

Melanne Verveer-

~~NEA~~ NALAA Speed

File
Arts

THE WHITE HOUSE

WASHINGTON

REMARKS OF MELANNE VERVEER,
DEPUTY CHIEF OF STAFF TO THE FIRST LADY,
AT THE CONFERENCE OF THE NATIONAL ASSEMBLY OF
LOCAL ARTS AGENCIES

San Jose, California

June 12, 1995

Ms. Verveer: Thank you so much, and thank you Bruce (Davis) for that far too generous introduction. I have enjoyed working with Bruce in the past and am pleased that the arts are thriving in Santa Clara County under his leadership. I am so delighted to see him again.

It is wonderful for me to be with you today. I have had the good fortune to work with NALAA over the years and I'm happy to have this opportunity to thank you for what you do every day. The size of this conference says a great deal about your commitment and vitality.

I have worked most closely with your Washington office and I must tell you that Bob Lynch and the staff represent you very well. I especially want to acknowledge Bob's dedication, leadership and hard work.

And what can I say about Jane Alexander that Mayor Hammer didn't? We thank Jane for her spirit and vision. Hers is a powerful voice for the arts in America. I think it is a measure of the kind of person she is that Jane accepted this difficult challenge at this stage in her career. From her work in repertory theater, Jane learned firsthand the enormous contribution the NEA makes and she wanted to give something back to her country through her service at this time.

I believe that Jane's travels across America over the last year and a half demonstrate better than anything I know the story of the NEA in action. Jane visited with quilters in Mississippi, with inner city children reinventing great literature to the rhythms of the street, with cowboy poets in Montana and with fellow citizens in urban areas revitalized by the arts -- she has showcased great art in all its diversity - enjoyed and performed by people of all ages throughout our nation.

It is my special privilege this afternoon to bring you a message from President Clinton which I would like to read to you:

THE WHITE HOUSE

WASHINGTON

June 9, 1995

Greetings to everyone gathered in San Jose, California, for the annual meeting of the National Assembly of Local Arts Agencies. I am delighted to welcome so many Americans dedicated to preserving our vibrant national culture.

Through arts education, we gain a deeper understanding of ourselves and of society. Buildings and public spaces enhance our towns and cities; museums and performing arts centers provide places for Americans to experience the great diversity of cultural life. For children especially, the arts are an invitation to cultivate the skill of critical thinking and to recognize the bonds that link us to other peoples around the world.

At a time when government support for the arts is being challenged as never before, my Administration is committed to preserving America's artistic traditions. Our budget proposal maintains our strong support for the National Endowment for the Arts so that it can carry on the essential work of inspiring all Americans to celebrate our nation's rich cultural heritage. The revitalized President's Committee on the Arts and the Humanities is working to strengthen these efforts by encouraging partnerships among federal agencies and by striving to stimulate private sector participation.

I commend each of you for the work you do every day to help the arts flourish in your local communities. Through your efforts, countless Americans have benefited from education programs and have experienced the uplifting power of the arts. I am grateful for your steadfast commitment to keeping our cultural traditions strong, and I look forward to your continued involvement.

Best wishes for a productive meeting.

Bill Clinton

(I'm also pleased that Ellen Lovell, Executive Director of the President's Committee on the Arts and Humanities, is with us today.)

The President's message stated, and I would like to reiterate, the ongoing commitment and support of the Administration for the arts. I don't know how much news you get from the White House, but I'd like to cite for you a few examples of the President and First Lady's recent activities celebrating American art and supporting our nation's cultural achievements.

Several days ago, Mrs. Clinton opened the second exhibition of contemporary sculpture in the First Lady's Garden of the White House, where it will be enjoyed by the thousands of people who will visit the White House over the next many months. She also recently inaugurated the exhibition of the White House collection of American crafts at the National Museum of American Art in Washington -- contemporary crafts by American artists commissioned by Mrs. Clinton and displayed at the White House over the past two years. The exhibit will tour after its run in D.C.

Just a few days ago, she was in Escanaba, Michigan, on the Upper Peninsula, meeting with children at the local arts center and cheering their creative work. The center, a recipient of public funds, works with all the schoolchildren in the community -- it is an exciting place to visit.

The First Lady has often said that the arts can take anyone, but particularly a child, and transport that child beyond the bounds that circumstance has prescribed. She has stressed that children need safe havens to develop and explore their own creative and intellectual potential.

This past Thursday, she and the President welcomed supporters of the Friends of Art and Preservation in Embassies program to the White House -- the people who make it possible, with our government, to showcase American art in our embassies and residences around the globe. At the event, Roy Lichtenstein presented the President with a new work of his, "Composition III." The theme of the new work is music and harmony -- and you'll be pleased to know that the presenter wished for "greater harmony" for the arts in our country in these troubled times.

Earlier last week, the First Lady attended the 125th Anniversary celebration of the Metropolitan Museum in New York. In the midst of the celebration, she underscored what many are feeling. She said in New York what she would say to you were she here today:

This is a challenging time for those of us who care deeply about the arts in our country. Because, as you well know, there is an effort underway to undermine the cultural traditions that all of you are upholding.

We are witnessing a full-scale assault on public support of the arts which in many ways is misguided and misinformed. One of the great accomplishments of the arts in America, is that it truly has become part of the public domain. Accessible to all, firing the imaginations of all. There is a proud tradition in our country of both private and public support -- a unique partnership unlike that which exists in many other countries not only in modern times but going back through history, where art was either the domain of the public or of the private. But instead, in America there has been this marriage.

And that is thanks, in large part, to far-sighted people in both the public and private sector. The NEA has helped to bring art to millions of Americans who would not have otherwise enjoyed it.

It has supported artists and teachers, students, men, women and children, whose daily lives have been transformed by their exposure to great art. I would like to thank all of you who have raised your voices in the last months on behalf of public support for the arts. I hope you will continue to do so because we cannot afford to retreat from that commitment.

I would argue strongly that, contrary to what some say, that "public support for the arts is a luxury we can no longer afford," that it is, instead, a necessity for the continuing strength and vitality of our community of culture in this country. Our artistic imagination is critical to our civilization and our democracy.

These are indeed difficult times and we are all grappling with the challenges set out for this advocacy track: "How will the arts have a secure place among the tensions of conflicting budget pressures and the clash of cultural values."

You just heard Jane -- and I know others as well -- describe the dance of NEA's legislation from rescission to authorization -- from the budget guidelines to appropriation prospects. Yes, we confront a difficult situation, but we should not view it as a hopeless situation. This should not be a time of hand wringing, but a time for redoubled effort that I'm confident will have a positive impact. None of us can tell you how it will turn out, but we can say with certainty that your efforts will say a great deal about the outcome.

Frankly, there have been some hopeful signs. Efforts to rescind more dollars in the current budget were turned back in the House. An amendment in a House Committee to immediately eliminate the NEA was defeated. The New York Times recently reported that some Republicans in the state delegation are breaking rank to support the NEA, and a bipartisan group in the Senate has introduced a

reauthorization bill that is a positive step, although not everything we would like.

Your work is paying off -- don't let up. I have been struck by the level of positive energy, commitment and participation of arts advocates over the last many months. You are making a difference.

What makes the debate even more difficult this time is that the opposition is not confined to ideological partisans, but extends to those who are applying budgetary arguments as well. They, as you know, talk about the NEA as a frill that can be dispensed with in a time of budgetary austerity. Our obligation is to make our fundamental points over and over,

First, the small amount spent on the NEA is less than two hundredths of 1% of the federal budget. Its elimination would make an insignificant contribution to balancing the budget while at the same time creating grave consequences for the arts as a vital force in American life and a vital part of our economy. That is why the President's budget proposed a slight increase for Fiscal Year '96. Budget arguments are being made on behalf of our children and our future, but we can't ignore our children's needs now in terms of education in the arts, the opportunities for self-expression, confidence building and stretching of their imaginations.

