people throughout the United States to participate in education programs, lobbying, and membership development.

Please check on the response form if you want information about volunteering with Arts for America.

arts

FOR AMERICA

PERSONAL

October 30, 1996

Dear Arts for America members:

I write to you today in my capacity as a volunteer and board member of Arts for America. As you know, Arts for America is an independent 501(c)(4) organization that works to meet the challenge of preserving arts funding through an integrated program of issues education, electoral and legislative process training, and political action.

Arts for America has collected information related to the Republican and Democratic party platform positions on the arts and humanities as well as information on presidential candidate positions and statements on the arts. We hope that you as a concerned *private citizen* will find this information useful. In addition to members like you, we were able to send this information to another 600 concerned citizens.

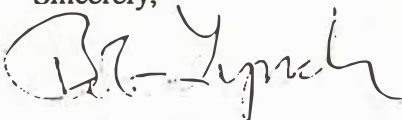
The arts community in this country has faced enormous attacks by legislators on Capitol Hill and we have seen the budgets for the NEA and NEH slashed by 40 percent. However, it was only through concerted citizen action, by individuals such as you, that the remaining 60 percent was saved. All indications are that these attacks on federal funding for the arts and humanities will continue in the coming year when Congress returns in January.

Arts for America provides the means for you as an individual to transform your passion into action. Arts for America, and its political action committee, the Arts for America PAC, were formed in 1995 to help create a new future for the arts and humanities. We believe that a strong federal commitment to the arts and humanities is appropriate, important, and achievable.

Our goal is to deliver a united, pro-arts message to Congress from a large group of politically active individuals like you who care about the issues that affect them. I have enclosed another membership brochure for you to pass on to someone else who would be interested in becoming a member. You may also wish at this time to make an additional donation to Arts for America and/or Arts for America PAC.

We will soon send you the details about the contributions that our PAC has made this year to several pro-arts congressional candidates. By the election, we will have contributed close to \$25,000 in just our first year!

Sincerely,



Robert L. Lynch

AP News Report Excerpt

Presidential Candidates' Positions on the Arts

The Associated Press reported the following responses to an arts question asked of the major presidential candidates on January 30, 1996. These same answers were released again by Associated Press on September 16, 1996.

ISSUE: "Arts"

QUESTION: "Do you support federal subsidies for the arts?"

ANSWERS: President Bill Clinton

"The National Endowment for the Arts - in partnership with individuals, corporations and foundations - has brought art and culture to communities large and small throughout the country. The arts provide Americans of varied backgrounds an opportunity to share experiences they otherwise may not have. Federal subsidies for the arts - less than 0.02 percent of the federal budget - help attract tourists, stimulate business, and expand the tax base. This small investment expands the education and cultural base of all Americans."

Senator Bob Dole

"I opposed the establishment of the National Endowment for the Arts in 1965 and I continue to question why the federal government should be actively involved in the culture business. I support the elimination of the NEA."

Senator Bob Dole: Record on the Arts

Actions taken by Senator Dole regarding the arts:

Over the last few years, Senator Dole has had a mixed record on support for the arts while he served in Congress

In 1992, Senator Dole voted for a 10 percent cut to the National Endowment for the Arts (NEA). He also voted for an amendment sponsored by Senator Jesse Helms to add restrictive content language to grants made by the NEA.

In 1993, while Senator Dole voted against a Helms amendment to abolish the NEA, he did vote to allow Senator Helms to introduce two other weakening amendments to the NEA's appropriations bill that would have allowed a drastic reallocation of national funds to the states and would have allowed NEA fellowship grants to individual artists to be abolished.

In 1994, Senator Dole cast a "no vote" to an amendment that would have allowed Senator Helms to introduce an amendment to add content restrictive language to the NEA's appropriations bill. In that same year, Senator Dole voted against all GOALS 2000 education reform legislation, which for the first time ever recognizes the arts as a core subject area in basic K-12 education and therefore provides funding for arts in education.

In 1995, there were no roll call votes on the Senate floor that specifically effected arts legislation.

In 1996, there were no roll call votes on the Senate floor – before he resigned his Senate seat – that specifically effected arts legislation.

Quote from Senator Dole regarding the arts:

When asked by Associated Press whether he as a presidential candidate supported federal subsidies for the arts, Senator Dole responded:

"I opposed the establishment of the National Endowment for the Arts in 1965 and I continue to question why the federal government should be actively involved in the culture business. I support the elimination of the NEA."

Associated Press
January 30, 1996 and
September 16, 1996

President Clinton: Record on the Arts

Actions taken by President Clinton regarding the arts:

President Clinton, in vetoing the 1997 Interior Appropriations bill, wrote this to Congress:

"The Administration objects to the [Senate Appropriations] Committee's low levels of funding for the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Institute of Museum Services (IMS). The Committee's recommendations for NEA and NEH represent about a 40-percent reduction for both agencies below FY 1995 levels, and would severely jeopardize their ability to provide important cultural, educational, and artistic programs for communities across America. The Administration urges the Senate to approve funding for the NEA, NEH, and IMS at the requested levels and supports the Senate's commitment to the continuation of NEA and NEH in the out-years."

President Bill Clinton, September 13, 1996

President Clinton, in vetoing the 1996 Interior Appropriations bill, wrote this to Congress:

"This bill is unacceptable because it would unduly restrict our ability to protect America's natural resources and cultural heritage...the bill represents a dramatic departure from our commitment to support for the arts and the humanities. It cuts funding of the National Endowments for the Arts and Humanities so deeply as to jeopardize their capacity to keep providing the cultural, educational and artistic programs that enrich America's communities large and small."

President Bill Clinton, December 1995

In his 1997 budget message and negotiations, the President strongly recommended restoring funding to the NEA, the NEH and the IMS. Additionally, President Clinton has recommended and signed into law increases in GOALS 2000 funding each year for the last few years.

"Exposure to the arts must be a part of every child's schooling. Whether a youngster grows up in a ghetto, on a farm, in a city or a suburb, the arts are a vehicle for self-expression and for building self-esteem. The arts enable children from all backgrounds to develop their individuality and to contribute positively to the larger mosaic of American culture...As a part of our Goals 2000 legislation, the arts will become a core subject in the school curriculum, along with English, math, science, history, civics, geography and foreign language...If we plan wisely today, our children will enjoy a lifelong connection to the arts, to our collective spirit, and to the never-ending process of learning."

President Bill Clinton, April 14, 1994

The First Lady has drawn attention to the central role that the arts and the humanities play in children's lives as she highlights programs that work around the country.

- She visited the Manchester Craftsman's Guild in North Pittsburgh and Gallery 37 in Chicago—programs for youth, including those at risk.
- In a White House ceremony recognizing the work of the National Endowment for the Arts, the National Endowment for Humanities and the Institute of Museum Services, she released Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk, prepared by the President's Committee on the Arts and the Humanities.

The Administration has encouraged programs and partnerships within the government, such as the youth program "Pathways to Success" funded by the Department of Justice and the National Endowment for the Arts.

President Clinton appointed strong, energetic leaders to head the federal cultural agencies:

- Jane Alexander as Chair of the National Endowment for the Arts
- John Brademas as Chair of the President's Committee on the Arts and the Humanities
- Diane Frankel as Director of the Institute of Museum Services
- Sheldon Hackney as Chair of the National Endowment for the Humanities

The President revitalized the President's Committee on the Arts and the Humanities and charged the Committee with increasing private sector support for the arts and the humanities and the public's perception of their value to society.

The President has honored some leading artist, scholars and cultural institutions.

- The National Medal of Arts and the Frankel Prize for outstanding work in the humanities awarded each year in a ceremony at the White House. Those honored have included: Ossie Davis and Ruby Dee, Charles Kuralt, David McCullough, Ray Charles, Robert Rauschenberg and Arthur Miller.
- The National Award for Museum Services honoring museums for community involvement were presented by the First Lady in October 1994 and 1995.
- The National Heritage Awards, also presented by Mrs. Clinton, recognize great folk artists that enrich our culture.
- The Presidential Design Awards, hosted annually by the First Lady, showcase the best in federal design and construction.

The First Lady opened the White House for exhibits of American art that are on display for the visiting public to see.

- The First Lady created the White House Sculpture Garden to showcase 20th century American sculpture from museum collections all around the country, and to make these works accessible to the thousands of White House visitors every day.
- The First Lady assembled the White House Crafts Collection, a permanent collection of 72 pieces by 77 outstanding American artisans. The collection has also toured the United States.

Quotes from President Clinton regarding the arts:

"For more than two centuries, the arts and the humanities have helped Americans transcend political, religious, racial and ethnic divisions by engaging us in the common task of interpreting and expressing the meaning of human experience. When we read each other's stories, discuss each other's ideas, and feel each other's emotions through dance, painting and song, we come to understand the complexity and texture of each other's lives. In doing so, we gain a greater appreciation and understanding of the breadth of human thought and emotion. And we gain a more profound sense of our common purpose as Americans."

President Bill Clinton, October 1994

"America has flourished for over 200 years because of our willingness to cultivate the human spirit. In these challenging times, when some are questioning the value of public support for the arts and humanities, we must remember that these pursuits are not a luxury that we can live without - they are a vital part of our national character, the motivating force that makes us who we are."

President Bill Clinton, October 1995

AMERICANS^{FOR THE}ARTS

Announcing an important new national organization for organizations and individuals across the United States committed to the arts and culture: Americans for the Arts. ☆ Supporting the arts and culture through private and public resource development, leadership development, public policy development, information services, public awareness and education.

FOR MORE INFORMATION

For more information on this exciting new organization and becoming a charter member:

AMERICANS FOR THE ARTS

927 15TH STREET, NW

12TH FLOOR

WASHINGTON, DC 20005

202 371.2830

FAX: 202 371.0424

ONE EAST 53RD STREET

NEW YORK, NY 10022

212 223.2787

FAX: 212 980.4857

*Formerly the National Assembly of Local Arts Agencies
and the American Council for the Arts*

PHOTOCOPY
PRESERVATION

1996 ELECTION ANALYSIS

November 22, 1996

Revised

To: Americans for the Arts members and advocates
From: Bob Lynch, President and CEO
Nina Ozlu, Vice President of Government Affairs
Re: Election Impact on the Arts

1996 Election Offers Mixed Results on the Outlook for Arts Funding

While the Presidency remains Democratic and the Senate and House remain under Republican control, there is a slight conservative shift in the Senate and a more moderate shift in the House. The lessons learned from the last two years of working within a divided government and the fact that moderate Republicans and Democrats did very well on their re-election bids could set the tone for a more moderate 105th Congress, one that we hope will seek to find more common ground with the President.

President Clinton Wins a Second Term: More Visible Support for the Arts Likely

Certainly the re-election of President Clinton confirms a commitment to federal funding for the arts, especially since presidential candidate Robert Dole had stated his position on the National Endowment for the Arts (NEA) was to eliminate its funding all together. In fact, President Clinton may take a much more visible stand to preserve and even increase federal funding for the arts during his second term. Strong leadership to secure increased funding for the arts will also help President Clinton continue to build the legacy for his presidency. Additionally, Vice President Al Gore – looking ahead to the next presidential election in the year 2000 – will likely have a strong policy influence in this area, as well. Gore had an excellent voting record on the arts during his tenure in the Senate.

Senate Becomes More Conservative: Strong Base of Arts Support Maintained

For the last two years, the Senate has been the stronghold in preserving the NEA's budget. An increase in conservative freshman Senators, who replaced more moderate ones, does cut by 3 votes the wide margin of support the arts have enjoyed for many years. The arts should be able to still count on at least two-thirds of the Senate to support funding and possible authorization of the NEA, despite Senate Majority Leader Trent Lott's (R-MS) leaning toward phasing out the NEA. The Chairs of the Appropriations Committee and Interior Subcommittee will also play very influential roles. Senator Ted Stevens (R-AK), a very strong arts supporter, is set to take the Chairmanship of the full committee and also possibly remain as a member on the Interior Subcommittee. Senator Jeffords (R-VT), one of the strongest and most vocal supporters of the arts, will play a critical leadership role on the Appropriations Committee and as Chair of the full Committee on Labor and Human Resources and possibly also stay as Chair of the Senate Subcommittee on Education, Arts and Humanities.

House of Representatives Becomes More Moderate: Uphill Battle Still Looms for the Arts

While the arts gained at least 6 to 10 supportive freshman House Members, the biggest struggle to maintain funding for the NEA will take place in the House. The Republican leadership in the House is among the NEA's most adamant opponents, but the move to more moderate ground will help the arts. For the last two years, the arts have helped build a sizable Republican moderate group of arts supporters. These moderate Republicans, along with a stronghold of supportive Democrats, will be the key players to move a funding bill for the NEA through the House. House Interior Appropriations Chairman Ralph Regula (R-OH) will need the persuasive powers and support of these moderate Republicans to help appropriate funds to the NEA, despite a forced agreement initiated by then-freshman Republicans to eliminate the NEA by the end of fiscal year 1997. As a result, we anticipate significant action to take place in the Senate to off-set cuts and/or elimination action taken in the House next year.

AMERICANS FOR THE ARTS

927 15TH STREET, NW

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WASHINGTON, DC 20005

202 371.2830

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NEW YORK, NY 10022

212 223.2787

FAX 212 980.4857

Presidential Election Comparison

1992 Results	Popular Vote	Percent	Electoral Vote
Bill Clinton	44,908,233	43%	366
George Bush	39,102,282	37%	172
Ross Perot	19,742,232	19%	0
Other	672,689	1%	0
Total	104,425,436	100%	538

(55% Voter Turnout)

1996 Results	Popular Vote	Percent	Electoral Vote
Bill Clinton	45,628,667	49%	379
Bob Dole	37,869,435	41%	159
Ross Perot	7,874,283	8%	0
Other	1,435,025	2%	0
Total	92,807,410	100%	538

(49% Voter Turnout)

Congressional Election Comparison *

U.S. House of Representatives

Party	Before Election	After Election	Gain/Loss
Republicans	236	228	-8
Democrats	198	206	+8
Independents	1	1	0
Total	435	435	

U.S. Senate

Party	Before Election	After Election	Gain/Loss
Republicans	53	55	+2
Democrats	47	45	-2
Independents	0	0	0
Total	100	100	

1996 Congressional Election Comparison in Detail *

U.S. House of Representatives

Party	Before Election	After Election	Gain/Loss
Repub Incumbent	213 **	196 **	-17 **
Repub Open/Retain Seats	23	19	-4
Repub Win Over Dem		13	+13
Dem Incumbents	168	165	-3
Dem Open/Retain Seats	30	21	-9
Dem Win Over Repub		20	+20
Independents	1	1	0
Total	435	435	

U.S. Senate

Party	Before Election	After Election	Gain/Loss
Repub Incumbent	13	12	-1
Repub Open/Retain Seats	6	6	0
Repub Win Over Dem		3	+3
Dem Incumbents	7	7	0
Dem Open/Retain Seats	8	5	-3
Dem Win Over Repub		1	+1
Independents	0	0	0
Total	34	34	

Possible Impact on the Arts

U.S. House of Representatives

Members	Before Election	After Election	Gain/Loss
Arts Supporters	264	272	+8

U.S. Senate

Members	Before Election	After Election	Gain/Loss
Arts Supporters	84	81	-3

Statewide Election Comparison

Governors

Party	Before Election	After Election	Gain/Loss
Republicans	32	32	0
Democrats	17	17	0
Independents	1	1	0
Total	50	50	

State Legislatures

Majority Control	Before Election	After Election	Gain/Loss
Republicans	18	17	-1
Democrats	16	20	+4
Divided House/Senate	15	11	-4
Unicameral	1	1	0
Undecided	0	1	+1
Total	50	50	

* There are four elections that are still to be determined or need to conduct run-offs. For purposes of this report, we have placed our best guesses on their outcomes.

