

PCAH

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PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

1100 Pennsylvania Avenue, N.W. Suite 526

Washington, D.C. 20506

(202) 682-5409 Fax (202) 682-5668

December 12, 1996

Dear Mr. President:

I take the liberty of writing to you today as your Chairman of the President's Committee on the Arts and the Humanities. All of us whom you appointed are delighted to be able to serve another term with you and to continue our mission to strengthen cultural life in America.

As you govern from the "vital center" and press your excellent record of deficit reduction, you will, of course, have to make many tough budget decisions, especially in the domestic discretionary area.

As they face another challenge by Congress, it is essential to the survival of the National Endowment for the Arts, the National Endowment for the Humanities and the Institute of Museum and Library Services that they be bolstered by your budget recommendations. Recommendations that are not even equal to the levels in your 1996 budget will send signals to the Hill that these invaluable agencies have lost your support and can be targeted for more severe cuts or total elimination.

Indeed, I very much fear that this year will bring a battle for the survival of the very notion that a great nation supports its cultural life. If the federal government fails to reinforce that concept, the consequences will be a signal to the private sector that strengthening cultural life is not worthy of their investment either.

To lose the tiny federal investment in our cultural agencies would also be a major embarrassment to our country internationally for all of the other powers in the world demonstrate their support for the economic, social and educational as well as intrinsic benefits of the arts and the humanities.

I hope very much, Mr. President, that in your budget decisions for these three agencies, you will demonstrate your continued commitment to the place of the arts and the humanities in the life of our country.

With great respect.

Faithfully,

A handwritten signature in blue ink, reading "John Brademas", with a long horizontal flourish extending to the right.

Dr. John Brademas
Chairman

Private Sector's Shortfall Specter

If Endowments Vanish, Donors Say They Can't Fill the Gap

By Jacqueline Trescott
Washington Post Staff Writer

What if Congress delivers on the promise of some conservatives and kills the federal endowments for the arts and humanities? Is the private sector ready to pick up the slack?

"Highly unlikely," says Richard Ekman, secretary of the Mellon Foundation, which is the major private supporter of humanities programs. Mellon has long been a partner of the National Endowment for the Humanities in backing scholarly publications. The NEH pours more than \$15 million into such projects, while Mellon adds \$1 million to \$2 million a year.

And Ekman is not alone in his prediction. The Lila Wallace-Reader's Digest Fund is the country's largest private source of money for the arts, and a frequent partner with the National Endowment for the Arts. Already the fund receives 1,000 more applications than it has money for each year. "We are limited in dollars and focus," says M. Christine DeVita, president of the philanthropy, which distributed \$43.4 million to various projects last year.

These and America's other largest private supporters of culture worry that the new congressional leadership is expecting too much from the private sector. Catharine Stimpson, director of the fellows program at the MacArthur Foundation, calls it "dangerous wishful thinking" to believe that private funds are ready to replace government dollars.

"The assumptions are that the foundations are these endless wells," Stimpson says. "Can the foundations do it? No."

Besides being legally restricted to spending 5 percent of their capital, charitable foundations are often limited by the wills of their founders. For the Mellon Foundation to pour more money into the humanities—to take one example—"would distort the foundation's other programs" by taking money away from them, Ekman says.

The cultural agencies are relatively small fry in the federal budget—and escaped major cuts in the opening rounds of spending reductions. But the question of their continued existence is still uncertain on the Hill, and philanthropists say they are large enough that the private realm can't replace them.

Harold Williams, president of the J. Paul Getty Trust, estimates that the foundations would have to raise an \$8 billion endowment to produce a reliable stream of \$400 million per year—roughly the amount spent on the NEA, NEH and Institute of Museum Services. To fill all the gaps that might be created by proposed congressional cuts in cultural funding, social welfare, and environmental programs would force the foundations to spend their capital and "go out of business," says James A. Joseph, president of the Council on Foundations.

This is why roughly a dozen national foundations that give \$10 million or more each year to cultural projects have, reluctantly, joined the fight to save the endowments. Reluctantly, because most of these powerhouse charities try to keep clear of political battles. Besides the Lila Wallace Fund and the Mellon Foundation, the list includes the Pew Charitable Trusts, the Houston Endowment Inc., the MacArthur Foundation, the Annenberg Foundation, the Kresge Foundation, the George Gund Foundation, and such philanthropic titans as the Ford and Rockefeller foundations.