Second, the arts are not a luxury, nor are they "the sandbox for the affluent cultural elites." Ironically, if the NEA were severely damaged, those affected the least would be the elites, because the NEA is all about making art accessible too all our citizens. You have the most powerful arguments to demonstrate why the arts are essential -- you are witnesses and actors every day to the pivotal role they play in the life of our nation, our communities and our families.

Some months ago I read an article in the Washington Post that made an especially compelling case for the NEA. The writer began:

I'm the executive director of the Shenandoah Shakespeare Express, which tours two-thirds of the United States each year. I live in Broadway, Va., a town of 1,000 not far from the West Virginia border.

I was in Timbervill, Va., recently to order a chicken biscuit from the teenager at the counter of a Hardee's. She pointed to my chest and asked me: "Are you with them?" I was wearing one of my company's tee-shirts. "Yes," I answered. "I don't act but I'm one of the directors."

And she said: "They did 'Taming of the Shrew' at our school. I think that's the best play by Shakespeare."

Flattered, I opened my mouth to speak, but before I could say anything, the girl working the drive-through window called back over her shoulder: "No. The best play is 'Midsummer Night's Dream.' That was really funny."

"'Taming of the Shrew' was just as funny, but it had a great love story," said the cash-register girl.

"'Midsummer Night's Dream was funnier, and it had more than one love story," countered the drive-through kid.

Cash-register teenager: "I still like 'Taming of the Shrew' best because Kate was a really strong woman and the show started with 'Stand by Your Man.' And that actor Jeff looked just like Jason Priestley."

I offer this real-life exchange from a Hardee's in rural Virginia for the consideration of America's lawmakers, as they ponder the future of the National Endowment for the Arts.

Last year, the NEA gave the Shenandoah Shakespeare Express \$5,000, and that money helped us take 'Othello,' 'The Taming of the Shrew' and 'Much Ado About Nothing' to more than 100 high schools and colleges in more than 30 states. True, most Americans don't associate the NEA with kids learning to love Shakespeare. That's because some have created the compelling fiction that all the agency does is fund kooky and depraved artists.

We hear a lot of complaints about the evils of popular culture -- sex in movies, violence in rap, profanity in rock lyrics -- but they've targeted the NEA, the organization that most assures the continuation of classical theater, dance and music in this MTV world. You have to wonder.

It costs each one of us less than 2 cents a week to support an America in which teenagers like the ones at the Hardee's in Timberville, Va., have access to the plays of Shakespeare, the music of Mozart, the paintings of Remington and the songs of Gershwin.

People need to know what's at stake if the NEA is eliminated, and what's at stake are programs like this, and slashing the NEA will have a ripple effect across this nation.

Third, back to the part about the evils of popular culture and cultural decline. It would be ironic, indeed, to eliminate the role the NEA plays in enriching our culture. The other day I saw a cartoon of Senator Dole talking about the evils of popular culture. The second frame of the cartoon showed Big Bird approaching him -- a symbol of a positive alternative for our children. Dole's reaction: shoot Big Bird. It's just like targeting the NEA for elimination.

How are family values enhanced if a child is deprived of an arts education? How are family values furthered if families lose access to community arts centers or if their communities are robbed of their museums or symphonies or repertory theater?

How are family values considered, when in these days of economic anxiety, cultural offerings will cost more and more or become completely off-limits to many Americans?

How are family values nurtured if the arts, which give meaning to life and sustain the spirit, become less available?

We should start talking about real family values that value our families and help meet their needs. We know that our communities, schools and families deeply value the arts because of their continuing support.

Fourth, public funding for the arts has always enjoyed bipartisan support and been recognized as having important economic and social value. The original legislative mandate, thirty years ago this year, rings true today:

While no government can call a great artist into existence, it is necessary and appropriate for the Federal government to help create and sustain not only a climate encouraging freedom of thought, imagination and inquiry, but also the material conditions facilitating the release of creative talent.

Fifth, I urge you to keep making all the other arguments too -- about how the NEA contributes to economic development and stimulates local economics, how it leverages private support and why it's such a great investment.

As Republican Senator James Jeffords said in introducing the bipartisan bill reauthorizing the NEA in the Senate:

It comes to a very fundamental question, should this nation care about and support those who want to nurture its heart and soul, to provide the opportunity for those who would not otherwise have it, and to best demonstrate the beauty and greatness of our fabulous country.

As we go forward, we have hard decisions to make in America. Yes, they're challenging. They lie at the root of our greatness as a people -- investing in our future, caring about the best of our traditions -- let us not turn our back on that legacy.

With your help and commitment, I don't think we will. As the President said, "Throughout history, the arts have mattered. And our dedication to the arts today will shape our civilization tomorrow."

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DEPUTY CHIEF OF STAFF TO THE FIRST LADY,
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Ms. Verveer: Thank you so much, and thank you Bruce (Davis) for that far too generous introduction. I have enjoyed working with Bruce in the past and am pleased that the arts are thriving in Santa Clara County under his leadership. I am so delighted to see him again.

It is wonderful for me to be with you today. I have had the good fortune to work with NALAA over the years and I'm happy to have this opportunity to thank you for what you do every day. The size of this conference says a great deal about your commitment and vitality.

I have worked most closely with your Washington office and I must tell you that Bob Lynch and the staff represent you very well. I especially want to acknowledge Bob's dedication, leadership and hard work.

And what can I say about Jane Alexander that Mayor Hammer didn't? We thank Jane for her spirit and vision. Hers is a powerful voice for the arts in America. I think it is a measure of the kind of person she is that Jane accepted this difficult challenge at this stage in her career. From her work in repertory theater, Jane learned firsthand the enormous contribution the NEA makes and she wanted to give something back to her country through her service at this time.

I believe that Jane's travels across America over the last year and a half demonstrate better than anything I know the story of the NEA in action. Jane visited with quilters in Mississippi, with inner city children reinventing great literature to the rhythms of the street, with cowboy poets in Montana and with fellow citizens in urban areas revitalized by the arts -- she has showcased great art in all its diversity - enjoyed and performed by people of all ages throughout our nation.

It is my special privilege this afternoon to bring you a message from President Clinton which I would like to read to you:

**FIRST LADY HILLARY RODHAM CLINTON
VIDEOTAPE REMARKS FOR
THE 1995 SCHOLASTIC ART AND WRITING AWARDS CEREMONY
JUNE 17, 1995**

To all of the recipients of 1995 Scholastic Art and Writing Awards, their families and their teachers, congratulations and welcome to our nation's capital. I am sorry not to be with you today, but I share the excitement and pride you must feel on this special occasion.

I am delighted that America's most promising young artists and writers are being hosted at two of our nation's most important cultural institutions - The Library of Congress and the Corcoran Gallery of Art. I am also pleased to join in congratulating the Alliance for Young Artists and Writers -- its Board of Directors and national sponsors, for their important efforts to reward and promote a remarkable group of artists and authors, who will no doubt contribute much to this country's cultural heritage.

Through their original works, the 1000 awardees have distinguished themselves and their schools in their aspirations and their achievements. The level of talent and technical facility represented among these young men and women would be difficult -- if not impossible -- to duplicate anywhere else in the world. You are a microcosm of America's diverse creative and cultural heritage.

Sadly, we live in a time when arts and humanities education are being devalued. School budgets are being cut and the arts and humanities are especially vulnerable. While we respect the need for fiscal responsibility, we need to recognize that art instruction and writing ability are central to a comprehensive education. Moreover, arts education is transforming when used to enliven and illuminate other academic disciplines.

What these young people are doing in their creative pursuits is vital to the direction of our country. Through discipline and verve, they have created new standards of excellence that will help America maintain preeminence in the arts and in culture internationally.

This country has always valued imagination and creativity -- in fact, they are part of the legacy of the pioneers and immigrants who founded our nation. Human imagination -- your imagination -- is the fuel that will lead us into the next millennium. That imagination and your creative spirits must be allowed to guide us on our journey.

Thank you and congratulations to you all.

Address to Conference of National Assembly
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personally benefited from the NEA. She knows firsthand ~~the good~~ the enormous contribution the NEA makes and she wanted to give something back to her country through her service at this time.