** There were 71 Republican freshman incumbents running for re-election, of which 11 were not re-elected. There were 17 Democratic freshman incumbents, of which 1 was not re-elected.

1996 Elections United States Senate

1996 Seat	Senate Incumbents	Win %	State	Party	Term	Grade	Win %	Challenger	Party	Win %	Open Seat	Party
	Murkowski, Frank H.		AK	R	3	50						
*	Stevens, Ted	77%	AK	R	5	50		Obermeyer, Theresa	D			
*	Heflin, Howell		AL	D	3	75	52%	Sessions, Jeff	R		Bedford, Roger	D
	Shelby, Richard C.		AL	R	2	0						
	Bumpers, Dale		AR	D	4	75						
*	Pryor, David		AR	D	3	75	53%	Hutchinson, Tim: 0%	R		Bryant, Winston	D
	Kyl, Jon L. (grade in the House)		AZ	R	1	0						
	McCain, John		AZ	R	2	0						
	Boxer, Barbara		CA	D	1	100						
	Feinstein, Dianne		CA	D	2	100						
*	Brown, Hank		CO	R	1	0		Strickland, Thomas	D	51%	Atlard, Wayne: 0%	R
	Campbell, Ben Nighthorse		CO	R	1	100						
	Dodd, Christopher J.		CT	D	3	100						
	Lieberman, Joseph I.		CT	D	2	100						
*	Biden, Joseph R., Jr.	60%	DE	D	4	100		Clatworthy, Ray	R			
	Roth, William V., Jr.		DE	D	6	50						
	Graham, Bob		FL	D	2	100						
	Mack, Connie		FL	R	2	0						
	Coverdell, Paul		GA	R	1	0						
*	Nunn, Sam		GA	D	4	0		Millner, Guy	R	49%	Cleland, Max	D
	Akaka, Daniel K.		HI	D	2	100						
	Inouye, Daniel K.		HI	D	6	100						
	Grassley, Charles E.		IA	R	3	25						
*	Harkin, Tom	52%	IA	D	2	100		Lightfoot, Jim: 0%	R			
*	Craig, Larry E.	57%	ID	R	1	25		Minnick, Walt	D			
	Kempthorne, Dirk		ID	R	1	25						
	Moseley-Braun, Carol		IL	D	1	100						
*	Simon, Paul		IL	D	2	100		Salvi, Al	R	56%	Durbin, Dick: 100%	D
	Coats, Dan		IN	R	2	0						
	Lugar, Richard G.		IN	R	4	50						
*	Frohm, Sheila (seat "B")		KS	R	1	n/a		Docking, Jill	D	54%	Brownback, Sam: 33%	R
*	Kassebaum, Nancy (seat "A")		KS	R	3	75		Thompson, Sally	D	62%	Roberts, Pat: 0%	R
	Ford, Wendell H.		KY	D	4	50						
*	McConnell, Mitch	55%	KY	R	2	0		Beshear, Steve	D			
	Breaux, John B.		LA	D	2	50						
*	Johnston, J. Bennett		LA	D	4	75		Jenkins, Woody	R	50%	Landrieu, Mary	D
	Kennedy, Edward M.		MA	D	7	100						
*	Kerry, John F.	52%	MA	D	2	100		Weld, Bill	R			
	Mikulski, Barbara		MD	D	2	100						
	Sarbanes, Paul S.		MD	D	4	100						
*	Cohen, William S.		ME	R	3	100		Brennan, Joe	D	49%	Collins, Susan	R
	Snowe, Olympia (grade in House)		ME	R	1	70						
	Abraham, Spencer (Grade Cmmtt)		MI	R	1	20						
*	Levin, Carl	58%	MI	D	3	100		Romney, Ronna	R			
	Grams, Rod		MN	R	1	0						
*	Wellstone, Paul	50%	MN	D	1	100		Boschwitz, Rudy	R			
	Ashcroft, John (Grade in Cmmtt)		MO	R	1	20						
	Bond, Christopher S.		MO	R	2	50						
*	Cochran, Thad	71%	MS	R	3	50		Hunt, James	D			
	Lott, Trent		MS	R	2	25						
*	Baucus, Max	50%	MT	D	3	100		Rehberg, Dennis	R			
	Burns, Conrad		MT	R	2	25						
	Faircloth, Lauch		NC	R	1	0						
*	Helms, Jesse	53%	NC	R	4	0		Gantt, Harvey	D			
	Conrad, Kent		ND	D	3	100						
	Dorgan, Byron L.		ND	D	1	100						
*	Exon, J. James		NE	D	3	0	56%	Hagel, Chuck	R		Nelson, Ben	D
	Kerrey, Robert J.		NE	D	2	100						
	Gregg, Judd (Grade in Cmmttee)		NH	R	1	60						
*	Smith, Robert C.	49%	NH	R	1	0		Swett, Dick	D			
	Bradley, Bill		NJ	D	3	100		Zimmer, Dick: 0%	R	53%	Torricelli, Bob: 100%	D
	Lautenberg, Frank R.		NJ	D	3	100						
	Bingaman, Jeff		NM	D	3	100						
*	Domenici, Pete V.	64%	NM	R	4	67		Trujillo, Art	D			
	Bryan, Richard H.		NV	D	2	100						
	Reid, Harry		NV	D	2	100						

1996 Elections United States Senate

1996 Seat	Senate Incumbents	Win %	State	Party	Term	Grade	Win %	Challenger	Party	Win %	Open Seat	Party
	D'Amato, Alfonse M.		NY	R	3	100						
	Moynihan, Daniel Patrick		NY	D	4	100						
	DeWine, Mike (Grade in Commtee.)		OH	R	1	40						
	Glenn, John		OH	D	4	100						
*	Inhofe, James (Grade in House)	57%	OK	R	1	0		Boren, Jim	D			
	Nickles, Don		OK	R	3	0						
*	Hatfield, Mark O.		OR	R	5	50		Bruggere, Tom	D	49%	Smith, Gordon	R
	Wyden, Ron		OR	D	1	n/a						
	Santorum, Rick		PA	R	1	67						
	Specter, Arlen		PA	R	3	100						
	Chafee, John H.		RI	R	4	100						
*	Pell, Claiborne		RI	D	6	100		Mayer, Nancy	R	63%	Reed, Jack: 100%	D
	Hollings, Ernest F.		SC	D	6	25						
*	Thurmond, Strom	53%	SC	R	7	25		Close, Elliot	D			
	Daschle, Thomas A.		SD	D	2	100						
*	Pressler, Larry		SD	R	3	LF	51%	Johnson, Tim: 100%	D			
	Frist, Bill (Grade in Commtee.)		TN	R	1	20						
*	Thompson, Fred	61%	TN	R	1	n/a		Gordon, Houston	D			
*	Gramm, Phil	55%	TX	R	2	0		Morales, Victor	D			
	Hutchison, Kay Bailey		TX	R	2	25						
	Bennett, Robert		UT	R	1	33						
	Hatch, Orrin G.		UT	R	4	33						
	Robb, Charles S.		VA	D	2	100						
*	Warner, John W.	53%	VA	R	3	50		Warner, Mark	D			
	Jeffords, Jim M.		VT	R	2	100						
	Leahy, Patrick J.		VT	D	4	100						
	Gorton, Slade		WA	R	2	50						
	Murray, Patty		WA	D	1	100						
	Feingold, Russ		WI	D	1	100						
	Kohl, Herbert H.		WI	D	2	75						
	Byrd, Robert C.		WV	D	7	25						
*	Rockefeller, Jay	77%	WV	D	2	100		Burks, Betty	R			
*	Simpson, Alan K.		WY	R	3	75		Karpan, Kathy	D	54%	Enzi, Mike	R
	Thomas, Craig (Grade in House)		WY	R	1	50						

1996 Election Results US House of Representatives

House Incumbents	Win %	State	Party	Term	District	NEA Number Grade	Challenger	Party	Win %	Open Seat	Party	Win %
Young, Don	59%	AK	R	12	At Large	33	Lincoln, Georgiana	D				
Callahan, Sonny	65%	AL	R	6	1	0	Womack, Don	D				
Everett, Terry	63%	AL	R	2	2	0	Gaines, Bob	D				
Browder, Glen		AL	D	4	3	33	Riley, Bob	R	51%	Little, Ted	D	
Bevill, Tom		AL	D	15	4	100	Aderholt, Robert	R	50%	Wilson, Robert	D	
Cramer, Robert E.	56%	AL	D	3	5	33	Parker, Wayne Jr.	R				
Bachus, Spencer	71%	AL	R	2	6	50	Bates, Mary Lynn	D				
Hilliard, Earl	71%	AL	D	2	7	100	Powell, Joseph	R				
Lincoln, Blanche L.		AR	D	2	1	100	Dupwe, Warren	R		Berry, Marion	D	53%
Thornton, Ray		AR	D	3	2	100	Cummins, Bud	R		Snyder, Vic	D	52%
Hutchinson, Tim		AR	R	2	3	0	Davis, Boyce	D		Hutchinson, Asa	R	56%
Dickey, Jay	64%	AR	R	2	4	0	Tolliver, Vincent	D				
Salmon, Matt	60%	AZ	R	1	1	0	Cox, John	WI				
Pastor, Ed	65%	AZ	D	3	2	100	Buster, James	R				
Stump, Bob	66%	AZ	R	10	3	0	Schneider, Alex	D				
Shadeegg, John	67%	AZ	R	1	4	0	Milton, Maria E.	D				
Kolbe, Jim	69%	AZ	R	6	5	100	Nelson, Mort	D				
Hayworth, J.D.	47%	AZ	R	1	6	0	Owens, Steve	D				
Riggs, Frank	49%	CA	R	1	1	33	Alioto, Michela	D				
Herger, Welly	61%	CA	R	5	2	0	Braden, Roberts	D				
Fazio, Vic	54%	CA	D	9	3	100	LeFever, Tim	R				
Doolittle, Jon	60%	CA	R	3	4	0	Hirning, Katie	D				
Matsui, Robert T.	71%	CA	D	9	5	100	Dinsmore, Robt.	R				
Woolsey, Lynn	62%	CA	D	2	6	100	Hughes, Duane	R				
Miller, George	72%	CA	D	11	7	100	Reese, Norman	R				
Pelosi, Nancy	85%	CA	D	5	8	100	Raimondo, Justin	R				
Dellums, Ronald V.	77%	CA	D	13	9	100	Wright, Deborah	R				
Baker, Bill		CA	R	2	10	0	Tauscher, Ellen	D	49%			
Pombo, Richard	59%	CA	R	2	11	0	Silva, Jason	D				
Lantos, Tom	72%	CA	D	8	12	100	Jenkins, Storm	R				
Stark, Pate	65%	CA	D	12	13	100	Fay, James	R				
Eshoo, Anna	65%	CA	D	2	14	100	Brink, Ben	R				
Campbell, Tom	58%	CA	R	1	15	n/a	Lane, Richard	D				
Lofgren, Zoe	66%	CA	D	1	16	100	Wojslaw, Chuck	R				
Farr, Sam	58%	CA	D	2	17	100	Brown, Jess	R				
Condit, Gary	66%	CA	D	4	18	0	Conrad, Bill	R				
Radanovich, George P.	67%	CA	R	1	19	0	Barile, Paul	D				
Oooley, Calvin	55%	CA	D	3	20	100	Harvey, Trice	R				
Thomas, Bill	66%	CA	R	9	21	67	Vollmer, Deborah	D				
Seastrand, Andrea		CA	R	1	22	0	Capps, Walter	D	49%			
Gallegly, Elton	59%	CA	R	5	23	0	Unruhe, Bob	D				
Beilenson, Anthony C.		CA	D	10	24	100	Sybert, Richard	R		Sherman, Brad	D	50%
McKeon, Howard	62%	CA	R	2	25	0	Trautman, Diane	D				
Berman, Howard L.	66%	CA	D	7	26	100	Glass, Bill	R				
Moorhead, Carlos J.		CA	R	12	27	0	Kahn, Doug	D		Rogan, Jim	R	50%
Dreier, David	60%	CA	R	8	28	0	Levering, David	D				
Waxman, Henry A.	68%	CA	D	11	29	100	Stepanek, Paul	R				
Becerra, Xexlar	73%	CA	D	2	30	100	Parker, Pat	R				
Martinez, Matthew G.	68%	CA	D	8	31	100	Flores, John	R				
Dixon, Julian C.	83%	CA	D	9	32	100	Ardito, Larry	R				
Roybal-Allard, Lucile	82%	CA	D	2	33	100	Leonard, John	R				
Torres, Esteban Edward	69%	CA	D	7	34	100	Nunez, David	R				
Waters, Maxine	86%	CA	D	3	35	100	Carlson, Eric	R				
Harman, Jane	53%	CA	D	2	36	100	Brooks, Susan	R				