These organizations, and smaller

world
principal

atters to Sunday Arts



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PRESERVATION

donors, gave \$1.5 billion in support of cultural endeavors in 1993, according to the Foundation Center, a New York research group. The money went mostly to museums and the performing arts, but also to historic preservation and broadcast sponsorships. Only a small portion, about \$50 million, went to the humanities—\$30 million of it from Mellon.

But though the private sector is spending far more on culture than the federal government is spending, philanthropists say government money is crucial to the mix.

"It would be difficult or impossible to replace those funds," said Marian Godfrey of Pew Charitable Trusts, which works with the Rockefeller Foundation, the NEA, the U.S. Information Agency and Arts International to send artists to international exhibitions. The NEA put \$235,000 into that program last year, and the private donors added \$360,000; Godfrey predicts it would collapse without that joint support.

Similar partnerships match, and sometimes rematch, many of the federal dollars spent on culture. NEH Chairman Sheldon Hackney estimates that his agency's \$150 million budget inspires \$120 million in additional giving by the private sector. An NEA study concluded that its \$123 million budget in 1992 leveraged \$1.3 billion in private support.

Some donors worry that without the endowments, the private sector

might do less—not more—to support cultural projects.

"I think that is a real possibility with corporate funders or some family foundations," says Alberta Arthurs, director of the arts and humanities programs at the Rockefeller Foundation. "The endowments bring the . . . work to other people's notice. Many of these funders are timid, and these works are often easy to avoid—if they don't have the spur of national attention."

More likely, experts say, the private donors will simply maintain their chosen pace, not doing more and not doing less, because they give money for their own reasons, unswayed by political comings and goings. "These brushfires are not going to change the nature of the work we do," says Alison Bernstein, director of the education and culture program at the Ford Foundation, which expects to spend \$10 million on arts-related projects in the next two years.

Suzanne Sato, vice president for arts and culture at the AT&T Foundation, agrees: "The kinds of things we consider have much more to do with our internal goals rather than outside influences," she says.

None of the major foundations cov-

ers the wide variety of projects funded by the federal endowments; they tend to choose specific fields to maximize their impact.

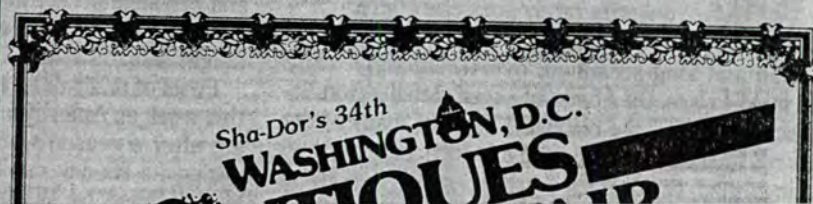
Furthermore, the foundation officials say they are under pressure to support all kinds of pressing needs—not just art. The AIDS epidemic has caused dramatic shifts in health giving, for example. "I would be surprised if we would be able to increase our commitment to the arts because our passion is equal in social issues," says Ben Cameron, a senior program officer at the Dayton Hudson Foundation, a major supporter of cultural projects.

And given the wide range of cuts being talked about in Washington, the major philanthropies may be called on to fill the gaps in many fields, not just the cultural ones. "If everything is cut, then all the demands increase," says Cameron. "If the arts were the only program being cut, it would be easier to predict if the philanthropic dollar is going to come forward like everyone is hoping."

The Ford Foundation's Bernstein is not alone in hoping that the endowments can be saved through a little give-and-take.

"I think," she says, "there will be useful political compromises."

UNDAY, March 5, 1995 at 2:30 PM



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PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES
1100 Pennsylvania Avenue, N.W., Suite 526
Washington, DC 20506
Tel: 202-682-5409 Fax: 202-682-5668

February 7, 1996

TO: PCAH Members

FROM: Ellen McCulloch-Loveil and Judith Weitz *luc*

RE: Youth Initiative Awards

First Lady Hillary Rodham Clinton, Honorary Chair of the President's Committee on the Arts and the Humanities (PCAH), charged the PCAH to "offer ideas about how we can provide children with safe havens to develop and explore their own creative and intellectual potentials." In response, PCAH will issue a report in Spring 1996 on promising arts and humanities programs reaching disadvantaged and underserved young people.