I believe that Jane's travels across America over the last year and a half demonstrate better than anything I know the story of the NEA in action. Jane visited with quilters in Mississippi, with inner city children reinventing great literature to the rhythms of the street, with cowboy poets in Montana and with ~~people of~~ fellow citizens in cities across America that the arts have helped revitalize - She has showcased great art in all its diversity - enjoyed & performed by people of all ages throughout our nation.

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~~In the last semester~~

Several days ago, ~~the~~ Mrs C. First Lady opened the 2nd exhibit'n of contemp. sculpture in the First Lady's garden of the W. H. where it will be enjoyed by the thousands of ~~visitors~~ people who will visit the W. H. over the next ^{many} months.

She also, recently inaugurated the ~~public library~~

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(5)

The 1st Lady ~~has~~ ^{often} said that the arts can take anyone, but particularly a child & transport that child beyond the bounds that circumstances has prescribed. ^{She has stressed that} Children need safe havens to develop & explore their own creative & intellectual potential.

This past Thurs. ^{day} she & the President welcomed Supporters of the Arts in Embassies prog. to the W.H. - ~~these~~ the people who make it possible, with our gov't, to showcase Amer. art in our embassies & residences around the globe. At the event, Ray Lechtenstein presented the President with a new work of his - ~~copies of which~~ ^{he was donating} ~~to every~~ ^{new} ~~embassy.~~ ^{of the network is} The theme ~~was~~ music and harmony ^{and you'll be pleased to know that} the presenter wished for greater harmony for the arts in our country in these ~~long~~ troubled times.

Earlier last week, the 1st Lady attended the 125th anniversary celebration of the Metrop^olitan Museum in NY - In the midst of the celebration, she underscored what many are feeling.

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It is sad, that there are those ~~among us~~ who do not appreciate what this Museum represents - what it stands for. And who more than that, do not understand that our democracy depends upon culture. We are witnessing a full-scale assault on public support of the arts which in many ways is misguided and misinformed. One of the great accomplishments of the arts in America, is that it truly has become part of the public domain.

Accessible to all, firing the imaginations of all. I was told that Bernie saw his first Rodin here in 1945 and look where it has led. There is a proud tradition in our country of both private and public support - a unique partnership unlike what exists in many other countries not only in modern times but going back through history. Where art was either the domain of the public or of the private. But instead, in America there has been this marriage. *that which*

And that is thanks, in large part, to far-sighted people, like yourselves in both the public and the private sector. The NEA has helped to bring art to millions of Americans who would not have otherwise enjoyed it.

It has supported artists and teachers, students, men, women and children, whose daily lives have been transformed by their exposure to great art. And I would like to thank Bill Lures and the trustees, and the members of the business committee and all of you who have raised your voices in the last months on behalf of public support for the arts. I hope you will continue to do so because we cannot afford to retreat from that commitment.

*** I would argue strongly, that, contrary to what some say, that "Public support for the arts is a luxury we can no longer afford," that it is, instead, a necessity for the continuing strength and vitality of our community of culture in this country.

It is particularly ironic that those who bemoan the loss of civility and character and the loss of values in America are the first to recommend obliterating the federal agencies, in many ways cutting back on state and local support, responsible for promoting our cultural traditions.

For example, the Greek and Roman exhibition that is being worked on now, for those who at one hand, claim they support our Western traditions and Western civilization but who on the other hand would not support the kind of exhibition that would bring to life those very traditions and roots; are living, in my view, a very ironic way of demanding we do what they say, without recognizing how important it is to give other people the chance to have the same experience that they have had.

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7

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Group in the Senate has introduced a reauthorizing bill that is a positive step, though not everything we'd like.

You ~~are~~^{your} work is paying off - Don't let up. I have ~~frankly~~ been struck by the level of positive energy, commitment + particip'n of arts advocacy ^{over the last} ~~(in contrast to generally previously)~~ many months. You are making a difference.

What makes the debate even more difficult this time is that the opposition is ~~not~~ not confined to ideological ~~arguments~~ ^{arguments} but extended to those who are ~~making~~ ^{applying} budgetary ~~points~~ ^{arguments as well}. They as you know ~~pay~~ talk about the NEA as a frill that can be dispensed with in a time of budgetary ~~austerity~~ ^{austerity}. Our obligation ~~is~~ ^{is} to ~~make~~ ^{make} our fundamental ~~arguments~~ ^{points} over and over.

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This Is NEA Country

Hardee Endorsements in Rural Virginia

The Writer begins

By Ralph Alan Cohen
Special to The Washington Post

I'm the executive director of the Shenandoah Shakespeare Express, a Shakespeare troupe that tours two-thirds of the United States each year. I live in Broadway, Va., a town of 1,000 not far from the West Virginia border, home of the Broadway High School Gobblers. Broadway has a wonderful little supermarket, where Randy lets you sign for groceries, but it doesn't have a fast-food place. We have to travel to the Hardee's in Timberville, our "twin city" about two miles away.

That's where I went on the Fourth of July.

I ordered a chicken biscuit from the teenager at the counter. She pointed to my chest and asked me: "Are you with them?" I was wearing one of my company's T-shirts. "Yes," I answered. "I don't act but I'm one of the directors."

And she said: "They did 'Taming of the Shrew' at our school. I think that's the best play by Shakespeare."

Flattered, I opened my mouth to speak, but before I could say anything, the girl working the drive-through window called back over her shoulder: "No. The best play is 'Midsummer Night's Dream.' That was really funny."

"'Taming of the Shrew' was just as funny, but it had a great love story," said the cash-register girl.

"'Midsummer Night's Dream' was funnier, and it had more than one love story," countered the drive-through kid.

Cash-register teenager: "I still like 'Taming of the Shrew' best because Kate was a really strong woman and the show started with 'Stand by Your Man.' That was so cool. And that actor Jeff looked just like Jason Priestley."

Drive-through teenager: "He was in the other play too; he was the one who married the Queen at the beginning."

Cash-register teenager: "He was better in—"

Me: "Could I have my chicken biscuit?"

I offer this real-life exchange from a Hardee's in rural Virginia for the consideration of America's lawmakers, as they ponder the future of the National Endowment for the Arts.

Last year, the NEA gave the Shenandoah Shakespeare Express \$5,000, and that money helped us take "Othello," "The Taming of the Shrew" and "Much Ado About Nothing" to more than 100 high schools and colleges in more than 30 states. True, most Americans don't associate the NEA with kids learning to love Shakespeare. That's because Sen. Jesse Helms (R-N.C.) and others have created the compelling fiction that all the agency does is fund kooky and depraved artists, who dabble in body fluids and private parts.

Last year, for example, the Helms contingent went into conniptions because \$150—about half of what the Pentagon has been known to spend on a hammer—found its way from the NEA to a man whose "art" includes razor-etching the body of a volunteer.

But here's the real story: Our little

Shakespeare company got \$5,000—not much, but 33 times more than the human Etch-a-Sketch—and our grant, not his, is typical of the NEA. By far the majority of the NEA money goes to local theater groups, community orchestras and regional museums—what you might call traditional art. ~~Conservatives often complain about the evils of popular culture—sex in movies, violence in rap, profanity in rock lyrics—but they've targeted the NEA, the organization that most assures the continuation of classical theater, dance, and music in this MTV world.~~

You have to wonder.

The Conservative NEA

There are other Helmsian fictions as well. One of them is that the NEA is an elitist club for avant-garde poseurs from downtown Manhattan.

The real story is this:

When my partner Jim and I decided to apply for help from the NEA, we were acutely aware that we had no connections in the theater world and no pull in the government. If getting a grant depended on whom we knew, there was no point driving 125 miles to Washington. All we had going for us was my faith in our idea, plus Jim's energy, the dedication of 11 underpaid actors and "Bubba," the old pickup truck my father left me.

We decided to try. As we rode the elevator to the NEA offices in the Old Post Office Pavilion we felt like Dorothy approaching the inner sanctum of the Wizard of Oz. Then the doors opened and we found . . . plain old Ben Cameron.