1996 Election Results US House of Representatives

House Incumbents	Win %	State	Party	Term	District	NEA Number Grade	Challenger	Party	Win %	Open Seat	Party	Win %
Juanita McDonald	85%	CA	D	1	37	n/a	Voetee, Michael	R				
Horn, Steve	53%	CA	R	2	38	100	Zbur, Rick	D				
Royce, Edward	62%	CA	R	2	39	0	Davis, Bob	D				
Lewis, Jerry	65%	CA	R	9	40	67	Conaway, Bob	D				
Kim, Jay	58%	CA	R	2	41	33	Waldron, Richard	D				
* Brown Jr., George E.	50%	CA	D	16	42	100	Wilde, Linda	R				
Calvert, Ken	54%	CA	R	2	43	0	Kimbrough, Guy	D				
Bono, Sonny	57%	CA	R	1	44	0	Rufus, Anita	D				
Rohrabacher, Dana	61%	CA	R	4	45	0	Alexander, Sally	D				
* Dorman, Robert K.	46%	CA	R	6	46	0	Sanchez, Loretta	D	0.51			
Cox, C. Christopher	65%	CA	R	4	47	0	Laine, Tina	D				
Packard, Ron	65%	CA	R	7	48	33	Farrell, Dan	D				
Bilbray, Brian	52%	CA	R	1	49	100	Navarro, Peter	D				
Filner, Bob	62%	CA	D	2	50	100	Baize, Jim	R				
Cunningham, Randy	65%	CA	R	3	51	0	Tamerius, Rita	D				
Hunter, Duncan	65%	CA	R	8	52	0	Wesley, Darity	D				
Schroeder, Patricia		CO	D	12	1	100	Rogers, Joe	R		DeGette	D	57%
Skaggs, David E.	57%	CO	D	5	2	100	Miller, Pat	R				
McInnis, Scott	69%	CO	R	2	3	50	Gurule, Al	D				
Allard, Wayne		CO	R	3	4	0	Kelly, Guy	D		Shaffer, Bob	R	56%
Hefley, Joel	72%	CO	R	5	5	0	Robinson, Mike	D				
Schaefer, Dan	62%	CO	R	7	6	0	Fitzgerald, Joan	D				
Kennelly, Barbara B.	74%	CT	D	8	1	100	Sleath, Kent	R				
Gelderson, Sam	52%	CT	D	8	2	100	Munster, Ed	R				
DeLauro, Rosa	71%	CT	D	3	3	100	Coppola, John	R				
Shays, Christopher	61%	CT	R	5	4	33	?					
Franks, Gary		CT	R	6	5	67	Maloney, Jim	D	52%			
Johnson, Nancy L.	50%	CT	R	7	6	100	Griffin/Koskoff	D				
Castle, Michael	70%	DE	R	2	At Large	100	Williams, Dennis	D				
Scarborough, Joe	73%	FL	R	1	1	0	Beck, Kevin	D				
Peterson, Pete		FL	D	3	2	100	Griffin, Carole	R		Boyd, Allen Jr.	D	59%
Brown, Corrine	61%	FL	D	2	3	100	Fields, Preston	R				
Fowler, Tillie	100%	FL	R	2	4	67	Cassidy, June	WI				
Thurman, Karen	62%	FL	D	2	5	100	Gentry, Dave	R				
Stearns, Cliff	67%	FL	R	4	6	0	O'Brien, Newell	D				
Mica, John	62%	FL	R	2	7	0	Stuart, George	D				
McCollum, Bill	68%	FL	R	8	8	33	Krulick, Al	D				
Bilirakis, Michael	69%	FL	R	7	9	0	Provenzano, Jerry	D				
Young, C.W. Bill	67%	FL	R	13	10	0	Green, Henry	D				
Gibbons, Sam		FL	D	17	11	100	Sharpe, Mark	R		Davis, Jim	D	58%
Canady, Charles	62%	FL	R	2	12	0	Canady, Mike	D				
Miller, Dan	64%	FL	R	2	13	33	Gordon, Sanford	D				
Goss, Porter J.	73%	FL	R	4	14	33	Nolan, Jim	D				
Weldon, David	51%	FL	R	1	15	0	Byron, John	D				
Foley, Mark	64%	FL	R	1	16	33	Stuber, Jim	D				
Meek, Carrie	89%	FL	D	2	17	100	Rolle, Wellington	R				
Ros-Lehtinen, Ileana	100%	FL	R	4	18	33	Grayson, Richard	WI				
Johnston, Harry, II		FL	D	4	19	100	Kennedy, Beverly	R		Wexler, Robert	D	66%
Deutsch, Peter	65%	FL	D	2	20	100	Jacobs, Jim	R				
Diaz-Balart, Lincoln	100%	FL	R	2	21	33	Galinsky, Seth	D				
Shaw Jr., E. Clay	62%	FL	R	8	22	67	Cooper, Kenneth	D				
Hastings, Alcee	73%	FL	D	2	23	100	Brown, Robert	R				
Kingston, Jack	68%	GA	R	2	1	0	Kaszans, Rosemary	D				
Bishop, Sanford	54%	GA	D	2	2	100	Ealum, Darrell	R				

1996 Election Results US House of Representatives

House Incumbents	Win %	State	Party	Term	District	NEA Number Grade	Challenger	Party	Win %	Open Seat	Party	Win %
Collins, Michael	61%	GA	R	2	3	0	Chafin, Jim	D				
McKinney, Cynthia	58%	GA	D	2	4	100	Mitnick, John	R				
Lewis, John	100%	GA	D	5	5	100	?					
Gingrich, Newt	58%	GA	R	9	6	n/a	Coles, Michael	D				
Barr, Bob	58%	GA	R	1	7	0	Watts, Charlie	D				
Chambliss, Saxby	53%	GA	R	1	8	0	Wiggins, Jim	D				
Deal, Nathan	65%	GA	R	2	9	0	Poston, Ken	D				
Norwood, Charles	52%	GA	R	1	10	0	Bell, David	D				
Linder, John	64%	GA	R	2	11	0	Stephenson, Tom	D				
Abercrombie, Neil	50%	HI	D	3	1	100	Swindle, Orson III	R				
Mink, Patsy	57%	HI	D	4	2	100	Bollinger, F.D.	R				
Leach, Jim	53%	IA	R	10	1	100	Rush, Bob	D				
Nussle, Jim	53%	IA	R	3	2	33	Smith, Donna	D				
Lightfoot, Jim		IA	R	6	3	0	Boswell, Leonard	D	49%	Mahaffey, Mike	R	
Ganske, Greg	52%	IA	R	1	4	67	McBurney, Connie	D				
Latham, Tom	65%	IA	R	1	5	0	Smith, Mac	D				
Chenoweth, Helen	50%	ID	R	1	1	0	Lambert, Matt	D				
Crapo, Michael	69%	ID	R	2	2	0	Seidl, John	D				
Rush, Bobby	85%	IL	D	2	1	100	Naughton, Noel	R				
Jackson Jr., Jesse	94%	IL	D	1	2	n/a	Stratman, Frank	L				
Lipinski, William O.	65%	IL	D	7	3	100	Nalepa, Jim	R				
Gutierrez, Luis	94%	IL	D	2	4	100	Mendoza, Tomas	R				
Flanagan, Michael		IL	R	1	5	100	Blagojevich, Rod	D	64%			
Hyde, Henry J.	64%	IL	R	11	6	33	de la Rosa, Stephen	D				
Collins, Cardiss		IL	D	12	7	100	Borow, Randy	R		Davis, Danny	D	82%
Crane, Philip M.	62%	IL	R	14	8	0	Druck, Daniel	D				
Yates, Sidney R.	63%	IL	D	15	9	100	Walsh, Joseph	R				
Porter, John Edward	69%	IL	R	9	10	67	Torf, Philip	D				
Weller, Jerry	52%	IL	R	1	11	0	Balanoff, Clem	D				
Costello, Jerry F.	72%	IL	D	5	12	100	Hunter, Shapley	R				
Fawell, Harris W.	80%	IL	R	6	13	100	Hynes, Susan	D				
Hastert, J. Dennis	64%	IL	R	15	14	0	Mains, Doug	D				
Ewing, Thomas	57%	IL	R	3	15	33	Prussing, Laurel	D				
Manzullo, Donald	60%	IL	R	2	16	0	Lee, Catherine	D				
Evans, Lane	52%	IL	D	7	17	100	Baker, Mark	R				
LeHood, Ray	59%	IL	R	1	18	100	Curran, Mike	D				
Poshard, Glenn	67%	IL	D	4	19	100	Winters, Brent	R				
Durbin, Richard J.		IL	D	7	20	100	Shirkus, John	R	50%	Hoffman, Jay	D	
Visclosky, Peter J.	69%	IN	D	6	1	100	Petyo, Michael	R				
McIntosh, David	58%	IN	R	1	2	0	Carmichael, Marc	D				
Roemer, Tim J.	58%	IN	D	3	3	100	Zakas, Joe	R				
Souder, Mark Edward	59%	IN	R	1	4	0	Houseman, Gerald	D				
Buyer, Steve	65%	IN	R	2	5	33	Clark, Doug	D				
Burton, Dan	75%	IN	R	7	6	0	Dillard-Trammell, C.	D				
Myers, John T.		IN	R	15	7	33	Hellman, Robert	D		Pease, Edward	R	62%
Hostettler, John N.	50%	IN	R	1	8	0	Weinzapfel, Jon	D				
Hamilton, Lee H.	56%	IN	D	16	9	100	Leising, Jean	R				
Jacobs, Andrew, Jr.		IN	D	11	10	100	Blankenbaker, V.	R		Carson, Julia	D	53%
Roberts, Pat		KS	R	8	1	0	Divine, John	D		Moran, Jerry	R	74%
Brownback, Sam		KS	R	1	2	33	Freiden, John	D		Ryun, Jim	R	52%
Meyers, Jan		KS	R	6	3	100	Hancock, Judy	D		Snowbarger, Vince	R	50%
Tiahrt, Todd	50%	KS	R	1	4	0	Rathburn, Randy	D				
Whitfield, Edward	54%	KY	R	1	1	33	Null, Dennis	D				
Lewis, Ron	58%	KY	R	2	2	0	Wright, Joe	D				

1996 Election Results

US House of Representatives

House Incumbents	Win %	State	Party	Term	District	NEA Number Grade	Challenger	Party	Win %	Open Seat	Party	Win %
Ward, Mike		KY	D	1	3	100	Northup, Anne	R	50%			
Bunning, Jim	68%	KY	R	5	4	0	Bowman, Denny	D				
Rogers, Harold	100%	KY	R	8	5	33	?					
Baessler, Scotty	56%	KY	D	2	6	100	Fletcher, Ernest	R				
Livingston, Bob	100%	LA	R	10	1	100	?					
Jefferson, William J.	100%	LA	D	3	2	100	DeGrange, George	R				
Tauzin, W.J.	100%	LA	R	9	3	0	?					
McGrery, Jim	100%	LA	R	5	4	67	Chachere, Paul	D				
Fields, Cleo		LA	D	2	5	100	Cooksey, John	R	58%	Thompson, Francis	D	
Baker, Richard H.	100%	LA	R	5	6	67	Myers, Steve	D				
Hayes, James A.		LA	D	5	7	67	Lundy, Hunter	D		John, Chris	D	53%
Oliver, John W.	53%	MA	D	3	1	100	Swift, Jane	R				
Neal, Richard E.	72%	MA	D	4	2	100	Steele, Mark	R				
Blute, Peter		MA	R	2	3	100	McGovern, Jim	D	53%			
Frank, Barney	72%	MA	D	8	4	100	Carbone, Guy	R				
Meehan, Marty	100%	MA	D	2	5	100	Ramond, Pat	D				
Torkildsen, Peter		MA	R	2	6	100	Tierney, John	D	48%			
Markey, Edward J.	70%	MA	D	10	7	100	Long, Patricia	R				
Kennedy, Joseph P. II	84%	MA	D	5	8	100	Hyde, Philip	R				
Moakley, Joe	72%	MA	D	12	9	100	Gryska, Paul	R				
Studds, Gerry E.		MA	D	12	10	100	Teague, Ed	R		Delahunt, Wm.	D	54%
Gilchrest, Wayne	61%	MD	R	3	1	100	Eastauth, Steve	D				
Ehrlich, Robert	62%	MD	R	1	2	67	Galiazzo-DeJulius	D				
Cardin, Benjamin L.	67%	MD	D	5	3	100	McDonough, Pat	R				
Wynn, Albert	85%	MD	D	2	4	100	Kimble, John	R				
Hoyer, Steny H.	57%	MD	D	8	5	100	Morgan, John	R				
Bartlett, Roscoe	57%	MD	R	2	6	0	Crawford, Stephen	D				
Cummings, Elijah	83%	MD	D	1	7	n/a	Kondner, Ken	R				
Morella, Constance A.	61%	MD	R	5	8	100	Mooers, Don	D				
Longley, Jim		ME	R	1	1	100	Allen, Tom	D	55%			
Baldacci, John	72%	ME	D	1	2	100	Young, Paul	R				
Stupak, Bart	71%	MI	D	2	1	100	Carr, Bob	R				
Hoekstra, Peter	66%	MI	R	2	2	67	Kruszynski, Dan	D				
Ehlers, Vernon	69%	MI	R	2	3	100	Flory, Betsy	D				
Camp, Dave	65%	MI	R	3	4	67	Donaldson, Lisa	D				
Barcia, James	70%	MI	D	2	5	67	Sims, Lawrence	R				
Upton, Frederick S.	68%	MI	R	5	6	100	Annen, Clarence	D				
Smith, Nick	53%	MI	R	2	7	33	Tunncliffe, Kim	D				
Chrysler, Dick		MI	R	1	8	33	Stabenow, Debbie	D	54%			
Kildee, Dale E.	59%	MI	D	10	9	100	Nowak, Pat	R				
Bonior, David E.	54%	MI	D	10	10	100	Heintz, Susy	R				
Knollenberg, Joseph	61%	MI	R	2	11	100	Fruman, Morris	D				
Levin, Sander M.	58%	MI	D	7	12	100	Pappageorge, John	R				
Rivers, Lynn	56%	MI	D	1	13	100	Fitzsimmons, Joe	R				
Conyers, John, Jr.	84%	MI	D	16	14	100	Ashe, William	R				
Collins, Barbara-Rose		MI	D	3	15	100	Hume, Steve	R		Cheeks Kilpatrick, C.	D	88%
Dingell, John D.	62%	MI	D	20	16	100	DeSana, James					
Gutnecht, Gil	53%	MN	R	1	1	33	Rieder, Mary	D				
Minge, David	55%	MN	D	2	2	100	Revier, Gary	R				
Ramstad, Jim	70%	MN	R	3	3	67	Leino, Stanley	D				
Vento, Bruce F.	54%	MN	D	10	4	100	Newinski, Dennis	R				
Sabo, Martin Olav	64%	MN	D	9	5	100	Uldrich, Jack	R				
Luther, Bill	56%	MN	D	1	6	100	Jude, Tad	R				
Peterson, Collin	68%	MN	D	3	7	100	McKigney, Darrell	R				