In addition, at the June 1995 meeting of the PCAH, Committee-member David Henry Hwang proposed the establishment of Youth Initiative Awards that would recognize some of the outstanding programs currently "uplifting the creative and intellectual development of America's Youth through education and practical experience in the arts and humanities." The proposal was discussed in the New Philanthropy Working Group and the response to the idea was positive.

The basic idea was for PCAH members to raise a significant enough amount to fund up to ten awards for outstanding programs that would be nominated by others, such as state arts councils and state humanities councils. The First Lady would invite the awardees to a White House ceremony during which the checks would be presented. The awards would bring attention to the value of these programs, their financial needs, and the needs and accomplishments of underserved youth. The First Lady had a positive response to this idea.

One model the PCAH discussed was to make ten awards of \$10,000 each. The amount would be significant financial assistance and also be enough to convey serious recognition. This is the same amount awarded to NEA's Heritage awardees and to NEH's Frankel Prize winners.

PCAH Vice-Chair Peggy Cooper-Cafritz suggested that we identify two top programs per state and help match them with private resources locally.

Another idea we generated with David Hwang was that \$100,000 raised by the President's Committee be used to leverage more private contributions, perhaps from an industry that markets to young consumers. This fund would assume that awards would occur over several years- so that the First Lady's and PCAH's involvement would not be perceived as a one-time only (in an election year) or a band-aid approach.

Because the NEA, NEH and IMS are grant-giving agencies, and PCAH is not, and because they have supported some of these programs, it makes sense to involve them in the award. If they agree, they would manage the nomination process and recommend the awardees to PCAH. They would also participate in the events and publicity that accompany the awards.

We are convinced that the private resources are there to create such an award. We need a commitment to go ahead, approval of a plan and a timetable.

It is important that the PCAH decide whether or not it wishes to go forward with these awards as soon as possible. First, funds need to be identified. Second, the process for selecting awardees needs to be finalized and implemented, a somewhat time-consuming process. Third, we will be developing plans for release of the "promising programs" report within a few months and this release and the announcement of the Youth Initiative Awards could be coordinated. We understand from another federal agency that the White House is considering putting together a series of events honoring young people and programs that serve them. If this happens, we would want to make sure that any PCAH awards were included in this strategy. Finally, the First Lady's time is going to be more difficult to schedule as 1996 progresses.

Judy Weitz, who is writing our at-risk study, comments: "Let me just say that the case for making such awards, for me, is stronger today than it was six months ago. It is now clear that cuts in NEA and NEH funding will mean fewer grants for non-school arts education programs and humanities programs for disadvantaged youth. In addition, cuts in other social services and job training programs will have an impact on the arts community as well. Many of the arts programs we have identified receive Summer Youth Employment, Substance Abuse Prevention, DOJ OJJDP funds, AmeriCorps, and other federal funding.

Finally, most of the programs I have visited exist, despite valiant efforts, on shoestring budgets. There are the exceptions particularly where such programs are part of more mainstream ongoing institutions (e.g. community music schools, museums, performing arts organizations). However, the director (and well-known muralist) of the Precita Eyes Mural Arts Center in the Mission District of San Francisco volunteered her time for 20 years. She has been able to pay herself a small stipend for the last two years. The Artists Collective in Hartford still uses an old school building with boarded-up windows despite a vigorous (and successful) fundraising campaign; they just can't seem to raise the final dollars needed before they can break ground for a new building. The day I visited the staff was discussing whether they could hold a class in the basement despite safety concerns and how best to keep the rain and snow out of some of the rooms! While the Teen Center in Santa Fe, New Mexico knows part of its appeal is the fact the space belongs to the kids and there are no nagging parents telling them to keep their feet off the furniture, even the staff is somewhat dismayed by the low-budget look and the inadequacy of the facilities (a broom-closet for a darkroom, a recording studio at the end of a rabbit warren of rooms, etc.). The 52nd Street Project (theater) just got space in the neighborhood. Before they were located on 42nd Street, not exactly a street that makes parents happy about having their children drop-in after school. Even with the new space, however, the program will continue to beg and borrow rehearsal and performance space around town from neighborhood theaters. Think of the logistics of moving different groups of kids around NYC week to week for rehearsals!