We expected a lavish office, but he had a cubbyhole, and we had to borrow enough chairs for us all to sit down. We expected layers of bureaucracy; we got Cameron, the top guy in charge of the-

ater projects. We expected the rude treatment; instead, we were asked two main questions: One, how was our project different from other projects they were funding? And two, would we be able to deliver?

No powerful friends required; no kinky approaches urged. No one told us to do "Hamlet" nude or change "Antony and Cleopatra" to "Tony and Tony."

It might be news to the Helms faction that the best term to describe our experience with NEA funds was "conservative." We didn't get a grant the first year we applied. The explanation was simple: First-time applicants are a risk. The NEA wanted us to prove our staying power—laudable fiscal restraint.

Our second application won a \$5,000 grant, which has twice been renewed. But each renewal has come only after an exhaustive evaluation by the NEA. A reviewer spends the day interviewing us, watches our show and decides whether we are meeting our mission. To ensure impartiality, we are not allowed even to offer him a sandwich or a free ticket.

One final fiction: that the NEA is somehow related to high taxes. The NEA will spend \$167 million this year. The government spends three times that amount each day to cover the interest on the national debt.

Or put it another way. It costs each one of us less than 2 cents a week to support an America in which teenagers like the ones at the Hardee's in Timberville, Va., have access to the plays of Shakespeare, the music of Mozart, the paintings of Remington and the songs of Gershwin.

That's a bargain for our kids' future—better, even, than Sen. Helms's tobacco price supports.

Ralph Alan Cohen is a professor of English at James Madison University.

PHOTOCOPY PRESERVATION

REMARKS OF MELANNE VERVEER AT THE
CONFERENCE OF THE NATIONAL ASSEMBLY OF
LOCAL ARTS AGENCIES

San Jose, California
June 12, 1995

Ms. Verveer: Thank you so much, and thank you Bruce (Davis) for that far too generous introduction. I have enjoyed working with Bruce in the past and am pleased that the arts are thriving in Santa Clara County under his leadership. I am so delighted to see him again.

It is wonderful for me to be with you today. I have had the good fortune to work with NALAA over the years and I'm happy to have this opportunity to thank you for what you do every day. The size of this conference says a great deal about your commitment and vitality.

I have worked most closely with your Washington office and I must tell you that Bob Lynch and the staff represent you very well. I especially want to acknowledge Bob's dedication, leadership and hard work.

And what can I say about Jane Alexander that Mayor Hammer didn't? We thank Jane for her spirit and vision. Hers is a powerful voice for the arts in America. I think it is a measure of the kind of person she is that Jane accepted this difficult challenge at this stage in her career. From her work in repertory theater, Jane learned firsthand the enormous contribution the NEA makes and she wanted to give something back to her country through her service at this time.

I believe that Jane's travels across America over the last year and a half demonstrate better than anything I know the story of the NEA in action. Jane visited with quilters in Mississippi, with inner city children reinventing great literature to the rhythms of the street, with cowboy poets in Montana and with fellow citizens in urban areas revitalized by the arts -- she has showcased great art in all its diversity - enjoyed and performed by people of all ages throughout our nation.

It is my special privilege this afternoon to bring you a message from President Clinton which I would like to read to you:

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THE WHITE HOUSE
WASHINGTON

OFFICE OF THE FIRST LADY

phone 202-456-6266
fax 202-456-6244

TO Carol Ellen Lovell
FROM Katy Melanne
FAX # 682-5668
PHONE # 682-5409
OF PAGES (including cover) 8

COMMENTS Carol-
This is our most
up-to-date version.
-Katy

(I'm also pleased that Ellen Lovell, Executive Director of the President's Committee on the Arts and Humanities, is with us today.)

The President's message stated, and I would like to reiterate, the ongoing commitment and support of the Administration for the arts. I don't know how much news you get from the White House, but I'd like to cite for you a few examples of the President and First Lady's recent activities celebrating American art and supporting our nation's cultural achievements.

Several days ago, Mrs. Clinton opened the second exhibition of contemporary sculpture in the First Lady's Garden of the White House, where it will be enjoyed by the thousands of people who will visit the White House over the next many months. She also recently inaugurated the exhibition of the White House collection of American crafts at the National Museum of American Art in Washington -- contemporary crafts by American artists commissioned by Mrs. Clinton and displayed at the White House over the past two years. The exhibit will tour after its run in D.C.

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This past Thursday, she and the President welcomed supporters of the Friends of Art and Preservation in Embassies program to the White House -- the people who make it possible, with our government, to showcase American art in our embassies and residences around the globe. At the event, Roy Lichtenstein presented the President with a new work of his, "Composition III." The theme of the new work is music and harmony -- and you'll be pleased to know that the presenter wished for "greater harmony" for the arts in our country in these troubled times.

Earlier last week, the First Lady attended the 125th Anniversary celebration of the Metropolitan Museum in New York. In the midst of the celebration, she underscored what many are feeling. She said in New York what she would say to you were she here today:

This is a challenging time for those of us who care deeply about the arts in our country. Because, as you well know, there is an effort underway to undermine the cultural traditions that all of you are upholding.

We are witnessing a full-scale assault on public support of the arts which in many ways is misguided and misinformed. One of the great accomplishments of the arts in America, is that it truly has become part of the public domain. Accessible to all, firing the imaginations of all. There is a proud tradition in our country of both private and public support -- a unique partnership unlike that which exists in many other countries not only in modern times but going back through history, where art was either the domain of the public or of the private. But instead, in America there has been this marriage.

And that is thanks, in large part, to far-sighted people in both the public and private sector. The NEA has helped to bring art to millions of Americans who would not have otherwise enjoyed it.

It has supported artists and teachers, students, men, women and children, whose daily lives have been transformed by their exposure to great art. I would like to thank all of you who have raised your voices in the last months on behalf of public support for the arts. I hope you will continue to do so because we cannot afford to retreat from that commitment.

I would argue strongly that, contrary to what some say, that "public support for the arts is a luxury we can no longer afford," that it is, instead, a necessity for the continuing strength and vitality of our community of culture in this country. Our artistic imagination is critical to our civilization and our democracy.

These are indeed difficult times and we are all grappling with the challenges set out for this advocacy track: "How will the arts have a secure place among the tensions of conflicting budget pressures and the clash of cultural values."

You just heard Jane -- and I know others as well -- describe the dance of NEA's legislation from rescission to authorization -- from the budget guidelines to appropriation prospects. Yes, we confront a difficult situation, but we should not view it as a hopeless situation. This should not be a time of hand wringing, but a time for redoubled effort that I'm confident will have a positive impact. None of us can tell you how it will turn out, but we can say with certainty that your efforts will say a great deal about the outcome.

Frankly, there have been some hopeful signs. Efforts to rescind more dollars in the current budget were turned back in the House. An amendment in a House Committee to immediately eliminate the NEA was defeated. The New York Times recently reported that some Republicans in the state delegation are breaking rank to support the NEA, and a bipartisan group in the Senate has introduced a

reauthorization bill that is a positive step, although not everything we would like.

Your work is paying off -- don't let up. I have been struck by the level of positive energy, commitment and participation of arts advocates over the last many months. You are making a difference.

What makes the debate even more difficult this time is that the opposition is not confined to ideological partisans, but extends to those who are applying budgetary arguments as well. They, as you know, talk about the NEA as a frill that can be dispensed with in a time of budgetary austerity. Our obligation is to make our fundamental points over and over,

First, the small amount spent on the NEA is less than two hundredths of 1% of the federal budget. Its elimination would make an insignificant contribution to balancing the budget while at the same time creating grave consequences for the arts as a vital force in American life and a vital part of our economy. That is why the President's budget proposed a slight increase for Fiscal Year '96. Budget arguments are being made on behalf of our children and our future, but we can't ignore our children's needs now in terms of education in the arts, the opportunities for self-expression, confidence building and stretching of their imaginations.