1996 Election Results US House of Representatives

House Incumbents	Win %	State	Party	Term	District	NEA Number Grade	Challenger	Party	Win %	Open Seat	Party	Win %
Oberstar, James L.	68%	MN	D	11	8	100	Larson, Andy	R				
Clay, Willem	70%	MO	D	14	1	100	O'Sullivan, Daniel	R				
Talent, James	61%	MO	R	2	2	0	Horn, Joan	D				
Gephardt, Richard A.	59%	MO	D	10	3	100	Wheelehan, Debbie	R				
Skelton, Ike	64%	MO	D	10	4	33	Phelps, Bill	R				
McCarthy, Karen	67%	MO	D	1	5	100	Hutchinson, Allen	R				
Danner, Pat	69%	MO	D	2	6	100	Bailey, Jeff	R				
Hancock, Melton D.		MO	R	4	7	0	Bamberger, Ruth	D		Blunt, Roy	R	65%
Emerson, Bill		MO	R	8	8	0	Firebaugh, Emily	D		Emerson, JoAnn	D	50%
Volkmer, Harold L.		MO	D	10	9	100	Hulshof, Kenny	R	49%			
Wicker, Roger	68%	MS	R	1	1	0	Boyd, Henry Jr.	D				
Thompson, Bennie	59%	MS	D	2	2	100	Covington, Danny	R				
Montgomery, G. V.		MS	D	15	3	0	Pickering, Charles	R	61%	Eaves, John A. Jr.	D	
Parker, Mike	62%	MS	R	4	4	0	Antoine, Kevin	D				
Taylor, Gene	58%	MS	D	4	5	0	Dollar, Dennis	R				
Williams, Pat		MT	D	9	At Large	100	Hill, Rick	R	52%	Yellowtail, Bill	D	
Clayton, Eva	66%	NC	D	2	1	100	Tyler, Ted	R				
Funderburk, James		NC	R	1	2	0	Ethridge, Bob	D	53%			
Jones, Walter, Jr.	63%	NC	R	1	3	0	Parrot, George	D				
Heineman, Fred		NC	R	1	4	0	Price, David E.	D	54%			
Burr, Richard M.	62%	NC	R	1	5	100	Cashion, Neil G. Jr.	D				
Coble, Howard	73%	NC	R	6	6	0	Costley, Mark	D				
Rose, Charlie, III		NC	D	12	7	67	Caster, Bill	R		McIntyre, Mike	D	53%
Hefner, W. G.	55%	NC	D	11	8	100	Blackwood, Curtis	R				
Myrick, Sue	63%	NC	R	1	9	0	Daisley, Mike	D				
Ballenger, Cass	70%	NC	R	6	10	100	Neill, Ben	D				
Taylor, Charles H.	58%	NC	R	3	11	33	Ferguson, Jim	D				
Watt, Melvin	71%	NC	D	2	12	100	Martino, Joe	R				
Pomeroy, Earl	55%	ND	D	2	At Large	100	Cramer, Kevin	R				
Bereuter, Doug	70%	NE	R	9	1	100	Combs/Pals	D				
Christensen, Jon	57%	NE	R	1	2	0	Davis, James M.	D				
Barrett, Bill	77%	NE	R	3	3	67	?					
Zeliff, Bill H., Jr.		NH	R	3	1	50	Keefe, Joe	D		Sununu, John E.	R	50%
Bass, Charles	51%	NH	R	1	2	67	Arneson, Deborah	D				
Andrews, Robert E.	76%	NJ	D	3	1	100	Suplee, Mel	R				
LoBiondo, Frank A.	60%	NJ	R	1	2	100	Katz, Ruth	D				
Saxton, Jim	64%	NJ	R	7	3	67	Leonardi, John	D				
Smith, Christopher H.	64%	NJ	R	8	4	33	Meara, Kevin	D				
Roukema, Marge	71%	NJ	R	8	5	100	Auer, Bill	D				
Pallone, Frank, Jr.	62%	NJ	D	5	6	100	Corodemus, Steve	R				
Franks, Bob	55%	NJ	R	2	7	100	Lerner, Larry	D				
Martini, Bill		NJ	R	1	8	100	Pascrell, Bill Jr.	D	51%			
Torricelli, Robert G.		NJ	D	7	9	100	Donovan, Kathleen	R		Rothman, Steve	D	55%
Payne, Donald M.	84%	NJ	D	4	10	100	Williams, Vanessa	R				
Frelinghuysen, Rodney	66%	NJ	R	1	11	100	Evangel, Chris	D				
Zimmer, Richard A.		NJ	R	3	12	0	Del Vecchio, David	D		Pappas, Mike	R	50%
Menendez, Robert	78%	NJ	D	2	13	100	Munoz, Carlos	R				
Schiff, Steve	55%	NM	R	4	1	100	Wertheim, John	D				
Skeen, Joe	56%	NM	R	8	2	100	Baca, E. Shirley	D				
Richardson, Bill	67%	NM	D	7	3	100	Redmond, Bill	R				
Ensign, John	50%	NV	R	1	1	67	Coffin, Bob	D				
Vucanovich, Barbara F.		NV	R	7	2	33	Wilson, T. "Spike"	D		Gibbons, James	R	59%
Forbes, Michael	55%	NY	R	1	1	67	Bredes, Nora	D				
Lazio, Rick	64%	NY	R	2	2	100	Herman, Kenneth	D				

1996 Election Results US House of Representatives

House Incumbents	Win %	State	Party	Term	District	NEA Number Grade	Challenger	Party	Win %	Open Seat	Party	Win %
King, Peter	56%	NY	R	2	3	0	LaMagna, Dale	D				
Frisa, Daniel		NY	R	1	4	0	McCarthy, Carolyn	D	57%			
Ackerman, Gary L.	63%	NY	D	7	5	100	Lally, Grant	R				
Flake, Floyd H.	85%	NY	D	5	6	100	Misir, Jorawar	R				
Manton, Thomas J.	71%	NY	D	6	7	100	Birtley, Rose	R				
Nadler, Jerrold	82%	NY	D	2	8	100	Benjamin, Michael	R				
Schumer, Charles E.	74%	NY	D	8	9	100	Verga, Rob	R				
Towns, Edolphus	91%	NY	D	7	10	100	Smith-Parker, A.	R				
Owens, Major R.	92%	NY	D	7	11	100	Hale, Claudette	R				
Velazquez, Nydia	84%	NY	D	2	12	100	Prado, Miguel	R				
Molinari, Susan V.	62%	NY	R	4	13	0	Butler, Tyrone	D				
Maloney, Carolyn	72%	NY	D	2	14	100	Livingston, Jeff	R				
Rangel, Charles B.	91%	NY	D	13	15	100	Adams, Edward	R				
Serrano, Jose	96%	NY	D	4	16	100	Torres, Rodney	R				
Engel, Eliot	85%	NY	D	4	17	100	McCarthy, Denis	R				
Lowey, Nita M.	63%	NY	D	4	18	100	Katsorhis, Kerry	R				
Kelly, Sue W.	46%	NY	R	1	19	100	Klein, Richard	D				
Gilman, Benjamin A.	57%	NY	R	12	20	100	Aggarwal, Yash	D				
McNulty, Michael R.	66%	NY	D	4	21	100	Norman, Nancy	R				
Solomon, Gerald B.H.	61%	NY	R	9	22	0	James, Steve	D				
Boehlert, Sherwood L.	64%	NY	R	7	23	100	Hapanowicz, Bruce	D				
McHugh, John	71%	NY	R	2	24	33	Ravenscroft, Don	D				
Walsh, James T.	55%	NY	R	4	25	100	Mack, Marty	D				
Hinchey, Maurice	55%	NY	D	2	26	100	Wittig, Sue	R				
Paxon, Bill	60%	NY	R	4	27	0	Fricano, Thomas	D				
Slaughter, Louise McIntos	57%	NY	D	5	28	100	Rosenberger, Geoff	R				
LaFalce, John J.	62%	NY	D	11	29	100	Callard, David	R				
Quinn, Jack	55%	NY	R	2	30	100	Pordum, Francis	D				
Houghton, Amo	71%	NY	R	5	31	100	MacBain, Bruce	D				
Chabot, Steve	54%	OH	R	1	1	0	Longabaugh, Mark	D				
Portman, Rob	72%	OH	R	2	2	33	Chandler, Tom	D				
Hall, Tony P.	59%	OH	D	9	3	100	Westbrock, David	R				
Oxley, Michael G.	65%	OH	R	7	4	33	McCain, Paul	D				
Gillmor, Paul E.	61%	OH	R	4	5	33	Saunders, Annie	D				
Cremeans, Frank A.		OH	R	1	6	0	Strickland, Ted	D	51%			
Hobson, David	68%	OH	R	3	7	67	Blain, Richard	D				
Boehner, John A.	70%	OH	R	3	8	0	Tucker, Gary	D				
Kaptur, Marcy	77%	OH	D	7	9	100	Whitman, Randy	R				
Hoke, Martin		OH	R	2	10	100	Kucinich, Dennis	D	49%			
Stokes, Louis	81%	OH	D	14	11	100	Sykora, James	R				
Kasich, John R.	67%	OH	R	7	12	0	Ruccia, Cynthia	D				
Brown, Sherrod	60%	OH	D	2	13	100	Blair, Ken Jr.	R				
Sawyer, Thomas C.	54%	OH	D	5	14	100	George, Joyce	R				
Pryce, Deborah	71%	OH	R	2	15	33	Arnbeck, Cliff	D				
Regula, Ralph	69%	OH	R	12	16	100	Burkhart, Thomas	D				
Traficant, James A., Jr.	91%	OH	D	6	17	67	McCabe, Thomas	R				
Ney, Bob	50%	OH	R	1	18	0	Burch, Robert	D				
LaTourette, Steven C.	55%	OH	R	1	19	100	Coyne, Thomas Jr.	D				
Largent, Steve	68%	OK	R	1	1	0	Amen, Randolph	D				
Coburn, Tom	55%	OK	R	1	2	0	Johnson, Glen	D				
Brewster, Bill		OK	D	3	3	33	Watkins, Wes	R	51%	Roberts, Darryl	D	
Watts, J.C.	58%	OK	R	1	4	0	Crocker, Ed	D				
Istook, Ernest Jim	70%	OK	R	2	5	0	Forsythe, James	D				
Lucas, Frank	64%	OK	R	2	6	33	Barby, Paul	D				

1996 Election Results US House of Representatives

House Incumbents	Win %	State	Party	Term	District	NEA Number Grade	Challenger	Party	Win %	Open Seat	Party	Win %
Furse, Elizabeth	55%	OR	D	2	1	100	Witt, Bill	R				
Cooley, Wes		OR	R	1	2	0	Dugan, Mike	D		Smith, Bob	R	59%
Blumenauer, Earl	68%	OR	D	1	3	A	Bruun, Scott	R				
DeFazio, Peter A.	69%	OR	D	5	4	100	Newkirk, John	R				
* Bunn, Jim		OR	R	1	5	100	Hooley, Darlene	D	52%			
Foglietta, Thomas M.	87%	PA	D	8	1	100	Cella, Jim	R				
Fattah, Chaka	88%	PA	D	1	2	100	Murphy, Larry	R				
Borski, Robert A.	69%	PA	D	7	3	100	McColgan, Joe	R				
Klink, Ron	64%	PA	D	2	4	100	Adametz, Paul	R				
Clinger, William F., Jr.		PA	R	9	5	100	Rudy, Ruth	D		Peterson, John	R	60%
Holden, Tim	59%	PA	D	2	6	100	Leinbach, Christian	R				
Weldon, Curt	67%	PA	R	5	7	100	Innelli, John	D				
Greenwood, Jim	59%	PA	R	2	8	100	Murray, John	D				
Shuster, Bud	74%	PA	R	12	9	0	Kehmler, Monte	D				
McDade, Joseph M.	59%	PA	R	17	10	100	Cullen, Joe	D				
Kanjorski, Paul E.	68%	PA	D	6	11	100	Urban, Stephen	R				
Murtha, John P.	70%	PA	D	12	12	100	Choby, Bill	R				
* Fox, Jon D.	49%	PA	R	1	13	100	Hoeffel, Joe	D				
Coyne, William J.	61%	PA	D	8	14	100	Ravotti, Bill	R				
McHale, Paul	55%	PA	D	2	15	100	Kilbanks, Bob	R				
Walker, Robert S.		PA	R	10	16	0	Blaine, Jim	D		Pitts, Joe	R	59%
Gekas, George W.	72%	PA	R	7	17	0	Kettl, Paul	D				
Doyle, Michael	56%	PA	D	1	18	100	Fawcett, David	R				
Goodling, William F.	63%	PA	R	11	19	100	Chronister, Bill	D				
Mascara, Frank R.	54%	PA	D	1	20	100	McCormick, Mike	R				
English, Philip S.	51%	PA	R	1	21	100	DiNicola, Ron	D				
Kennedy, Patrick J.	69%	RI	D	1	1	100	Cicione, Giovanni	R				
Reed, Jack		RI	D	3	2	100	Wild, Rick	R		Weygand, Robert	D	64%
Sanford Jr., Mark	96%	SC	R	1	1	33	Joseph Innella					
Spence, Floyd	90%	SC	R	3	2	33	Maurice Raiford					
Graham, Lindsey	61%	SC	R	1	3	33	Dorn, Debbie	D				
Inglis, Bob	71%	SC	R	2	4	0	Curry, Darnell	D				
Spratt, John M., Jr.	54%	SC	D	7	5	100	Bigham, Larry	R				
Clyburn, James	68%	SC	D	2	6	100	McLeod, Gary	R				
Johnson, Tim		SD	D	5	At Large	100	Thune, John	R	58%	Weiland, Rick	D	
Quillen, James H.		TN	R	17	1	0	Smith, Kay	D		Jenkins, Bill	R	64%
Duncan, John J., Jr.	71%	TN	R	5	2	0	Smith, Stephen	D				
Wamp, Zach	56%	TN	R	1	3	0	Jolley, Chuck	D				
Hilleary, Van	58%	TN	R	1	4	0	Stewart, Mark	D				
Clement, Bob	72%	TN	D	5	5	67	Edmondson, Steve	R				
Gordon, Bart	54%	TN	D	6	6	67	Gill, Steve	R				
Bryant, Ed	64%	TN	R	1	7	0	Trotter, Don	D				
Tanner, John S.	67%	TN	D	4	8	33	Watson, Tom	R				
Ford, Harold E.		TN	D	11	9	100	DeBerry, Rod	R		Ford, Harold Jr.	D	61%
Chapman, Jim		TX	D	6	1	0	Merritt, Ed	R		Sandin, Max	D	52%
Wilson, Charles		TX	D	12	2	100	Babin, Brian	R		Turner, Jim	D	52%
Johnson, Sam	73%	TX	R	3	3	0	Cole, Lee	D				
Hall, Ralph M.	64%	TX	D	8	4	0	Hall, Jerry	R				
Bryant, John		TX	D	7	5	100	Sessions, Pete	R	53%	Pouland, John	D	
Barton, Joe	77%	TX	R	6	6	0	Richardson, Janet	I				
Archer, Bill	81%	TX	R	13	7	0	Siegmund, Al	D				
* Fields, Jack		TX	R	8	8	0	Fontenot, Gene	R	39%	Brady, Kevin	R	41%
* Stockman, Steve	46%	TX	R	1	9	0	Lampson, Nick	D	44%	(RUN-OFF LESS THAN 50%)		
Doggett, Lloyd	56%	TX	D	1	10	100	Doggett, Teresa	R				