The Youth Initiatives Awards would not cure these basic funding problems, However, a \$10,000 check can make a difference, And most important, the award would say, 'we know you are there doing important work for important kids.' They need that affirmation; so do the kids."

Arts Backed as Aid For Troubled Youths

By RALPH BLUMENTHAL

In a high-level plug for community arts programs for young people, a White House panel has prepared a report documenting how such programs can foster creative enrichment and academic improvement. The report, "Coming Up Taller," by the President's Committee on the Arts and the Humanities, says that "safe havens" of music, theater, dance and visual arts programs have proved "particularly potent" in stemming violence and drug abuse and in keeping students from dropping out of school. It is to be ceremonially released this afternoon at the White House by Hillary Rodham Clinton, the actor Richard Dreyfuss and Jane Alexander, chairwoman of the National Endowment for the Arts, among others.

The committee reviewed 218 programs in 36 states and the District of Columbia, including a California program, "Sentenced to the Stage," in which juvenile offenders in the Los Angeles area joined drama and dance workshops as a condition of their probation, and a Manhattan media workshop, the Educational Video Center, where high school students shoot programs for their own show, "YO-TV." Not all programs in the country made the report.

The executive director of the committee, Ellen McCulloch-Lovell, called the report the first of its kind. "Nobody and certainly not a Presidential-level committee has ever taken 14 months to study what's happening on a community level," she said.

The report does not offer detailed evidence of just how the arts enhance learning, although it includes references to earlier studies. Rather, the report seems aimed at strengthening the programs and crediting those, from government officials to artists and volunteers, who have supported them — and sometimes, as Ms. Lovell put it, "have gotten bashed for assaulting our values." Indeed, it allows some of the program directors to define their own programs.

Ms. Lovell said that the report drew on previous studies for the President's Committee on the Arts and the Humanities that found the arts playing a crucial part in children's educational development. The report cited "correlations between

A White House study finds cultural programs can help stem crime.

arts education and improvements in academic performance and standardized test scores, increases in student attendance and decreases in school dropout rates."

But she said that many of the programs themselves were so short of funds that they had not been able to study their own impact. "We need to do more research on why the programs work," Ms. Lovell said.

Among the examples in the report is a visual arts program started by artists in Birmingham, Ala., for children who were hanging around their art studios. In Somerville, Mass., a television director who met local youths began teaching them to document their neighborhood with video cameras. In Pittsburgh, the Manchester Craftsmen's Guild offers young people an apprenticeship training program in ceramics, computer imaging, drawing and photography; many of the participants go on to college.

Carlos Uribe, director of programs for teen-agers at the Center for Contemporary Arts in Santa Fe, N.M., is cited in the report for encouraging children to draw. "It doesn't have to be the greatest piece of artwork," he said. "You can throw it away as soon as you do it. But for the moment, you are ultimately free, and there's almost no place on this planet where you can experience that."

Names & Faces

Small Priorities

■ With the star of "Mr. Holland's Opus" and a children's choir flanking her, **Hillary Rodham Clinton** advocated more cultural programs yesterday for at-risk youth.

"Clearly our nation faces difficult choices when it comes to how we allocate federal resources, but I hope as we establish priorities for a new millennium, Americans will appreciate that the very small amount of public support given the arts and humanities is a down payment on our future," Mrs. Clinton said yesterday in the East Room of the White House.

The event was planned to draw attention to a new survey, "Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk," a thick compilation of 218 programs, largely in the country's urban areas, that use painting, photography, video-making, acting, music and dance workshops to provide alternatives to nonproductive and destructive activities.