Second, the arts are not a luxury, nor are they "the sandbox for the affluent cultural elites." Ironically, if the NEA were severely damaged, those affected the least would be the elites, because the NEA is all about making art accessible too all our citizens. You have the most powerful arguments to demonstrate why the arts are essential -- you are witnesses and actors every day to the pivotal role they play in the life of our nation, our communities and our families.

Some months ago I read an article in the Washington Post that made an especially compelling case for the NEA. The writer began:

I'm the executive director of the Shenandoah Shakespeare Express, which tours two-thirds of the United States each year. I live in Broadway, Va., a town of 1,000 not far from the West Virginia border.

I was in Timbervill, Va., recently to order a chicken biscuit from the teenager at the counter of a Hardee's. She pointed to my chest and asked me: "Are you with them?" I was wearing one of my company's tee-shirts. "Yes," I answered. "I don't act but I'm one of the directors."

And she said: "They did 'Taming of the Shrew' at our school. I think that's the best play by Shakespeare."

Flattered, I opened my mouth to speak, but before I could say anything, the girl working the drive-through window called back over her shoulder: "No. The best play is 'Midsummer Night's Dream.' That was really funny."

"'Taming of the Shrew' was just as funny, but it had a great love story," said the cash-register girl.

"'Midsummer Night's Dream was funnier, and it had more than one love story," countered the drive-through kid.

Cash-register teenager: "I still like 'Taming of the Shrew' best because Kate was a really strong woman and the show started with 'Stand by Your Man.' And that actor Jeff looked just like Jason Priestley."

I offer this real-life exchange from a Hardee's in rural Virginia for the consideration of America's lawmakers, as they ponder the future of the National Endowment for the Arts.

Last year, the NEA gave the Shenandoah Shakespeare Express \$5,000, and that money helped us take 'Othello,' 'The Taming of the Shrew' and 'Much Ado About Nothing' to more than 100 high schools and colleges in more than 30 states. True, most Americans don't associate the NEA with kids learning to love Shakespeare. That's because some have created the compelling fiction that all the agency does is fund kooky and depraved artists.

We hear a lot of complaints about the evils of popular culture -- sex in movies, violence in rap, profanity in rock lyrics -- but they've targeted the NEA, the organization that most assures the continuation of classical theater, dance and music in this MTV world. You have to wonder.

It costs each one of us less than 2 cents a week to support an America in which teenagers like the ones at the Hardee's in Timberville, Va., have access to the plays of Shakespeare, the music of Mozart, the paintings of Remington and the songs of Gershwin.

People need to know what's at stake if the NEA is eliminated, and what's at stake are programs like this, and slashing the NEA will have a ripple effect across this nation.

Third, back to the part about the evils of popular culture and cultural decline. It would be ironic, indeed, to eliminate the role the NEA plays in enriching our culture. The other day I saw a cartoon of Senator Dole talking about the evils of popular culture. The second frame of the cartoon showed Big Bird approaching him -- a symbol of a positive alternative for our children. Dole's reaction: shoot Big Bird. It's just like targeting the NEA for elimination.

How are family values enhanced if a child is deprived of an arts education? How are family values furthered if families lose access to community arts centers or if their communities are robbed of their museums or symphonies or repertory theater?

How are family values considered, when in these days of economic anxiety, cultural offerings will cost more and more or become completely off-limits to many Americans?

How are family values nurtured if the arts, which give meaning to life and sustain the spirit, become less available?

We should start talking about real family values that value our families and help meet their needs. We know that our communities, schools and families deeply value the arts because of their continuing support.

Fourth, public funding for the arts has always enjoyed bipartisan support and been recognized as having important economic and social value. The original legislative mandate, thirty years ago this year, rings true today:

While no government can call a great artist into existence, it is necessary and appropriate for the Federal government to help create and sustain not only a climate encouraging freedom of thought, imagination and inquiry, but also the material conditions facilitating the release of creative talent.

Fifth, I urge you to keep making all the other arguments too -- about how the NEA contributes to economic development and stimulates local economics, how it leverages private support and why it's such a great investment.

As Republican Senator James Jeffords said in introducing the bipartisan bill reauthorizing the NEA in the Senate:

It comes to a very fundamental question, should this nation care about and support those who want to nurture its heart and soul, to provide the opportunity for those who would not otherwise have it, and to best demonstrate the beauty and greatness of our fabulous country.

As we go forward, we have hard decisions to make in America. Yes, they're challenging. They lie at the root of our greatness as a people -- investing in our future, caring about the best of our traditions -- let us not turn our back on that legacy.

With your help and commitment, I don't think we will. As the President said, "Throughout history, the arts have mattered. And our dedication to the arts today will shape our civilization tomorrow."

June 19, 1995

Dr. John Brademas
President's Committee on
the Arts and Humanities
1100 Pennsylvania Avenue, NW
Washington, DC 20506

Dear John:

Thank you for your letter of June 1, 1995, requesting further guidance on the proposed report by the President's Committee on furthering America's cultural life.

The approach that you have outlined will, I believe, result in an extremely important contribution to advancing the arts and the humanities in our country. Additionally, I think it would be most useful if the report were to include the following considerations:

First, in articulating the fundamental and intrinsic values of the arts and humanities, the Report should describe "the cultural sector" and its contributions to American life--educational, economic and social--as well as indicate how cultural organizations further understanding among diverse groups in our society.

Second, because the mission of the President's Committee is to stimulate more involvement by the private sector and more private-public partnerships in support of the arts and the humanities, the bulk of the Report should concentrate on explaining how these two fields are now supported in the United States.

What, for example, is the mix of public and private support and earned income that now sustains them?

How do changes in funding patterns affect the stability of American cultural institutions and their capacity both to reach the public and to support artists and scholars?

Are their inequities in the funding, geographic distribution and accessibility to the public of cultural institutions in the United States?

What do we know about trends in private funding and earned income that constitute most of the financial support for cultural life in our country?

What is the role of the Federal contribution to the arts and the humanities?

In light of the current debate over whether the private sector should do more to support the nation's cultural life, this section can be particularly significant.

Third, and perhaps most important, I hope the Report will contain strong recommendations from the President's Committee for strengthening support for the arts and the humanities in the United States, in order, as I said last fall, to "build strong and vibrant institutions across the country."

I thank you and the Committee for your participation in this important endeavor and I look forward to hearing about the progress of your work and to receiving the Report by March 1996.

Sincerely,

**PRESIDENT'S COMMITTEE ON THE
ARTS AND THE HUMANITIES**

1100 Pennsylvania Avenue, NW

Suite 526

Washington, DC 20506

Phone: (202) 682-5409

Fax: (202) 682-5668

FACSIMILE COVER SHEET

DATE: 6/21 FAX NUMBER: _____

TO: Melanne Venner

AFFILIATION: _____

FROM: Allen Favel

NUMBER OF PAGES TRANSMITTED (including cover sheet): 3

COMMENTS:

Change on page 1 + 2.

June 20, 1995

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Thank you for your letter of June 1, 1995, requesting further guidance on the proposed report by the President's Committee on furthering America's cultural life.

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Bradley

page 2

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Sincerely,

FIRST LADY HILLARY RODHAM CLINTON
VIDEOTAPE REMARKS FOR
THE 1995 SCHOLASTIC ART AND WRITING AWARDS CEREMONY
JUNE 17, 1995

To all of the recipients of 1995 Scholastic Art and Writing Awards, their families and their teachers, congratulations and welcome to our nation's capital. I am sorry not to be with you today, but I share the excitement and pride you must feel on this special occasion.

I am delighted that America's most promising young artists and writers are being hosted at two of our nation's most important cultural institutions - The Library of Congress and the Corcoran Gallery of Art. I am also pleased to join in congratulating the Alliance for Young Artists and Writers -- its Board of Directors and national sponsors, for their important efforts to reward and promote a remarkable group of artists and authors, who will no doubt contribute much to this country's cultural heritage.

Through their original works, the 1000 awardees have distinguished themselves and their schools in their aspirations and their achievements. The level of talent and technical facility represented among these young men and women would be difficult -- if not impossible -- to duplicate anywhere else in the world. You are a microcosm of America's diverse creative and cultural heritage.