1996 Election Results US House of Representatives

House Incumbents	Win %	State	Party	Term	District	NEA Number Grade	Challenger	Party	Win %	Open Seat	Party	Win %
Edwards, Chet	57%	TX	D	3	11	100	Mathis, Jay	R				
Geren, Pete		TX	D	4	12	0	Granger, Kay	R	58%	Parmer, Hugh	D	
Thornberry, William	67%	TX	R	1	13	0	Silverman, Samuel	D				
Laughlin, Greg		TX	R	4	14	0	Morris, C. "Lefty"	D		Paul, Ron	R	51%
de la Garza, E. "Kika"		TX	D	14	15	100	Haughey, Tom	R		Hinojosa, Ruben	D	62%
Coleman, Ronald D.		TX	D	7	16	100	Ledesma, Rick	R		Reyes, Silvestre	D	71%
Stenholm, Charles W.	52%	TX	D	9	17	0	Izzard, Rudy	R				
Jackson Lee, Sheila	77%	TX	D	1	18	100	White, Larry	R				
Combest, Larry	80%	TX	R	6	19	0	Sawyer, John	D				
Gonzalez, Henry B.	64%	TX	D	18	20	100	Walker, James	R				
Smith, Lamar S.	76%	TX	R	5	21	0	Wharton, Gordon	D				
DeLay, Tom	68%	TX	R	6	22	0	Cunningham, Scott	D				
Bonilla, Henry	62%	TX	R	2	23	67	Sullivan, Joe	D				
Frost, Martin	56%	TX	D	9	24	100	Harrison, Ed	R				
* Bentsen, Ken	34%	TX	D	1	25	100	McKenna 17% (R) Clark 17% (D)	R		RUN-OFF LESS THAN 50%		
Armey, Dick	74%	TX	R	6	26	0	Frankel, Jerry	D				
Ortiz, Solomon P.	65%	TX	D	7	27	67	Gardner, Joe	R				
Tejeda, Frank	75%	TX	D	2	28	100	Cude, Mark	R				
Green, Gene	67%	TX	D	2	29	100	Rodriguez, Jack	R				
Johnson, Eddie Bernice	55%	TX	D	2	30	100	Hendry, John	R				
Hansen, James V.	68%	UT	R	8	1	67	Sanders, Gregory	D				
Waldbotz, Enid Greene		UT	R	1	2	50	Anderson, Ross	D		Cook, Merrill	R	55%
Orton, William H.		UT	D	3	3	0	Cannon, Chris	R	51%			
Bateman, Herbert H.	100%	VA	R	7	1	0	Axson, Russell	D				
Pickett, Owen B.	65%	VA	D	5	2	100	Tate, John	R				
Scott, Robert	82%	VA	D	2	3	100	Holland, Elsie	R				
Sisisky, Norman	78%	VA	D	7	4	100	Zevgolis, Tony	R				
Payne, Lewis F., Jr.		VA	D	4	5	100	Landrith, George	R		Goode, Virgil	D	60%
Goodlatte, Robert	67%	VA	R	2	6	0	Gray, Jeff	D				
Bilely, Thomas J., Jr.	75%	VA	R	8	7	0	Slatten, Rotterick	D				
Moran, James P.	66%	VA	D	3	8	100	Otey, John	R				
Boucher, Rick	65%	VA	D	7	9	100	Muldoon, Patrick	R				
Wolf, Frank R.	72%	VA	R	8	10	100	Weinburg, Bob	D				
Davis, Thomas M., III	64%	VA	R	1	11	100	Horton, Tom	D				
Sanders, Bernie	55%	VT	I	3	At Large	100	Sweetser, Susan	R				
White, Rick	52%	WA	R	1	1	67	Coopersmith, Jeff	D				
Metcalf, Jack	51%	WA	R	1	2	0	Quigley, Kevin	D				
Smith, Linda	51%	WA	R	1	3	0	Baird, Brian	D				
Hastings, Richard	52%	WA	R	1	4	0	Locke, Rick	D				
Nethercutt, George	55%	WA	R	1	5	33	Olson, Judy	D				
Dicks, Norman D.	68%	WA	D	10	6	100	Lund, Ken	R				
McDermott, Jim	82%	WA	D	4	7	100	Kleschen, Frank Jr.	R				
Dunn, Jennifer	64%	WA	R	2	8	33	Little, Dave	D				
Tate, Randy		WA	R	1	9	0	Smith, Adam	D	51%			
Neumann, Mark	51%	WI	R	1	1	0	Spottswood, Lydia	D				
Klug, Scott	57%	WI	R	3	2	67	Slogin, Paul	D				
Gunderson, Steve		WI	R	8	3	100	Kind, Ron	D	52%	Harsdorf, James	R	
Kleccka, Gerald	58%	WI	D	7	4	100	Reynolds, Tom	R				
Barrett, Thomas	73%	WI	D	2	5	100	Melotik, Paul	R				
Petri, Thomas E.	73%	WI	R	9	6	0	Lindskoog, Al	D				
Obey, David R.	57%	WI	D	14	7	100	West, Scott	R				
Roth, Toby		WI	R	9	8	0	Johnson, Jay	D	52%	Prosser, David Jr.	R	
Sensenbrenner, James	75%	WI	R	9	9	0	Brenholt, Floyd	D				

1996 Election Results US House of Representatives

House Incumbents	Win %	State	Party	Term	District	NEA Number Grade	Challenger	Party	Win %	Open Seat	Party	Win %
Mollohan, Alan B.	100%	WV	D	7	1	100	?					
Wise, Robert E., Jr.	69%	WV	D	7	2	100	Morris, Greg	R				
Rahall, Nick Joe, II	100%	WV	D	10	3	100	?					
Cubin, Barbara	55%	WY	R	1	At Large	0	Maxfield, Pete	D				

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NALAA

Annual Convention
San José, California * June 10 - 13

From _____



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performing arts to
benefit all Americans*

**MEDIA ADVISORY
For Immediate Release:
June 7, 1995**

**Contact: Cherie Simon
202-682-5570**

**JANE ALEXANDER, CHAIRMAN OF THE NATIONAL ENDOWMENT
FOR THE ARTS, TO ADDRESS ARTS LEADERS**

Washington, D.C. -- **Jane Alexander**, Chairman of the National Endowment for the Arts, will give a keynote address to a group of nearly 900 leaders of local and state arts organizations at the National Assembly of Local Arts Agencies (NALAA) Annual Convention at 1:00 p.m. on Monday June 12, 1995, in **San Jose, California.**

Chairman Alexander will discuss the legislative outlook for the Arts Endowment and the potential impact of proposed changes on communities across the country. Speaking with her will be **Melanne Verveer**, Deputy Assistant to the President and Deputy Chief of Staff to First Lady Hillary Rodham Clinton. Ms. Verveer advises the President on arts policy.

Following the address, Chairman Alexander and Ms. Verveer will do a joint **media availability** from 2:15 - 2:35 p.m. These events will take place at the Fairmont Hotel, Convention headquarters, located at 170 S. Market St., in San Jose. The hotel phone number is 408-998-1900.

Chairman Alexander's Scheduled Appearances:

1:00 - 2:00 p.m.	Keynote Addresses by Chairman Alexander and Melanne Verveer, Regency Ballroom, Fairmont Hotel
2:15 - 2:35 p.m.	Media Availability with Chairman Alexander and Melanne Verveer, Plaza Room (adjacent to Regency Ballroom)

For further information on the NALAA Annual Convention, contact Jennifer Neiman, Communications Coordinator, at 408-998-1900.

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Arts in Education

*Challenge &
Advancement*

Dance

Design Arts

Expansion Arts

Folk Arts

International

Literature

Locals

Media Arts

Museum

Music

*Opera-Musical
Theater*

*Presenting &
Commissioning*

State & Regional

Theater

Visual Arts

Kennedy Center Budget Needs in FY1997

FY97 Budget Request summary

The Kennedy Center in September submitted to the Office of Management and Budget a request for FY1997 funding in the amount of **\$19,875,088**. Of this amount, \$10,875,088 is allocated to annual **Operations and Maintenance** (a 4.8 percent increase from the FY96 request) and \$9,000,000 for **Capital Repair and Restoration** (even with the FY96 request). 52 FTEs (full-time equivalents) are provided for in the Fiscal Year 1997 budget request to OMB. This is a reduction of 3 FTE from the FY1996 request level.

Operations and Maintenance account

The Center requires a modest increase in Fiscal Year 1997 --an increase of \$502,000 from the FY1996 President's request and an increase of \$552,000 over FY1996 conference levels -- in its Operations and Maintenance program. 

Should this increase not be provided, and should cuts be made to the current base funding level of \$10.373 million (the President's FY1996 budget level), the Center will face the following real operational problems:

(A) No funding to cover significant unavoidable rate increases in electricity and other utilities. Electric utility increases effective July 11, 1995 will result in real dollar increase in calendar year 1996 of \$300,000. Water and sewer increases are expected to result in additional charges of \$60,000 in calendar year 1996.

The budget prepared by the Board contains details on electric and water and sewer rate increases. [Page 11, FY1997 Budget Request to OMB]

(B) Further delay of the phased elimination of an extraordinary backlog of minor repair of the building (estimated between \$7 and \$8 million)

The backlog continues to place a burden on the Center's operation and maintenance budget since many short-term repairs must be done in order to keep basic building systems functional. Without sufficient funding for this activity, building operations could be interrupted.



(C) Delay or possible cancellation of a preventative facility maintenance program. The Board is currently in the middle of an extensive review of the facility maintenance program and staffing, and plans to implement a program for preventative facility maintenance which will be the key to avoiding costly capital repairs in the outyears, and to eliminating a buildup of the minor repair backlog. The lack of such scheduled maintenance has been a major contributing factor leading to the need for major capital repairs.

In making the request for this increase, the Center is prepared to reduce spending for Personnel and Benefits by \$274,058 from the FY1996 request amounts through reallocation and reduction of FTEs and savings in overtime costs.

FY1997 Operations and Maintenance Request--Variance from Policy Guidance

Operations & Maintenance Request, FY97 = \$10.875 million
Operations & Maintenance, President's FY96=\$10.373 million
OMB guidance @ 3% cut from FY96 level = \$10.062 million
@ 5% cut from FY96 level = \$ 9.854 million

Request Variance from OMB guidance @ 3% cut = (\$.813) million
Request Variance from OMB guidance @ 5% cut = (\$1.2) million

Capital Repair and Rehabilitation

The Board has completed, on schedule, a Comprehensive Building Plan which lays out a 25-year plan for necessary capital repair of the facility [Page 24, FY1997 Budget Request to OMB].

The Comprehensive Plan did not take into account \$3,000,000 rescinded by P.L. 104-19 from unobligated capital funds from prior years. As the Plan anticipates obligation of all prior year funds in FY1995 and FY1996, the effect of the rescission will be felt in delaying the start of projects, or phasing large projects over multiple years.

In order to keep the critical capital repair program on track, the Center will require funding level with the President's FY1996 request, \$9 million.

JAMES D. WOLFENSOHN
President

March 20, 1996

kc
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Ms. Melanne Verveer
Deputy Assistant to the President,
and Deputy Chief of Staff to the First Lady
The White House
Washington, D.C. 20500

Dear Melanne,

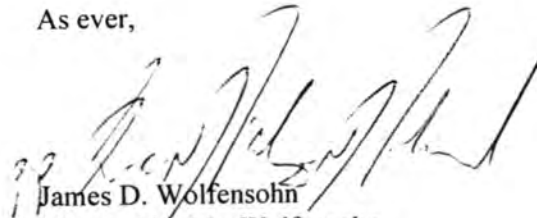
I am just about to jump on a plane for a three week trip to the Middle East and have received, in the last minutes, the enclosed package from Cecile Zilkha. I read the transcript quickly. I have no idea whatsoever whether this would interest Mrs. Clinton as a human interest story but as an act of friendship to Zilkha's in New York, I am sending it along to you for preliminary review and if possible some sort of answer.

You should also speak on the Kennedy Center to Kathy Kruse of Senator Kennedy's Office. Larry Wilker seems to have agreed with Jim Evans and Alma Gildenhorn that there is no need for the Chairman of the Kennedy Center to be a member of the Board and further, that the two Vice-Chairs do not need to be members of the Board, thereby opening the possibility for them to stay in the positions on the Board even after their retirement in September this year. Quite honestly, this is the most outrageous suggestion I have ever heard and runs contrary to the whole notion of presidential appointments. Jim Johnson should be free to appoint Vice-Chairs from within the Board and most assuredly should be a member of the Board himself. We should try to get someone to resign and become an honorary trustee to allow him to assume the chairmanship as a Board member. It is a blatant and totally unacceptable grab for power and should be killed immediately. I think the simplest way of killing it would be to get an expression from the White House that this is not the way things work and that they would not approve any such proposal.

You should know that we have, from time to time, had a Treasurer or Secretary that is not on the Board in order to get special competencies, but a Vice-Chair is something totally different and is an absolutely unbelievable step that should be stopped forthwith. I will be away for three weeks but it is coming up at the end of March at a Board meeting and requires urgent attention.

Warm wishes,

As ever,


James D. Wolfensohn
(dictated by Mr. Wolfensohn
and signed in his absence)

Enclosure

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

September 17, 1996

PRESIDENT CLINTON NAMES SIX MEMBERS TO THE BOARD OF TRUSTEES OF THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The President today announced his intent to appoint the following individuals to the Board of Trustees of the John F. Kennedy Center for the Performing Arts:

James A. Johnson is Chairman and Chief Executive Officer of Fannie Mae in Washington, D.C. He was appointed to serve as a member of the Presidential Advisory Committee on Gulf War Veterans' Illnesses in May of 1995. Mr. Johnson was Managing Director at Lehman Brothers from 1985 to 1990, and Executive Assistant to Vice President Walter Mondale from 1977 to 1980. He is Chairman of the Board of Trustees of the Brookings Institution and also serves on the boards of the Carnegie Endowment for International Peace and the Carnegie Corporation. Mr. Johnson will serve as Chair of the Board of Trustees of the John F. Kennedy Center for the Performing Arts.

Ronald I. Dozoretz, M.D. is the Founder, Chairman and Chief Executive Officer of OPTIONS Health Care (FHC Health Systems), the largest privately-held company providing behavioral health care services throughout the United States and Puerto Rico. His wide range of philanthropic and community interests has included board membership for the Virginia Opera, the Virginia Stage Company, Virginia State University, United Way, RF&P, the United Jewish Appeal, and the Hebrew Academy of Tidewater. He also served as President of the Portsmouth Academy of Medicine and board member of the Psychiatric Society of Virginia. He is a Founding Contributor to the Dozoretz National Institute for Minorities in Applied Science at Norfolk State University, and was presented the Brotherhood Award from the National Conference of Christians and Jews and the Virginia AFL-CIO Paul Askew Community Service Award. Dr. Dozoretz received a B.A. and medical degree from the University of Buffalo and psychiatric training at Case Western Reserve University Hospital. He served as a Lieutenant Commander with the U.S. Navy Medical Corps from 1966 to 1968.

Ann Dibble Jordan is currently a consultant and director of companies. Previously, she was Director of the Department of Social Services for the University of Chicago Medical Center from 1986 to 1987; Director of Social Services at the Chicago Lying In Hospital at the University of Chicago Medical Center from 1970 to 1986; and a Field Work Associate Professor at the School of Social Service Administration at the University of Chicago from 1970 to 1987. She serves as a board member of Johnson & Johnson Corporation, Automatic Data Processing Corporation, The Traveler's Group, The Hechinger Company, and Salant Corporation. She also serves on the board of Spellman College. Mrs. Jordan earned a B.A. from Vassar College in 1955 and an M.A. from the School of Social Service Administration

at the University of Chicago in 1961.

Cappy R. McGarr is President of McGarr Capital Management Corp., a firm that specializes in managing hedge funds. Mr. McGarr is also on the Board of Directors of Centurion Trust Holding Company, LLC. He currently serves on the Board of Directors and Executive Committee of the Dallas Symphony Association and is a member of the University of Texas at Austin Development Board. Mr. McGarr is also a member of the Young Presidents Organization (YPO). He has served on numerous local and statewide business, civic and charitable boards. Mr. McGarr was employed with Goldman Sachs & Co. from 1977 to 1980. Mr. McGarr earned an M.B.A. in 1977, a Bachelor of Journalism in 1975, and a Bachelor of Arts in 1973, all from the University of Texas at Austin.

Miles L. Rubin is currently Of Counsel to the law firm of Rubin, Rubin, Weinberg & DiPaola, and serves as Chief Executive Officer of the Sun/Greater Texas Apparel Group and the Polo/Ralph Lauren Jeans Co. Additionally, Mr. Rubin serves as Chairman of National Direct Marketing Corporation. He has served as General Counsel and Chairman of Detroit Iron & Steel Industries; President and Chief Executive Officer of Reliance Manufacturing Company; and General Counsel and Chairman of Puritan Fashions Corporation. He also served as Chief Executive Officer of Dimona Textiles and Beer Sheva Textiles of Israel, and Chief Executive Officer of Optical Systems Corporation. He is a founder of the Albert Einstein Medical School and established and co-founded the Minority Scholarship Education Program at Stanford Law School. He helped establish and served as Chairman of the WOZA Africa Foundation, which served to bring South African playwrights, actors and writers to perform in the United States during apartheid. Together with his wife, Nancy, Mr. Rubin established the Stanford Loan Repayment Fund for law graduates entering public service. Mr. Rubin earned a B.A. in 1950 from Stanford University and a J.D. in 1952 from Stanford Law School, and serves as Chairman of the Board of Visitors of Stanford Law School.