The success of the study's programs, said Mrs. Clinton, "illustrates the benefits that come when children engage in activities that teach new skills, build strong interpersonal relationships, emphasize excellence, and provide a stable and safe environment." The report was prepared by the President's Committee on the Arts and Humanities and the National Assembly of Local Arts Agencies. Endorsing the first lady's point of view were "Mr. Holland" star **Richard Dreyfuss**; Pittsburgh arts administrator **William Strickland**; **Joel Hernandez**, a 12-year-old poet from San Francisco; and **Sheronna Ragin**, a member of the Chicago Children's Choir.



BY LARRY MORRIS—THE WASHINGTON POST

Richard Dreyfuss listens as the first lady advocates public support of arts programs for at-risk children.

Los Angeles Times
April 27, 1996, Saturday

HEADLINE: Arts and entertainment reports

BYLINE: Shauna Snow

White House Study: First Lady Hillary Rodham Clinton, actor Richard Dreyfuss, U.S. cabinet members and leaders of the National Endowment for the Arts, National Endowment for the Humanities and Institute of Museum Services joined at the White House on Friday to laud community-based arts programs that work with underprivileged youths. The group unveiled "Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk," a new report from the President's Committee on the Arts & Humanities--which the first lady chairs--demonstrating how arts and humanities programs offer creative alternatives to violence, substance abuse and leaving school.

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OPINION

Los Angeles Times

Pathways From Peril

Arts programs help turn youngsters away from trouble

The White House opened its doors Friday to a throng of young Americans who have found in the arts a cultural pathway out of the temptations and dangers of their neighborhoods. Hillary Rodham Clinton hosted the reception, which marked the publication of a report entitled "Coming Up Taller."

The document, prepared by the President's Committee on the Arts and the Humanities, profiles 218 programs in 36 states and the District of Columbia that have turned youngsters aged 3 to 18 toward exploration of the world of arts and letters. Highlighting these programs, the president's committee hopes, will encourage public and private funding for them in a time of diminishing support for the arts.

An example is a Los Angeles program called "City Hearts Kids Say Yes to the Arts." Sherry Jason, a ballerina-turned-defense-attorney, and her husband, Bob, a public defender, run a 12-week workshop for youths sentenced to service by the Los Angeles Juvenile Court. The offenders receive credit for participating and pick up some valuable lessons as well. Segments are artfully entitled "Sentenced to the Stage," "Youth Arts Diversion" and "From Gangs to the Stage," and in each the youngsters

take part in performances or other artistic endeavors.

There's a light jailhouse flavor to the sessions. The participants in the program refer to themselves by their criminal classification. "I am a 601" (incorrigibles and runaways).

Southern California is home to many of these programs and all of them need help to keep going. They can provide a way out of violence, substance abuse and other morally debilitating aspects of urban life. What young people need, says the report, is the right program in a safe place. The payoff is self-worth, self-discipline and a cultural outlet.

Earlier generations found release and a cultural grounding in the arts. The programs of the Depression years are an example of cultural flowering in hard times. But it won't happen now without the intervention of people like those at City Hearts, and funds from others who want to see their communities broaden opportunities for youth.

To Take Action: Write to the President's Committee on the Arts and the Humanities, 1100 Pennsylvania Ave. N.W., Suite 525, Washington, D.C. 20506, or call (202) 682-5409.

Austin American-Statesman
April 27, 1996, Saturday

HEADLINE: First lady honors Austin arts groups

BYLINE: Michael Barnes

At a White House ceremony Friday afternoon, first lady Hillary Rodham Clinton honored more than 200 groups - two from Austin - for keeping kids out of trouble through the arts. The projects were identified by the President's Committee on the Arts and the Humanities in a report entitled "Come Up Taller."

One Austin group, Believe in Me, teaches dance skills to children 9-14, while the other, the City of Austin's Dougherty Arts Center, was singled out for two projects: Graffiti as Art and Texas Young Playwrights. Six other Texas groups were named, including two each from Dallas and Houston.

Local founders created Believe in Me on the model of New York's National Dance Institute program. It combines classes, intensive workshops and mass performances at Bass Concert Hall. Last week's show, for instance, presented the work of 400 dancers, 160 singers and 300 visual artists.

"We choose the kids on the basis of will and skill," said Staci Levine, Believe in Me's stage producer. "But really, they choose us."