Sadly, we live in a time when arts and humanities education are being devalued. School budgets are being cut and the arts and humanities are especially vulnerable. While we respect the need for fiscal responsibility, we need to recognize that art instruction and writing ability are central to a comprehensive education. Moreover, arts education is transforming when used to enliven and illuminate other academic disciplines.

What these young people are doing in their creative pursuits is vital to the direction of our country. Through discipline and verve, they have created new standards of excellence that will help America maintain preeminence in the arts and in culture internationally.

This country has always valued imagination and creativity -- in fact, they are part of the legacy of the pioneers and immigrants who founded our nation. Human imagination -- your imagination -- is the fuel that will lead us into the next millennium. That imagination and your creative spirits must be allowed to guide us on our journey.

Thank you and congratulations to you all.

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THE WHITE HOUSE

WASHINGTON

June 9, 1995

Greetings to everyone gathered in San Jose, California, for the annual meeting of the National Assembly of Local Arts Agencies. I am delighted to welcome so many Americans dedicated to preserving our vibrant national culture.

Through arts education, we gain a deeper understanding of ourselves and of society. Buildings and public spaces enhance our towns and cities; museums and performing arts centers provide places for Americans to experience the great diversity of cultural life. For children especially, the arts are an invitation to cultivate the skill of critical thinking and to recognize the bonds that link us to other peoples around the world.

At a time when government support for the arts is being challenged as never before, my Administration is committed to preserving America's artistic traditions. Our budget proposal maintains our strong support for the National Endowment for the Arts so that it can carry on the essential work of inspiring all Americans to celebrate our nation's rich cultural heritage. The revitalized President's Committee on the Arts and the Humanities is working to strengthen these efforts by encouraging partnerships among federal agencies and by striving to stimulate private sector participation.

I commend each of you for the work you do every day to help the arts flourish in your local communities. Through your efforts, countless Americans have benefited from education programs and have experienced the uplifting power of the arts. I am grateful for your steadfast commitment to keeping our cultural traditions strong, and I look forward to your continued involvement.

Best wishes for a productive meeting.

Bill Clinton

(I'm also pleased that Ellen Lovell, Executive Director of the President's Committee on the Arts and Humanities, is with us today.)

The President's message stated, and I would like to reiterate, the ongoing commitment and support of the Administration for the arts. I don't know how much news you get from the White House, but I'd like to cite for you a few examples of the President and First Lady's recent activities celebrating American art and supporting our nation's cultural achievements.

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Your work is paying off -- don't let up. I have been struck by the level of positive energy, commitment and participation of arts advocates over the last many months. You are making a difference.

What makes the debate even more difficult this time is that the opposition is not confined to ideological partisans, but extends to those who are applying budgetary arguments as well. They, as you know, talk about the NEA as a frill that can be dispensed with in a time of budgetary austerity. Our obligation is to make our fundamental points over and over,

First, the small amount spent on the NEA is less than two hundredths of 1% of the federal budget. Its elimination would make an insignificant contribution to balancing the budget while at the same time creating grave consequences for the arts as a vital force in American life and a vital part of our economy. That is why the President's budget proposed a slight increase for Fiscal Year '96. Budget arguments are being made on behalf of our children and our future, but we can't ignore our children's needs now in terms of education in the arts, the opportunities for self-expression, confidence building and stretching of their imaginations.

Second, the arts are not a luxury, nor are they "the sandbox for the affluent cultural elites." Ironically, if the NEA were severely damaged, those affected the least would be the elites, because the NEA is all about making art accessible too all our citizens. You have the most powerful arguments to demonstrate why the arts are essential -- you are witnesses and actors every day to the pivotal role they play in the life of our nation, our communities and our families.

Some months ago I read an article in the Washington Post that made an especially compelling case for the NEA. The writer began:

I'm the executive director of the Shenandoah Shakespeare Express, which tours two-thirds of the United States each year. I live in Broadway, Va., a town of 1,000 not far from the West Virginia border.

I was in Timbervill, Va., recently to order a chicken biscuit from the teenager at the counter of a Hardee's. She pointed to my chest and asked me: "Are you with them?" I was wearing one of my company's tee-shirts. "Yes," I answered. "I don't act but I'm one of the directors."

And she said: "They did 'Taming of the Shrew' at our school. I think that's the best play by Shakespeare."

Flattered, I opened my mouth to speak, but before I could say anything, the girl working the drive-through window called back over her shoulder: "No. The best play is 'Midsummer Night's Dream.' That was really funny."

"'Taming of the Shrew' was just as funny, but it had a great love story," said the cash-register girl.

"'Midsummer Night's Dream was funnier, and it had more than one love story," countered the drive-through kid.

Cash-register teenager: "I still like 'Taming of the Shrew' best because Kate was a really strong woman and the show started with 'Stand by Your Man.' And that actor Jeff looked just like Jason Priestley."

I offer this real-life exchange from a Hardee's in rural Virginia for the consideration of America's lawmakers, as they ponder the future of the National Endowment for the Arts.

Last year, the NEA gave the Shenandoah Shakespeare Express \$5,000, and that money helped us take 'Othello,' 'The Taming of the Shrew' and 'Much Ado About Nothing' to more than 100 high schools and colleges in more than 30 states. True, most Americans don't associate the NEA with kids learning to love Shakespeare. That's because some have created the compelling fiction that all the agency does is fund kooky and depraved artists.

We hear a lot of complaints about the evils of popular culture -- sex in movies, violence in rap, profanity in rock lyrics -- but they've targeted the NEA, the organization that most assures the continuation of classical theater, dance and music in this MTV world. You have to wonder.

It costs each one of us less than 2 cents a week to support an America in which teenagers like the ones at the Hardee's in Timberville, Va., have access to the plays of Shakespeare, the music of Mozart, the paintings of Remington and the songs of Gershwin.

People need to know what's at stake if the NEA is eliminated, and what's at stake are programs like this, and slashing the NEA will have a ripple effect across this nation.

Third, back to the part about the evils of popular culture and cultural decline. It would be ironic, indeed, to eliminate the role the NEA plays in enriching our culture. The other day I saw a cartoon of Senator Dole talking about the evils of popular culture. The second frame of the cartoon showed Big Bird approaching him -- a symbol of a positive alternative for our children. Dole's reaction: shoot Big Bird. It's just like targeting the NEA for elimination.

How are family values enhanced if a child is deprived of an arts education? How are family values furthered if families lose access to community arts centers or if their communities are robbed of their museums or symphonies or repertory theater?

How are family values considered, when in these days of economic anxiety, cultural offerings will cost more and more or become completely off-limits to many Americans?

How are family values nurtured if the arts, which give meaning to life and sustain the spirit, become less available?

We should start talking about real family values that value our families and help meet their needs. We know that our communities, schools and families deeply value the arts because of their continuing support.

Fourth, public funding for the arts has always enjoyed bipartisan support and been recognized as having important economic and social value. The original legislative mandate, thirty years ago this year, rings true today:

While no government can call a great artist into existence, it is necessary and appropriate for the Federal government to help create and sustain not only a climate encouraging freedom of thought, imagination and inquiry, but also the material conditions facilitating the release of creative talent.

Fifth, I urge you to keep making all the other arguments too -- about how the NEA contributes to economic development and stimulates local economics, how it leverages private support and why it's such a great investment.

As Republican Senator James Jeffords said in introducing the bipartisan bill reauthorizing the NEA in the Senate:

It comes to a very fundamental question, should this nation care about and support those who want to nurture its heart and soul, to provide the opportunity for those who would not otherwise have it, and to best demonstrate the beauty and greatness of our fabulous country.

As we go forward, we have hard decisions to make in America. Yes, they're challenging. They lie at the root of our greatness as a people -- investing in our future, caring about the best of our traditions -- let us not turn our back on that legacy.

With your help and commitment, I don't think we will. As the President said, "Throughout history, the arts have mattered. And our dedication to the arts today will shape our civilization tomorrow."