James D. Wolfensohn is currently President of the World Bank, a position he assumed in June of 1995. For the past six years, he has served as Chair of the Board of Trustees of the John F. Kennedy Center for the Performing Arts. Mr. Wolfensohn is currently Chair of the Institute of Advanced Study at Princeton University. He is also a member of the Steering Committee of the Bilderberg Group, an Honorary Trustee of the Brookings Institution and a member emeritus of the Board of Trustees of the Population Council. Prior to joining the World Bank, Mr. Wolfensohn was President and Chief Executive Officer of James D. Wolfensohn, Incorporated. He was previously employed as head of the Investment Banking Department of Salomon Brothers in New York, Executive Deputy Chairman and Managing Director of Schroders Ltd. in London, and Managing Director of Darling & Company in Australia. Mr. Wolfensohn served as Chairman of New York's Carnegie Hall from 1980 to 1991, and was on the board of the Metropolitan Opera from 1977 to 1993. He holds a B.A. and LL.B. degrees from the University of Sydney and an M.B.A. from the Harvard Graduate School of Business.

The Board of Trustees of the John F. Kennedy Center for the Performing Arts is responsible for the maintenance and administration of the Kennedy Center. Specifically, the Board is charged with four programmatic mandates: the presentation of classical and

contemporary music, opera, dance and poetry; the presentation of lectures and other programs; the development of programs for children, youth and the elderly; and the provision of facilities for civic activities.

-30-30-30-

Suggested Talking Points for President Clinton's Remarks
at the White House Reception for
The Kennedy Center Annual Gala
Sunday, April 20, 1997

For a quarter century, the Kennedy Center has enhanced the cultural life of our nation by bringing to its stages performances that celebrate the highest standards of artistic achievement in theater, music, dance and film. Now, more than ever before, the Kennedy Center is making a place for the arts in the lives of all Americans, and enabling more and more people to participate in America's rich cultural life.

The Center's "Performing Arts for Everyone" initiatives are opening the Center's doors more widely to thousands of persons with limited opportunities to participate in the arts through daily free performances, discount ticket programs, and more.

The renovations that have begun recently at the Center ^{are} seeking to make the facility a national model for public accommodation, providing the highest standards of access for persons with disabilities. These renovations are just part of the Center's overarching commitment to making the arts accessible to the broadest possible audience, including those with physical challenges.

The Kennedy Center is taking great performances to people across the Washington area and throughout the nation, offering free performances around Washington and sending touring productions and festivals to towns and cities across America.

The Center's education programs reach teachers and students in nearly every state--making good teachers better by showing them how to use the arts in their classrooms, and enriching students' lives through performances, artistic training opportunities, and inspiring a lifelong appreciation of the performing arts.

Tonight, the fifth annual gala of the Kennedy Center serves to rededicate the national center for the performing arts to its mission.

THE WHITE HOUSE
Office of the Press Secretary

DRAFT PRESS RELEASE

To be announced on Tuesday 9/17/96

**PRESIDENT CLINTON NAMES SIX MEMBERS TO THE BOARD OF TRUSTEES
OF THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS**

The President today announced his intent to appoint the following individuals to the Board of Trustees of the John F. Kennedy Center for the Performing Arts:

JAMES A. JOHNSON of the District of Columbia is Chairman and Chief Executive Officer of Fannie Mae in Washington, D.C. He was appointed to serve as a member of the Presidential Advisory Committee on Gulf War Veterans' Illnesses in May of 1995. Mr. Johnson was Managing Director at Lehman Brothers from 1985 to 1990, and Executive Assistant to Vice President Walter Mondale from 1977 to 1980. He is Chairman of the Board of Trustees of the Brookings Institution and also serves on the boards of the Carnegie Endowment for International Peace and the Carnegie Corporation. Mr. Johnson will serve as Chair of the Board of Trustees of the John F. Kennedy Center for the Performing Arts.

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✓ **RONALD I. DOZORETZ, M.D. of Virginia** is the Founder, Chairman and Chief Executive Officer of OPTIONS Health Care (FHC Health Systems), the largest privately-held company providing behavioral health care services throughout the United States and Puerto Rico. His wide range of philanthropic and community interests has included board membership for the Virginia Opera, the Virginia Stage Company, Virginia State University, United Way, RF&P, the United Jewish Appeal, and the Hebrew Academy of Tidewater. He also served as President of the Portsmouth Academy of Medicine and board member of the Psychiatric Society of Virginia. He is a Founding Contributor to the Dozoretz National Institute for Minorities in Applied Science at Norfolk State University, and was presented the Brotherhood Award from the National Conference of Christians and Jews and the Virginia AFL-CIO Paul Askew Community Service Award. Dr. Dozoretz received a B.A. and medical degrees from the University of Buffalo and psychiatric training at Case Western Reserve University Hospital. He served as a Lieutenant Commander with the U.S. Navy Medical Corps from 1966 to 1968.

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✓ **ANN DIBBLE JORDAN of the District of Columbia** is currently a consultant and director of companies. Previously, she was Director of the Department of Social Services for the University of Chicago Medical Center from 1986 to 1987; Director of Social Services at the Chicago Lying In Hospital at the University of Chicago Medical Center from 1970 to 1986; and a Field Work Associate Professor at the School of Social Service Administration at the University of Chicago from 1970 to 1987. She serves as a board member of Johnson &

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Johnson Corporation, Automatic Data Processing Corporation, The Traveler's Group, Hechinger Company, and Salant Corporation. She also served on the board of Spellman College. Mrs. Jordan earned a B.A. from Vassar College in 1955 and an M.A. from the School of Social Service Administration at the University of Chicago in 1961.

Annette ✓ **CAPPY R. MCGARR of Texas** is President of McGarr Capital Management Corp., a firm that specializes in managing hedge funds. Mr. McGarr is also on the Board of Directors of Centurion Trust Holding Company, LLC. He currently serves on the Board of Directors and Executive Committee of the Dallas Symphony Association and is a member of the University of Texas at Austin Development Board. Mr. McGarr is also a member of the Young President's Organization (YPO). He has served on numerous local and statewide business, civic and charitable boards. Previously, he was employed with Goldman Sachs & Co. from 1977 to 1980. Mr. McGarr earned an M.B.A. in 1977, a Bachelor of Journalism in 1975, and a Bachelor of Arts in 1973, all from the University of Texas at Austin. *214-522-2577*

✓ **MILES L. RUBIN of Texas** is currently Of Counsel to Rubin, Rubin, Weinberg & DiPaola in New York City, and serves as Chief Executive Officer of The Sun/Greater Texas Apparel Group. Additionally, Mr. Rubin serves as Chairman of National Director Marketing Corporation. He has served as General Counsel and Chairman of Detroit Iron & Steel Industries; President and Chief Executive Officer of Reliance Manufacturing Company; and General Counsel and Chairman of Puritan Fashions Corporation. He also served as Chairman and Chief Executive Officer of Pioneer Aerodynamics Systems, Chief Executive Officer of Dimona Textiles and Beer Sheva Textiles; and Chief Executive Officer of Optical Systems Corporation. He is a founder of the Albert Einstein Medical School and established and co-founded the Minority Scholarship Education Program at Stanford Law School. He helped establish and served as Chairman of the WOZO Africa Foundation, which brought South African playwrights, actors and writers to Lincoln Center and the Apollo Theater to perform a series of plays, readings and musicals. Mr. Rubin earned a B.A. in 1950 from Stanford University and a J.D. in 1952 from Stanford Law School. *244-8247*

JAMES D. WOLFENSOHN of Wyoming is currently President of the World Bank, a position he assumed in June of 1995. For the past six years, he has served as Chair of the Board of Trustees of the John F. Kennedy Center for the Performing Arts. Mr. Wolfensohn is currently Chair of the Institute of Advanced Study at Princeton University. He is also a member of the Steering Committee of the Bilderberg Group, an Honorary Trustee of the Brookings Institution and a member emeritus of the Board of Trustees of the Population Council. Prior to joining the World Bank, Mr. Wolfensohn was President and Chief Executive Officer of James D. Wolfensohn, Incorporated. He was previously employed as head of the Investment Banking Department of Salomon Brothers in New York, Executive Deputy Chairman and Managing Director of Schroders Ltd. in London, and as Managing Director of Darling & Company in Australia. Mr. Wolfensohn served as Chairman of New York's Carnegie Hall from 1980 to 1991, and was on the board of the Metropolitan Opera from 1977 to 1993. He holds a B.A. and LL.B. degrees from the University of Sydney and an M.B.A. from the Harvard Graduate School of Business.

The Board of Trustees of the John F. Kennedy Center for the Performing Arts is responsible for the maintenance and administration of the Kennedy Center. Specifically, the Board is charged with four programmatic mandates: the presentation of classical and contemporary music, opera, dance and poetry; the presentation of lectures and other programs; the development of programs for children, youth and the elderly; and the provision of facilities for civic activities.

-30-30-30-

May 24, 1995

MEMORANDUM FOR THE PRESIDENT

FROM: BOB J. NASH, Director of Presidential Personnel and
Assistant to the President

RE: BOARD OF TRUSTEES OF THE JOHN F. KENNEDY CENTER
FOR THE PERFORMING ARTS (PA)

Craig
approve
disapprove
Reg

I. BACKGROUND

The Board of Trustees of the John F. Kennedy Center for the Performing Arts is responsible for the maintenance and administration of the Center. Specifically, the Board is charged with four programmatic mandates: the presentation of classical and contemporary music, opera, dance and poetry; the presentation of lectures and other programs; the development of programs for children, youth, and the elderly; and the provision of facilities for civic activities.

II. DISCUSSION

The Board of Trustees of the John F. Kennedy Center for the Performing Arts is comprised of thirty members who are appointed by the President for a term of six years. This memorandum addresses the vacancy on the Board due to the resignation of Helen Holt.

III. RECOMMENDATION

I recommend that you approve the appointment of the following individual:

WILLIAM F. MCSWEENEY, Democrat of the District of Columbia, to be a member of the Board of Trustees of the John F. Kennedy Center for the Performing Arts, vice Helen Holt. Mr. McSweeney retired in 1990 as President of Occidental International Corporation. He entered government as a Special Assistant to the Chief of Staff in the Johnson Administration. He subsequently served as Special Assistant to Postmaster General Marvin Watson in 1968 and 1969. Mr. McSweeney has served on the Korean War Memorial Advisory Commission since 1984.
Sponsor: Office of the Vice President

Approve _____ Disapprove _____

IV. OTHERS CONSIDERED

There were no other candidates considered for this position.

WILLIAM P. (BILL) MCSWEENEY
5021 Millwood Lane, N.W.
Washington, D.C. 20016

- President and Member of the Board of Directors of Occidental International Corporation (1969-1991)
- Executive Vice President, Occidental Petroleum Corporation (1984-1991)
- Member, Lloyd's of London
- Special Assistant to White House Chief of Staff, 1968-69
- President's Representative to U.S.S.R., 1979
- Director, Arms Control Association (1982-)
- Member, President's Inaugural Committee, 1980, 1984
- Presidential Special Representative to Oman, 1980, to Bolivia, 1982
- Special Counsel to the Speaker of the House of Representatives 1971-72.

In October 1991, Mr. McSweeney retired after 22 years of service at Occidental International Corporation. During those years, he administered a section of the company which grew from zero, into the tenth largest energy company in the world. He was involved in all matters pertinent to the international company as Chief Operating Officer. He was also involved with the domestic parent corporation as an Executive Vice President with responsibility for all Wall Street activities.

He has some familiarity with uranium and plutonium, having been a director of the Arms Control Association for the past ten years.

S P Sen Johnston

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- 2 -

Since retiring he has devoted himself to public service, concentrating on a number of local organizations, far too many to list. Among these are Kennedy Center (Co-Chair Community Board), Ford's Theater (Chair), Holton-Arms (President), State Department Endowment Foundation (Co-Chair), Georgetown University Hospital Cancer Center (Co-Chair). On these activities alone, he is responsible in a fiduciary sense for slightly under a combined sum of \$100 million.

Mr. McSweeney also raised the \$15 million to pay for the Korean War Memorial where he has been a Presidential Commissioner since its formation in 1984. He represents the combat infantrymen of that war on the board.

Board of Trustees of the John F. Kennedy Center for the
Performing Arts

For terms expiring September 1, 1996

<u>Appointee</u>	<u>Politics/ Domicile</u>	<u>Vice</u>
James Johnson	D-DC	Margaret Archambault
James D. Wolfensohn	I-NY	Reappointment
Ronald I. Dozoretz	D-VA	Lew Wasserman
Ann D. Jordan	D-DC	James H. Evans
Miles Rubin	D-TX	Roger L. Stevens
Cappy R. McGarr	D-TX	Alma Gildenhorn

Sevin Moul
Angie Tan
Maurice Moul
Michael Teller - Thomas

The John F. Kennedy Center for the Performing Arts

WASHINGTON D.C. 20566-0001
202 416 8000
FAX 202 416-8205

CERTIFICATE OF RESOLUTION

The undersigned hereby certifies that the Board of Trustees of the John F. Kennedy Center for the Performing Arts, a bureau of the Smithsonian Institution established by Act of Congress, 72 Stat. 1698 as amended, adopted the following resolution to amend the By-Laws of the John F. Kennedy Center for the Performing Arts at a meeting duly constituted and held on the 27th day of March, 1996:

“Resolved, that Section 2 of Article VI, Management and Officers, is amended by striking ‘Chairman and’ in the second sentence and inserting ‘Chairman,’ before ‘Treasurer in the third sentence.

“And Further Resolved, that such modification of the By-Laws shall be rescinded effective October 1, 1996.”

DATED: March 28, 1996



Charlotte Woolard, Assistant Secretary

SEAL

MEMORANDUM

To: Peg Clark
From: Julie Anderson
Date: February 29, 1986
RE: Board of Trustees of the John F. Kennedy Center for the Performing Arts

James A. Johnson was elected yesterday by the Board of Trustees of the John F. Kennedy Center for the Performing Arts to serve as Chair.

According to the authority sheet, there is no provision for a Chair or Vice Chair for the Board of Trustees. However, Article VI, Section 2 of the By Laws of the John F. Kennedy Center for the Performing Arts states that the Chair and Vice Chair shall be members of the Board of Trustees. Mr. Johnson is currently serving as a member of the Presidential Advisory Committee on Gulf War Veterans' Illnesses.

The 30 member Board of Trustees are apparently aware of this discrepancy, and intend to amend Article VI, Section 2 of the By Laws at their next meeting on March 27. I have attached a copy of the authority sheet and the By Laws for your review, and will keep you aware of the situation as it develops.

attachment

cc: Marvin Krislov

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS.
BOARD OF TRUSTEES OF THE

Independent
 (Smithsonian Institution)

AUTHORITY:

20 U.S.C. 76h(a)
 P.L. 85-874, 72 Stat. 1698, September 2, 1958
 P.L. 88-100, 77 Stat. 128, August 19, 1963
 (additional membership)
 P.L. 88-260, January 23, 1964 (name change)
 P.L. 93-198, Sec. 421, December 24, 1973
 (membership name change)
 Reorganization Plan No. 2 of 1977, Sec. 7(b),
 91 Stat. 1637, effective April 1, 1978,
 (change in membership)
 P.L. 96-88, Secs. 301(a)(1) and 507, October 17,
 1979 (membership name change)
 P.L. 97-241, Title III, 96 Stat. 291, August 24,
 1982 (membership name change)
 P.L. 103-279, Sec. 2(b), July 21, 1994 (amends term and
 membership)

METHOD:

Ex officio and appointed by the President

MEMBERS:

Secretary of Health and Human Services
 Secretary of Education
 Librarian of Congress
 Director of the United States Information Agency
 Chairman of the Commission of Fine Arts
 Mayor of the District of Columbia
 Superintendent of Schools of the District of Columbia
 Director of the National Park Service
 Secretary of the Smithsonian Institution

Chairman and Ranking Minority Member of the Committee
 on Environment and Public Works of the Senate, ex
 officio;

Three additional Members of the Senate, appointed by
 the President of the Senate, ex officio;

Chairman and Ranking Minority Member of the Committee
 on Public Works and Transportation of the House of
 Representatives, ex officio; and

Three additional Members of the House of
 Representatives, appointed by the Speaker of the
 House of Representatives, ex officio

and

THIRTY general trustees, who shall be citizens of the
 United States, appointed by the President.