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CULTURE

AMERICA'S FIRST INDEPENDENT
THINK TANK FOR ARTS AND
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SUITE 334
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TEL. 202.783.5277
FAX. 202.783.4498
CENTER@CULTURALPOLICY.ORG
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Art, Culture and the National Agenda reflects the dramatic new environment we will all be facing in the years ahead. In an increasingly connected world, innovation and imagination, art and culture are the raw materials and "soft power" of a global economy. At the same time, the role of government is changing. The uniquely American system of private donations and public support, the interdependence of the commercial and not-for-profit sectors, a tax structure that provides exemptions and deductions, and the official protection of creativity through patents and copyright will all face complex challenges in the new century.

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PROJECT DESCRIPTION

Art, Culture, and the National Agenda is a project to research, commission, edit and publish background documents, briefing papers, and a collected volume, and to disseminate this work to the next Presidential administration, Congress, opinion makers and policy leaders.

Policies for arts and culture are now being made in a context that sets individual creativity at the center of a dynamic environment. Assessment of the roles played by art and culture in this country's civic life has been too often confined to debates over government funding. At the beginning of a vigorous new century, the 2000 presidential and congressional elections provide a window to increase the visibility and improve the analysis of issues affecting the arts, and to introduce broad cultural issues into policy discussions to the new administration and the public at large.

This new environment demands new thinking. No publication or initiative in the last thirty years has analyzed the full spectrum of art, culture and policy for decision makers and the interested public.

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Through a series of policy papers, digital and print publications, and public forums over the next twelve months, the Center will:

1. Order a broad range of questions into a coherent set of cultural policy concerns;
2. Demonstrate why and how this cluster of issues belongs on the public agenda;
3. Provide data and analysis heretofore lacking in the cultural arena; and
4. Identify potential options for the cultural sector, the public, and the next administration.

This project will begin with background documents commissioned from more than 85 experts in the field. The Center will then develop targeted briefing papers based on the research and analysis provided by the background documents. These briefing papers will be accompanied by press releases and briefings beginning in the fall of 2000.

From these briefing papers, the Center will compile a single volume incorporating assessments and recommendations. *Art, Culture and the National Agenda* will be completed in early 2001. Release of the papers and the complete volume will be coordinated with a series of briefings and meetings for officials and staffs of the new administration and new Congress, opinion leaders and journalists, and policy makers in the private sector.

AUDIENCE AND EXPECTED RESULTS

This project is designed to raise issues and frame choices at the national level. Research and analysis in individual briefing documents and in the collected volume will provide a comprehensive approach to art and culture unprecedented in federal policy circles. While its immediate audience is the next President's transition team and the newly-elected Congress, *Art, Culture and the National Agenda*, like *Setting National Priorities* and *Mandate for Leadership*, is explicitly designed to reach a wide public readership. The project will establish the terms of the American conversation about culture and policy for many years to come.

As part of its dissemination strategy, the Center will target the transition team of the new presidential administration, members of the 107th Congress and their staffs, the media, and private sector policy makers. The Institute of Politics at the John F. Kennedy School of Government at Harvard University sponsors sessions for newly-elected members of Congress; the Center has held preliminary discussions with them about including a panel on arts and culture in their program. Follow-up will include briefings on Capitol Hill and at selected federal agencies during the first months of 2001.

To disseminate project ideas to local leaders and policymakers and throughout the cultural community, the Center is considering other venues including: the 26th annual conference of Social Theory, Politics and the Arts; a breakfast roundtable at Grantmakers in the Arts annual meeting; presentations at Americans for the Arts Policy Board meetings; seminars at conferences such as the U.S. Conference of Mayors, the National Conference of State Legislators, the National Association of Counties, the American Council of Learned Societies; and annual meetings of arts service organizations.

After the election, a grant from the Kenan Institute for the Arts will allow the Center to work with Wildacres Leadership Initiative in North Carolina to incorporate the options and issues outlined in the project into local community considerations. In a network initially established by the Kellogg Foundation, Leadership Programs nationwide train tomorrow's local managers in issues ranging from transportation to waste management to ethnic inclusion. To date, arts and cultural considerations and their role in community building have been absent from these programs. The Center and Wildacres will work together to introduce concepts from *Art, Culture and the National Agenda* into a pilot project to train tomorrow's local leaders.

WORK PLAN

Identifying Topics and Scholars

The project began by identifying potential subject areas and contributors. With the advice of its Research Task Force, and other policy experts, the Center developed chapter topics and commissioned the experts to write background documents. Papers will be submitted to the Center by the end of June, 2000. The Center will author the first of two introductory chapters, as well as a final general recommendations chapter and will compile a bibliography. A second introductory chapter and seven policy issue chapters round out the structure of the final volume. (See attached list of chapter structures and contributors.)

The Research Task Force, an active panel of scholars and leaders in the field (see attached list), advises Center staff on its projects, publications, and research agenda. Members inform and assess current needs and research directions, and evaluate and review the Center's original and commissioned publications. The Task Force and other field leaders who can provide a broad and diverse perspective will review the papers during the summer of 2000.

Structure within chapters will allow readers and policymakers to grasp each chapter as a cohesive policy discussion, rather than as a group of smaller subject areas loosely linked. Wherever possible, briefing papers will encompass overarching themes so that readers do not see the final volume or issue chapters as the pleadings of special interest groups. The policy briefing papers will outline options and directions for further research. The final document will include an executive summary to provide contextual information and in-depth summaries for each of the policy chapters. The structure of individual chapters may change during the editing process and following our discussions with Congressional and agency staff.

Briefings and Conferences

Briefing papers based on proposed chapter topics will be released through the fall of 2000 to coordinate with the Presidential campaign. The Center plans programs in its regular public series titled "Calling the Question." *Art, Culture, and the National Agenda* will showcase research and recommendations from several chapters during the fall of 2000. These events are free and open to the public. Three additional programs in the spring of 2001 may highlight three more chapters of the book.

On October 12-15 the Center is collaborating with Americans for the Arts to host the 26th annual conference on Social Theory, Politics and the Arts. This conference brings together more than 100 scholars involved in art, culture and policy to share research and assessment about the latest thinking in this emerging field. This year's conference title, *Art, Culture and Policy: Prospects for the 21st Century*, will provide a timely opportunity to showcase the Center's initiative, test its data and analysis, and highlight additional opportunities for research.

Communications Strategy

Key strategies consistent with election year political cycles will help to publicize the final volume and the briefing papers; make Congressional, administration, and agency contacts; and secure media attention.

In the summer and fall of 1999, the Center undertook a major survey of current federal spending priorities in the arts and culture. It will use this raw data to coordinate the issues raised in *Art, Culture, and the National Agenda* with the relevant jurisdictions of committees in the House and Senate and the appropriate departments in federal agencies. Throughout the summer, the Center will be making contacts with pivotal staffers to establish lines of discussion for dissemination of the project's findings. In addition, the Center meets with credible insiders both currently and recently in government to identify staffers in each campaign and to establish multiple channels for communicating the project's results.

The papers, introductions, final recommendations and executive summary will be delivered to the transition team of the newly elected president in November 2000, with the publication of the complete work in early 2001. A press conference and follow-up visits to Capitol Hill will announce the publication. Individual chapters will also be made available on the Center's web site (www.culturalpolicy.org) to broaden the audience and allow for public comment. Dissemination of public programs to audiences outside of Washington, D.C. will be augmented with transcripts made available on the Center's web site.

CORE PROGRAMS

The Center acts as a catalyst for a new kind of policy community through three core programmatic areas: 1) research and scholarship; 2) programs and outreach; and 3) publication and information.

Research and Scholarship

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In the fall of 2000 the Center will begin a program of support for graduate student and faculty research. After conducting a survey of its affiliated Network institutions and consulting with experts to determine effective strategies to support an emerging field, the Center has devised the initial stage of a research program designed to support original scholarship. Proposals will be invited from graduate students and faculty whose proposed work engages policy issues. Graduate students will be paired with working artists or senior scholars in the field, and accepted work will be reviewed by the Research Task Force upon completion.