(CONTINUED - PAGE TWO)

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS.
BOARD OF TRUSTEES OF THE

Independent
(Smithsonian Institution)

CHAIRMAN AND

VICE CHAIRMAN: No provision. (Elected by the Board of Trustees)

TERM: SIX YEARS for those appointed by the President, except that:

- (1) any member appointed to fill a vacancy occurring before the expiration of the term for which the predecessor was appointed shall be appointed for the remainder of the term,
- (2) a member shall continue to serve until the successor of the member has been appointed (HOLDOVERS); and
- (3) the term of office of a member appointed before the date of enactment (July 21, 1994) shall expire as designated by the President at the time of appointment.

SALARY: No provision. (Apparently serve without compensation)

PURPOSE: Maintain and administer the John F. Kennedy Center for the Performing Arts.

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS.
BOARD OF TRUSTEES OF THE

Independent
(Smithsonian Institution)

CLERKS' NOTE: By amending the section of law regarding the terms of office (20 U.S.C. 76h(b)), the Congress not only decreased the terms from 10 years to 6 years, but also deleted the provision for staggered terms expiring on September 1st. However, the Office of Legal Counsel, Department of Justice, by an opinion dated 9/14/94 to the Executive Clerk states that "the terms of each general trustee will continue to begin at the expiration of his or her predecessor's term of office, regardless of when the new appointment is made." (See the Opinions precedent folder for a copy of this opinion.)

The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS



WASHINGTON, D.C. 20566-0001
TEL (202) 416-8015
FAX (202) 416-8205

FACSIMILE TRANSMISSION

DATE: February 29, 1996

TO: Julie Anderson
Office of Persidential Appointments

FAX NUMBER: (202) 456-2259

FROM: Charlotte Woolard
Assistant Secretary

Number of pages, including cover sheet: 23



Julie:

As requested, attached is a copy of the By Laws of the John F. Kennedy Center for the Performing Arts and also the page in the John F. Kennedy Center Act, as amended, which refers to the appointment of the Chairperson.

*under
separate
cover*

Please call if you require any additional info.

Best,
Charlotte

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**BY-LAWS
OF THE BOARD OF TRUSTEES
OF THE
JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS**

ARTICLE I

Establishment

Section 1. Pursuant to the National Cultural Center Act (Public Law 85-874, 72 Stat. 1698) as amended, (Public Law 86-297, 73 Stat. 573; Public Law 88-100, 77 Stat. 128) presently known as the "John F. Kennedy Center Act" (Public Law 88-260, 78 Stat. 4, signed by President Johnson on January 23, 1964), there was established, on September 2, 1958, in the Smithsonian Institution a bureau which is directed by a Board known as the Trustees of the John F. Kennedy Center for the Performing Arts (hereinafter sometimes referred to as the "Board") whose duty it is to maintain and administer the John F. Kennedy Center for the Performing Arts (hereinafter sometimes referred to as the "Center") and site thereof and execute such other functions that are vested in the Board by the John F. Kennedy Act (hereinafter sometimes referred to as the "Act").

Section 2. These By-Laws are promulgated pursuant to the authority of Section 6(a) of the Act, which provides in pertinent part as follows:

"The Board is authorized . . . to make such bylaws, rules, and regulations, as it deems necessary for the administration of its functions under this Act, including, among other matters, bylaws, rules, and regulations relating to the administration of its trust funds and the organization and procedure of the Board."

Section 3. The principal office shall be located within the limits of the District of Columbia at such address as the Board may select. Other offices may be located at such other places within and without the District of Columbia as the Board may from time to time determine.

ARTICLE II

General Concept and Specific Purposes

Section 1. The Center had its genesis under the Eisenhower Administration and was originally conceived by a bi-partisan Congress to stand as a monument to America's cultural maturity and to her realization that the conquest of material things cannot stand the test of time until they find fruition in the realm of the mind and soul. The peoples of fifty sovereign states, sharing a love for the political freedoms of self-government, seek in the creation of a cultural center a concrete expression of their common attachment to the arts. A desire to express this common attachment to the arts was felt most strongly by our late President, John Fitzgerald Kennedy. Accordingly, it was most fitting to rename the National Cultural Center, as the John F. Kennedy Center for the Performing Arts, in honor of the late President. No memorial could serve as a better tribute to his spacious view of the role of the arts in the development of the American civilization. The establishment of a climate in which the arts could flourish and man could find opportunity for expression of his noblest thoughts and deepest passions, was a central objective of his Administration. This was, to him, one of the challenges of the free American society. The John F. Kennedy Center for the Performing Arts is an effort to contribute to such a climate.

Section 2. The specific purposes of the Board are:

1. To construct for the Smithsonian Institution a building to be designated as the John F. Kennedy Center for the Performing Arts on a site in the District of Columbia bounded by the Inner-loop Freeway on the east, the Theodore Roosevelt Bridge approaches on the south, Rock Creek Parkway on the west, New Hampshire Avenue and F Street on the north, which shall be selected for such purposes by the National Capital Planning Commission. Such building shall be in accordance with plans and specifications approved by the Commission of Fine Arts.
2. To maintain and administer the Center for the Performing Arts and site thereof.
3. To execute such other functions as are vested in the Board by the Act.

ARTICLE III

Duties

The Board shall:

- Section 1. Present classical and contemporary music, opera, drama, dance, poetry, and all facets of the arts from this and other countries.
- Section 2. Present lectures and other programs.
- Section 3. Develop programs for all age groups in such arts designed specifically for their participation, education and recreation.
- Section 4. Provide facilities for other civic and other cultural activities at the Center.
- Section 5. Provide within the John F. Kennedy Center of the Performing Arts a suitable memorial in honor of the late President. The Board shall transmit to Congress a detailed report of any memorial which it proposes to provide within the Center and

any such memorial shall be provided only if the Board of Regents of the Smithsonian Institution shall have approved such memorial.

ARTICLE IV

Powers

Section 1. The Board is authorized to solicit and accept and to hold and administer gifts, bequests, or devises of money, securities, or other property of whatsoever character for the benefit of the Center.

Section 2. The Board is authorized to receive any appropriations pursuant to Section 8 of the Act and any payment, including any which may be made under Section 10 of the Act, for use in accordance with the Act.

Section 3. Unless otherwise restricted by the terms of the gifts, bequest, or devise, the Board is authorized to sell or exchange and to invest and reinvest in such investments as it may determine from time to time the monies, securities, or other property composing trust funds given, bequeathed, or devised to or for the benefit of the Center.

Section 4. The income as and when collected shall be placed in such depositories as the Board shall determine and shall be subject to expenditure by the Board.

Section 5. The Board has all the usual powers and obligations of a trustee in respect of all trust funds administered by it.

Section 6.(a) The Board has the power to borrow where such borrowing is necessary to accomplish the purposes of the Act.

(b) The Board has the power to issue revenue bonds to the Secretary of the Treasury payable from revenues accruing to the Board pursuant to the terms and limitations of Section 9 of the Act.

Section 7. The actions of the Board, including any payment made or directed to be made by it from any trust funds, shall not be subject to review by any officer or agency other than a court of law.

Section 8. The Board is authorized to fix the compensation and duties of all the officers and employees of the Center and to contract for professional and other services as may be necessary for the efficient administration of the functions of the Board.

ARTICLE V

Membership of the Board

Section 1. The Board shall be composed as follows: The Secretary of Health, Education and Welfare; the Librarian of Congress; the Assistant Secretary of State for Public Affairs; the Chairman of the Commission of Fine Arts; the President of the Board of Commissioners of the District of Columbia; the Chairman of the District of Columbia Recreation Board; the Director of the National Park Service; the Commissioner of the United States Office of Education; the Secretary of the Smithsonian Institution; three members of the Senate appointed by the President of the Senate; three members of the House of Representatives appointed by the Speaker of the House of Representatives ex officio; and thirty general trustees, who shall be citizens of the United States.

Section 2. The general trustees shall be appointed by the President of the United States and each such trustee shall hold office as a member of the Board for a term of ten years, except that (1) any member appointed to fill a vacancy occurring prior to the expiration of the term of which his predecessor was appointed shall be appointed

for the remainder of such term, (2) the terms of any members appointed prior to the date of enactment of the National Cultural Center Amendments Act of 1963 shall expire as designated by the President at the time of appointment, and (3) the terms of the first fifteen members appointed to the Board pursuant to the amendments made by the National Cultural Center Amendments Act of 1963 shall expire, as designated by the President at the time of appointment, three on September 1, 1964, three on September 1, 1966, three on September 1, 1968, three on September 1, 1970, and three on September 1, 1972.

ARTICLE VI

Management and Officers

Section 1. Management - The management of the Board and the control of its property and affairs shall be vested in the Board.

Section 2. Officers - A Chairman, Vice Chairman, Secretary, Treasurer and General Counsel shall be elected by the Board at the annual meeting of the Board. The ~~Chairman and Vice Chairman~~ shall be members of the Board. The ^{Chairman} Treasurer, General Counsel and Secretary need not be members of the Board.

Section 3. The Board may select a chief executive officer, and it may also elect additional Vice Chairman who shall be members of the Board, and one or more Assistant Secretaries and Assistant Treasurers who need not be members of the Board.

ARTICLE VII

Meetings of the Board

Section 1. Annual Meeting - The annual meeting of the Board shall be held the second Monday in January in Washington, D.C., or at such other place as may be designated by the Chairman of the Board, at which time the election of officers shall be

held. In the event such meeting is not so held, the meeting may be held at such time and place as shall be specified in a notice given as hereinafter provided for meetings of the Board.

Section 2. Special Meetings - Special meetings may be called any time by the Chairman. Special meetings may also be called by the Board upon filing with the Secretary of the Board a written request of at least three members. Such written request shall specify the purposes for which the meeting is requested, and no business other than that specified in such purposes may be transacted at such special meetings.

Section 3. Notices of Meetings - Notice of any annual or special meeting shall be mailed, telegraphed or telephoned to all members of the Board at least seven days before the date of such meeting. Such notice shall set forth the place, date and time of such meeting.

Section 4. Waiver of Notice - Whenever any notice is required to be given under the provisions of these By-Laws a waiver thereof in writing, signed by the person or persons entitled to said notice, whether before or after the time stated therein, shall be deemed equivalent thereto.

Section 5. Quorum - As provided in Section 6(a) of the Act, the Board may function notwithstanding vacancies, and twelve members of the Board shall constitute a quorum for the transaction of business, and the act of a majority of the Board members present at any meeting at which there is a quorum shall be the act of the Board. If a quorum shall not be present at any meeting of the Board, the members present thereat may adjourn the meeting from time to time without notice other than an announcement at the meeting until a quorum shall be present.

Section 6. Voting - At all meetings of the Board, votes shall be viva voce unless the Chairman or one-half of the members present request voting by written ballot.

Section 7. Written Consent - Any action required or permitted to be taken at any meeting of the Board may be taken without a meeting if prior to such action notice of the proposed action is mailed, telegraphed, or telephoned to all members of the Board and a written consent thereof is signed by a majority of the members of the Board and such written consent is filed with the minutes of the proceedings of the Board.

ARTICLE VIII

Committees

Section 1. Committees of the Board:

The Committees of the Board shall be:

1. The Executive Committee
2. The Nominating Committee
3. Standing Committees
4. Special Committees

Section 2. The establishment and powers of the Executive and Nominating Committees are hereinafter set forth in Articles IX and X, respectively.

Section 3. Standing Committees and Special Committees may be established by the Chairman who will define their functions, powers and tenure. Members thereof shall be appointed by the Chairman. The membership of these committees may be drawn from the Board of Trustees, the Advisory Committee on the Arts, and from the general public.

ARTICLE IX

Executive Committee

Section 1. Composition of the Executive Committee - The Executive Committee shall consist of the following: Chairman, Vice Chairman or Vice Chairmen, Chief Executive Officer, Secretary, Treasurer, and General Counsel, and such additional Trustees as may be appointed to the Executive Committee by the Chairman. Appointments of such additional Trustees as members of the committee shall be subject to the ratification of the Board of Trustees at its Annual Meeting or at any special meeting, or by mail ballot as provided by Article VII, Section 7, of these By-Laws. The terms of appointed members of the Executive Committee shall end as of the annual meeting of the Board next following these appointments, but the number of reappointments or terms shall in no way be limited by this provision.

Section 2. Officers and Minutes - The Executive Committee shall have a Chairman, a Vice Chairman and a Secretary. The Chairman of the Executive Committee shall be the Chairman of the Board, and the Vice Chairman shall be the Vice Chairman of the Board or one of the Vice Chairmen of the Board designated by the Chairman, and the Secretary shall be the Secretary of the Center. The Committee shall keep regular minutes of its proceedings, which shall be sent to all members of the Board after the meeting is adjourned.

Section 3. Quorum and Voting - A majority of the Members of the Board who are on the Executive Committee shall constitute a quorum at any meeting and the Executive Committee may act by majority vote of those Members of the Board present.

Section 4. Meetings - Meetings of the Executive Committee shall be fixed by the Chairman and held at such times and places as may be fixed by him. Notice of such

meeting shall be communicated by mail, telegram or telephone by the Secretary of the Executive Committee to all members thereof at least three days in advance of the meeting. A waiver of notice of meeting, signed or confirmed by telegram by the person entitled thereto, whether before or after the time stated therein shall be deemed equivalent thereto.

Section 5. Functions and Powers - During the intervals between the meetings of the Board, the Executive Committee, to the extent lawfully delegated by the Board, may exercise the powers of the Board in the management of the business of the Board and shall prepare such recommendations for the consideration of the Board as it may deem appropriate.

Section 6. Any action required or permitted to be taken at any meeting of the Executive Committee may be taken without a meeting upon a mail ballot of that Committee, provided that prior to such actions notice of the proposed action is mailed, telephoned or telegraphed to all members of the Committee, and a written consent to said action and waiver of notice is signed by a majority of members of the Committee and such written consent is filed with the minutes of the proceedings of the Committee.

ARTICLE X

Nominating Committee

Section 1. Composition of Nominating Committee - The Nominating Committee shall consist of five members of the Board appointed by the Chairman of the Board following an annual meeting of the Board but at least 30 days prior to the next scheduled annual meeting of the Board. No officer of the Board may serve on the Nominating Committee while holding office.

Section 2. Officers and Minutes - The Nominating Committee shall choose its own Chairman and its own Secretary. It shall keep regular minutes of its proceedings and a copy of such minutes shall be filed with the Secretary of the Board.

Section 3. Quorum and Voting - A majority of the Nominating Committee shall constitute a quorum at any meeting and may act by a majority of those present.