Art, Culture and the National Agenda will provide the foundation for a substantial amount of the Center's future work. Although the document will be making specific recommendations for the federal government, many of its chapters will outline issues and identify policy options. The Center expects to direct much of its future effort, energy and production into policy analysis of issues identified in the individual chapters of *Art, Culture and the National Agenda*. Working with partners in the field, commissioning needed research, and establishing fellowships for scholars and practitioners to conduct investigations into these areas will form a significant part of the Center's future direction.

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Art, Culture and the National Agenda will provide a wealth of data, information, questions and issues for further examination through symposia in Washington, collaborations in North Carolina,

and presentations with partners in the Cultural Policy Network and in the cultural sector.

Publications and Information

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Art, Culture and the National Agenda will provide not only a collected volume of cultural facts, assessment and policies, but individual chapters and executive summaries of critical issues facing American society at the outset of this century. Much of the Center's subsequent work will emerge from the issues and options identified in this document.

In a rapidly changing world, creativity, imagination and innovation will become increasingly critical components of society. As the world becomes more connected, the Center for Arts and Culture plays a crucial role by clarifying and outlining policy options, by engaging in international conversations about culture with other governments, and by providing the research, information, and assessment for governments and citizens alike to make informed choices.

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ART, CULTURE AND THE NATIONAL AGENDA

CENTER FOR ARTS AND CULTURE

Chapter 1: *Why now?*

- A. Creativity, innovation and imagination as the raw materials and "soft power" of the 21st century
- B. The increasing importance of art and culture in our nation's economic and social life
- C. The public interest in recognizing the scope and contributions of the creative sector to American life
- D. In a globalized and connected world, the growing role of the creative sector
- E. The first election of the 21st century provides an opportunity to provide policy makers with new contexts and effective options

Chapter 2: *The Evolving Shape of the Cultural Sector*

- A. What's unique about the U.S. system
- B. How that system is changing
- C. Why its scope is larger than has been recognized to date
- D. Why it's worthwhile to think about the creative sector differently

Chapter 3: *American Legacies and National Memories*

framing: public interest, demonstrated federal interest

- A. Historic Preservation
- B. Documents and Archives
- C. Sites and Monuments
- D. Cultural Property
- E. Living Cultural Heritage

Chapter 4: *Strengthening American Communities*

framing: public interest in community quality, quality of life, demonstrated federal interest

- A. Economic Development and Community Infrastructure
- B. Building Social Capital (includes issues in education and programs for at-risk-youth)

Chapter 5: *Creativity and the Marketplace*

framing: the public interest in and effect(s) of changing legal constructs (e.g. e-commerce), demonstrated federal interest

- A. The New Marketplace for Ideas
- B. Intellectual Property
- C. Corporate Consolidation and Anti-Trust
- D. First Amendment and Freedom of Expression

Chapter 6: *Promoting Access and Equity*

framing: the public interest in access and equity, reconciling democratic values with widening gaps, equitable access to creative stimuli, demonstrated federal interest

- A. Cultural Institutions and Organizations
- B. New Media (includes the digital divide)
- C. Fostering Creative Contributions
- D. Issues in Content Regulation (includes First Amendment and cable/open access)

Chapter 7: *Beyond the Market: Our Unique U.S. System*

framing: public interest in creative production and consumption, data needs, restructuring resources, demonstrated federal interest

- A. Intersecting Interests: Public, Private, Corporate, Not-for-Profit
- B. Culture and the Public Sector (includes public incentives, funding and tax policy)
- C. Culture and the Private Sector (includes private and corporate philanthropy)
- D. New Directions for the 21st Century (includes trusts, lotteries and new funding strategies)

Chapter 8: *Enhancing International Dialogue*

framing: globalization, public interest, demonstrated and potential federal interest, soft power

- A. Cultural Diplomacy and Educational Exchange
- B. The Arts and Culture on the Global Stage

Chapter 9: *American Creativity in the New Century*

framing: public interest, demonstrated federal interest

- A. The Creative Sector
- B. Sustaining Creativity (includes arts education and education through the arts)
- C. Pluralism and a Changing Society

Chapter 10: *Recommendations*

Art, Culture and the National Agenda -- Contributors as of 6/26/00

Name	Affiliation
Chapter 2	
Tyler Cowen	George Mason
Mel Gray	St. Thomas
Stephan Toepler	Johns Hopkins
Margaret Wyszomirski	Ohio State
3. American Legacies	
Gustavo Araoz	US/ICOMOS
Russel Barsh	U. Lethbridge
David Green	NINCH
Jason Hall	AAM
John Hammer	Nat'l Hum. Alliance
Stanley N. Katz	Princeton
Sali Ann Kriegsman	Dance Heritage
Bonnie Magness-Gardiner	USIA
Page Putnam Miller	NCCPH
Richard Moe	NTHP
William Pearlstein	Golenbock Eiseman
Jane Sledge	Smithsonian
Ann Webster Smith	US/ICOMOS
Clark J. Strickland	Colorado, Denver
4. American Communities	
James Gibson	DC Agenda
Hugh Hardy	Architect
Maria Rosario Jackson	Urban Institute
Mark Jacobs	GMU
Richard Kurin	Smithsonian
J. Dennis Rich	Columbia College
Bruce Seaman	Georgia State
David Silver	UMD Cyberculture
Mark Stern	Penn, SIAP
Elizabeth Strom	Rutgers
Steve Tepper	Princeton
5. Creativity and the Marketplace	
James Boyle	AU
Murray Horwitz	NPR
Archie Kleingartner	UCLA
Monroe Price	Cardozo Law
Meg Smith	Berkman Ctr, Harvard
Cass Sunstein	U Chicago
6. Promoting Access and Equity	
Patricia Aufderheide	AU
Bobby Austin	Village Foundation
Jerry Berman	CDT
Jim Bower	Getty
Cheryl Leanza	Media Acess Project
Mark Lloyd	C. Rights F. on ComPo
James Modrick	VSA Arts
Andrew Taylor	Wisconsin
Anthony Wilhelm/Eve Smith	Benton/Open Studio

Art, Culture and the National Agenda -- Contributors as of 6/26/00

Name	Affiliation
7. Beyond the Market: Our Unique U.S. System	
N. Joseph Cayer	ASU
Joan Channick	TCG
Nina Kressner Cobb	
Shelly Cohn	AZ COM. on the Arts
Mark Hager	AFA
Peter Hero	Com. Fdn. Silicon V.
Jonathan Katz	NASAA
Gail Leftwich	FSHC
Erin Lehman	Harvard
Bob Lynch	AFA
Lawrence Mankin	Arizona State
Robert Mode	Vanderbilt
Dick Netzer	NYU
David Pankratz	Arts Inc.
Ron Perry	ASU
Holly Sidford	
Caroline Williams	Grey Seal Capital
8. Enhancing International Dialogue	
Dick Arndt	
Carol Balassa	USTR
Harvey Feigenbaum	GW
Bill Gilcher	Goethe Institut
Bill Glade	U Texas
Shalini Venturelli	American
9. American Creativity in the New Century	
Neil Alper	Northeastern
Roberto Bedoya	NAAO
Ted Berger	NYFA
Doug Blandy	U Oregon
Mary Schmidt Campbell	NYU
Rogena Degge	U Oregon
Elliot Eisner	Stanford U.
Ann Galligan	Northeastern
Judith Gutman	
John Kreidler	
Steve Lavine	Cal Arts
Toby Miller	NYU
Larry Rothfield	U. Chicago
John Kuo Wei Tchen	NYU
Greg Wassall	Northeastern
10. Recommendations	
Alberta Arthurs	MEM Associates
Joni Maya Cherbo	
Frank Hodsoll	Hodsoll Assoc.
Malcolm Richardson	WHMC
Jamil Zainaldin	Georgia Hum.
General Commissions	
Ben Cameron	TCG
Kevin Mulcahy	LSU