Section 4. Meetings - Meetings of the Nominating Committee shall be fixed by the Chairman of the Nominating Committee and held at such times and places as may be fixed by him. Notice of such meeting shall be communicated by mail, telegram, or telephone by the Secretary of the Nominating Committee to all members thereof at least three days in advance of the meeting. A waiver of notice of a meeting, signed or confirmed by telegram by the person entitled thereto, whether before or after the time stated therein shall be deemed equivalent thereto.

Section 5. Function - The function of the Nominating Committee shall be to nominate a slate of persons recommended for election as officers of the Board. This slate shall be considered by the members of the Board, but they are in no way required to vote for the names appearing on the slate. Nominations may also be made by Board members.

ARTICLE XI

Advisory Committee on the Arts

Section 1. Appointment - The Advisory Committee on the Arts, as established by Section 2(c) of the Act, shall be designated by the President of the United States to serve at his pleasure. The President of the United States shall designate the Chairman thereof.

Section 2. Duties - As set forth in Section 2(c) of the Act, the Advisory Committee on the Arts shall advise and consult with the Board and make recommendations to the Board regarding existing and prospective cultural activities to be carried on in the Center, and shall also assist the Board in soliciting gifts, bequests or devises of money, securities, or other property for the benefit of the Center pursuant to Section 5(a) of the Act and Article IV, Section 1, of these By-Laws. When invited by the Chairman of the Board, the Chairman of the Advisory Committee on the Arts and such members thereof as may be designated by the Chairman of the Board, shall attend the meetings of the Board or Executive Committee in a consultative capacity, but such persons shall have no vote.

ARTICLE XII

Duties of Officers

Section 1. Chairman of the Board - The Chairman of the Board shall preside at all meetings of the Board and the Executive Committee. He shall be ex officio a member of all committees except the Nominating Committee. Except as otherwise provided by these By-Laws, he shall appoint the members of all committees.

Section 2. Chief Executive Officer - The Chief Executive Officer shall have general authority to conduct and oversee the operations of the Kennedy Center, subject to the direction of the Board. He shall be ex officio a member of all committees except the Nominating Committee.

Section 3. Vice Chairmen - The Vice Chairmen shall perform such duties and have such powers as may be delegated to them. In the absence of the Chairman, the Vice Chairman who is designated by the Chairman to serve as Acting Chairman during his absence or inability to perform his duties, may appoint Special Committees and shall

his absence or inability to perform his duties, may appoint Special Committees and shall have the power to perform the duties of the Chairman.

Section 4. Treasurer - The Treasurer shall keep the accounts of the Board and shall have the care and custody of all monies belonging to the Board. He shall keep proper books and records showing all receipts and expenditures. He shall render an annual report in writing as to the financial condition of the Board and as from time to time he may be requested by the Board or by the Executive Committee. He shall furnish such surety bond, at the expense of the Board, as the Board or the Executive Committee may from time to time require. He shall exercise all duties incident to the office of Treasurer. In the absence of the Treasurer, the Assistant Treasurer designated by the Board shall have the power and perform the duties of the Treasurer. The Treasurer shall determine the duties of the Assistant Treasurers, if more than one is elected and serving in office. The Assistant Treasurers shall also furnish such surety bonds, at the expense of the Board, as the Board may from time to time require.

Section 5. Secretary - (a) The Secretary shall keep the record of all proceedings of all meetings of the Board. He shall have the custody of all records and papers relating to the business of the Board. He shall prepare and issue all notices required to be given to the members of the Board. He shall be permitted to attend the meetings of all Committees except the Nominating Committee.

(b) The Secretary shall also be Secretary of the Center and shall be well qualified by experience and training to perform the duties of this office.

(c) In the absence of the Secretary, the Assistant Secretary designated by the Board shall have the power and perform the duties of the Secretary.

Section 6. General Counsel - The General Counsel shall perform the duties customarily rendered by counsel for any agency, corporation or other organized body and any other appropriate duties requested by the Board or the Executive Committee. Without limiting the foregoing, more particularly, the General Counsel shall advise the Board, its officers, agents and employees in all relevant legal matters, rendering written legal opinions where appropriate; prepare or review all useful or necessary contracts, deeds or other instruments; prosecute and defend any and all relevant legal actions or proceedings; and represent the Board in its relationships of a legal nature, with any governmental or quasi-governmental authorities.

ARTICLE XIII

Removals

Any officer of the Board or members of any committees may be removed only the affirmative vote of two-thirds of the members of the Board at a special meeting of the Board called for the purpose of considering such a removal.

ARTICLE XIV

Voting for Officers

Section 1. Persons receiving a majority of the votes for each office shall be declared elected. Election shall be for a term of one year and until a successor is elected and qualified. In the event a vacancy occurs during such year, the Board shall elect a replacing officer to serve until a successor is elected and qualified.

Section 2. Method of Voting - Voting for officers shall be viva voce unless ballots are requested by not less than three members of the Board. Where it becomes necessary to elect a replacement due to a vacancy, election may be made by the Board at

a special meeting called for that purpose. At such meeting, the voting shall be viva voce unless ballots are called for by at least three members of the Board.

Section 3. Voting by Mail - Voting shall be allowed by mail or telegram if authorized by the Executive Committee.

ARTICLE XV

Minutes

Minutes of the Meetings of the Board, of the Executive Committee, and of all other Committees, shall be prepared by the Secretaries of the respective committees and filed with the Secretary of the Board. Copies of the minutes of the meetings of the Board and the Executive Committee shall be sent to all members of the Board after the meeting is adjourned. The Chairman may, from time to time, direct the Secretary of the Board to send to all members of the Board copies of minutes of other committees which the Chairman feels should be brought to their attention.

ARTICLE XVI

Annual Report

The Board shall submit to the Smithsonian Institution and to Congress as required by Section 6(c) of the Act an annual report of its operations under the Act, including a detailed statement of all public and private monies received and disbursed by it.

ARTICLE XVII

Administrative Employees

Section 1. Director - The Board shall appoint and fix the compensation of a Director who shall have the duty of managing the Center and shall be accountable to the Board therefore. The person selected for the position of Director shall be well qualified

by experience and training to perform his duties. The Board is empowered to contract with the Director for such period of time and for such compensation as to the Board may seem fit and proper.

Section 2. Assistant Director - The Board shall appoint and fix the compensation of an Assistant Director who shall have the duty of aiding the Director in carrying out his duty of managing the Center. The person selected for the position of Assistant Director shall be well qualified by experience and training to perform his duties. The Board is empowered to contract with the Assistant Director for such a period of time and for such compensation as to the Board may seem fit and proper.

Section 3. Other employees - The Board shall appoint and fix the compensation and duties of such other employees of the Center as may be necessary for the efficient administration of the functions of the Board.

ARTICLE XVIII

Seal

The Board is authorized to adopt an official seal which may be altered by the Board at its discretion.

ARTICLE XIX

Execution of Instruments, etc.

Section 1. Contracts, etc., How executed - The Board may authorize any officer or officers, agent or agents, to enter into any contract or to execute and deliver any instrument in the name of or on behalf of the Board, and such authority may be general or confined to specific instances. No instrument required to be signed by more than one officer shall be signed by the same individual in more than one capacity.

Section 2. Checks, Drafts, etc. - All checks, drafts, or other orders for the payment of money, notes, acceptances, or other evidence of indebtedness issued in the name of the Board, shall be signed by such an officer or officers, agent or agents of the Board, and in such a manner as shall be determined from time to time by resolution of the Board.

ARTICLE XX

Indemnification of Trustees and Others

Each Trustee and the executor, administrator or other legal representative of any Trustee shall be indemnified by the Bureau directed by the Board against reasonable costs, liabilities, expenses and counsel fees paid or incurred in connection with any action, suit or proceeding to which such Trustee or his executor, administrator or other legal representative may hereafter be made a party by reason of his being or having been such Trustee; provided, (1) said action, suit or proceeding shall be prosecuted against such Trustee or against his executor, administrator or other legal representative to final determination, and it shall be finally adjudged in said action, suit or proceeding that he had acted in good faith and without any willful default or gross negligence in the performance of his duty to the Bureau directed by the Board, or (2) said action, suit or proceeding shall be settled or otherwise terminated as against such Trustee or his executor, administrator or other legal representative without a final determination on the merits, and it shall be determined that such Trustee had acted in good faith and without any willful default or gross negligence in the performance of his duty to the Bureau directed by the Board, such determination to be made by a majority of the members of the Board who were not parties to such action, suit or proceeding, though less than a

quorum, or by any one or more disinterested persons to whom the question may be referred by the Board. For purposes of the preceding sentence: (a) 'action, suit or proceeding' shall include every civil action, suit or proceeding, or legislative inquiry; (b) the right of indemnification conferred thereby shall extend to any threatened action, suit or proceeding and the failure to institute it shall be deemed its final determination; and (c) advances may be made by the Bureau directed by the Board against costs, expenses and fees as, and upon the terms, determined by the Board. The Bureau directed by the Board shall indemnify each executive officer, representative or employee (including Trustees, officers and other persons who serve ex officio or at the request of the Bureau directed by the Board as directors or officers of another organization) to the same extent that it does a Trustee, but only to the extent that such organization shall fail to provide such indemnification. The foregoing right of indemnification shall not be exclusive of any other rights to which any Trustee, officer, employee or representative may be entitled as a matter of law or which may be lawfully granted to him and the indemnification hereby granted by the Bureau directed by the Board shall be in addition to and not in restriction or limitation of any other privilege or power which the Bureau directed by the Board may lawfully exercise with respect to the indemnification or reimbursement of Trustees, officers, employees or representatives.

Such indemnification shall apply although the person to be indemnified is no longer a Trustee, officer, employee or representative of the Bureau by the Board.

ARTICLE XXI

Amendments

Section 1. In Person - These By-Laws may be amended at any meeting of the Board by an affirmative vote of at least two-thirds of the members of the Board present.

provided notice of the intention to amend shall have been contained in the notice of the meeting.

Section 2. By Mail - A proposal for the amendment of these By-Laws may be made by the Chairman of the Board or by concurrence of at least three members of the Board, in writing, and shall be filed with the Secretary of the Board. A copy of such proposed amendment shall then be mailed to each member of the Board by the Secretary of the Board. The proposed amendment shall be adopted upon the filing with the Secretary of the Board consents signed by two-thirds of all members of the Board, approving the adoption of the proposed amendment.

THE WHITE HOUSE
WASHINGTON

March 8, 1996

Maestro Placido Domingo
Director
The Washington Opera
Washington, D.C.

Dear Placido:

Hillary and I wish that we could join you and so many of your friends and admirers this evening for what we know will be a very joyous and heartfelt celebration.

As Artistic Director, you will usher in a new era of glorious music for the nation's capital and even greater distinction for the Washington Opera.

Bravo, Placido! We are delighted to welcome you, and we send our warmest wishes to you and Marta.

Sincerely,

Bill Clinton

THOMAS HAMPSON

Starkfriedgasse 53, A1180, Wien, Austria-
(tel) 431-479-1286 • (fax) 431-470-0747
Petra Gaich, Personal Secretary

6050 Boulevard East Suite 21 A, West New York, NJ 07093
(tel) 201-861-5185 • (fax) 201-861-8122
Carla Maria Verdino-Süllwold, Personal Assistant

December 26, 1995

201 650
4522

Ms. Melanne Verveer
The White House
1600 Pennsylvania Ave.
Washington, DC 20500

Dear Ms. Verveer;

Thank you for your kind note with the news that you will be able to attend the January 7th event. Thomas looks forward to seeing you there, as do I to the pleasure of meeting you.

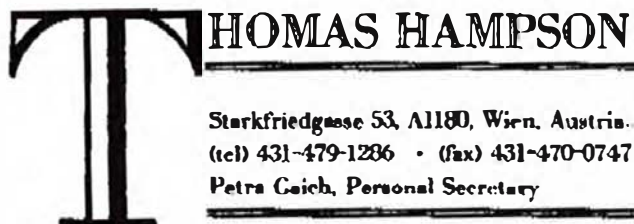
The Benefit Committee received your ticket response card and will be forwarding your seats to you. We were not certain if you knew that you would also be our most welcome guests to dinner following the event, should you schedule permit. We shall hold two places for you, but would you be kind enough to let me know if you will be able to join us there as well?

With best wishes,

Carla Maria

Carla Maria Verdino-Süllwold
Personal Assistant to Thomas Hampson

↑
Pls accept
— WK



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Carla Maria Verdino-Süllwold, Personal Assistant

February 5, 1996

Ms. Melanne Verveer
Office of the First Lady

Dear Ms. Verveer:

I wanted to take the very first opportunity to thank you warmly for everything you did to make possible Thomas' performance at The White House last week. It was a great honor for him to perform for President and Mrs. Clinton and President and Mrs. Chirac, and for him, his family, Ken and me, it was an unforgettable experience--one we shall always treasure.

I especially appreciated your kindness in including me. It is always a great thrill to hear Thomas' special performances, but moreover it was an opportunity to meet the Clintons for whom I have the most unabashed admiration and unqualified respect.

We are especially grateful for the support the Clintons have shown the arts, in general, and American arts, in particular. Since this is a subject close to Thomas' (and my) heart, I hope we may take the liberty to remain in touch as the I HEAR AMERICA SINGING project materializes.

Once again, may I join my thanks to Thomas' and his family's and send warmest greetings,

Yours,

Carla Maria Verdino-Süllwold
Personal Assistant to Thomas Hampson

THOMAS HAMPSON

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Carla Maria Verdino-Süllwold, Personal Assistant

December 20, 1996

Ms. Melanne Verveer
Office of the First Lady
The White House

Dear Melanne,

Thomas Hampson has formally expressed his regret to the inaugural committee at being forced to decline the invitation to attend the January 20th festivities. But he wanted to write more personally to let you know that not only was he appreciative of the honor of being asked, but that were it not for performance commitments in New York, he and Andrea Herberstein would have attended with delight. Instead, he shall have to content himself with catching some of the celebration on television and tape! He knows it will be a memorable and inspiring day--one he hopes you, too, will have the chance to enjoy after the long campaign.

He sends his very warmest congratulations to the President and Mrs. Clinton and his very best wishes for another wonderfully exciting four years!

Best regards,

Carla Maria

Carla Maria Verdino-Süllwold
Personal Assistant to Thomas Hampson

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JOAN MARCUS

This is THE

One night each December, millions of Americans tune in to the Kennedy Center Honors, a star-spangled salute to our nation's greatest performing artists. On this night, the magic, the mystery, and the power of the performing arts shine in the national spotlight. But at the John F. Kennedy Center for the Performing Arts, America's showplace for the performing arts in Washington, D.C., the arts shine throughout the year.

The Kennedy Center is one of the world's busiest cultural facilities. Last year it hosted 2,800 performances, for audiences totaling more than 1.7 million. Come to the Kennedy Center almost any night of the year, and you're sure to find a

KENNEDY

performance to suit your fancy—a grand concert by the Center's artistic affiliate, the National Symphony Orchestra, or an intimate jazz session; a musical-theater extravaganza or a raucous comedy; exquisite ballet or folk art from a foreign land. At the same time, the Center and the National Symphony Orchestra reach out to cities and towns across America as national leaders in arts education, helping educators find new and innovative ways to use the arts to inspire young people.

Celebrating its 25th Anniversary Season in 1995-96, the Kennedy Center plays a pivotal role in fulfilling President Kennedy's vision of "a New Frontier for American art."

CENTER

JOAN MARCUS



CAROL PRATT



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26 Pages
Program for
Welcome to Washington
Musical Dinner
Sept. 11, 1996

Welcome to Washington