The group's directors said they hope to track the children's behavior through high school, a goal beyond current resources, but a limited Hogg Foundation study last year found that the motivational level of participating dancers rose in school.

"The kids are more willing to try new things," Levine said.

At the Dougherty Arts Center, about 120 children join the Graffiti as Art projects annually. The current group, chosen from kids in a host neighborhood, is painting a mural at the Alternative Learning Center, 900 Neal St.

Texas Young Playwrights, also based on a New York model, has grown rapidly since 1990 and received scripts by 165 students from around the state this year. More than 850 young writers meet in workshops, and writers see their plays staged. Three or four are produced professionally every summer in a festival at Capitol City Playhouse.

One graduate, Monika Bustamante, not only became a finalist in the National Young Playwrights Festival, her subsequent work has been seen at several Austin theaters.

"Ninety-eight percent of the kids rate our programs from very good to excellent (in exit surveys)," said Carlos Pineda, Dougherty's arts school manager.

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The Santa Fe New Mexican
April 27, 1996, Saturday

HEADLINE: White House ceremony honors N.M. art programs
BYLINE: Barbara Ferry/States News Service

WASHINGTON -- First lady Hillary Rodham Clinton and actor Richard Dreyfuss were among the notables lauding New Mexico community arts programs at a White House ceremony Friday.

The ceremony recognized 109 federally funded programs that teach the arts to low-income kids. "This is to honor you who see promise in every child," the first lady said.

In a high-level plug for community arts programs for young people, a White House panel prepared a report documenting how such programs can foster creative enrichment and academic improvement. The report was released Friday afternoon at the White House by the first lady, Dreyfuss and Jane Alexander, chairwoman of the National Endowment for the Arts, among others.

The report, "Coming Up Taller," by the President's Committee on the Arts and the Humanities, says that "safe havens" of music, theater, dance and visual arts programs have proved "particularly potent" in stemming violence and drug abuse and in keeping students from dropping out of school.

But in a time when funding for the arts is targeted as an unnecessary frill by some, these kinds of programs are fighting for their survival.

"The nation that considers the arts expendable is in danger of becoming expendable itself," Dreyfuss said.

To drum up support for community arts, the President's Committee on the Arts and Humanities sought particularly innovative programs in cities around the country.

In Santa Fe, they found two programs worthy of national recognition. Santa Fe's Center for Contemporary Arts was highlighted for its teen-sponsored programs such as a low-rider car show and a theater group made up of former gang members.

Carlos Uribe, director of programs for teen-agers at the Center for Contemporary Arts in Santa Fe, is cited in the report for encouraging children to draw. "It doesn't have to be the greatest piece of artwork," he said. "You can throw it away as soon as you do it. But for the moment, you are ultimately free, and there's almost no place on this planet where you can experience that."

The White House also honored the Santa Fe Opera for its program training Native American children to write and perform their own opera.

The first lady did not let the occasion go by, though, without stumping for her husband. "This November's election will help decide which direction our country is going and whether we will continue to invest in arts and culture," she said.

Setting a good example



Julie Graber/The New Mexican

From left, Juravell Fontes-Janusz, 15, Leah Bershad, 15, and Santos Montaño work in the silkscreen studio of the CCA Teen Project.

RECOGNIZING EXCELLENCE

► CCA Teen Project chosen as one of the model programs for youth by presidential committee

By HOLLIS WALKER
The New Mexican

A presidential committee has chosen the Center for Contemporary Arts' Teen Project as one of nine model programs for youth in the United States.

The project was chosen from among 500 arts programs by the President's Committee on the Arts and Humanities, a 33-member citizen panel appointed by the president and charged with identifying successful cultural programs for youth.

About 8,000 Santa Fe teen-agers annually take part in workshops, exhibits, dances and other activities through the Teen Project, set up in 1990 to offer educational and social opportunities for youth that focus on the arts.

One of the presidential committee's goals is to find ways to make cultural programs more available to disadvantaged youth nationwide. The selection process included applications, lengthy phone interviews and a site visit by a committee member earlier this year.

Teen Project director Ana Gallegos y Reinhardt will represent the program at an April 26 meeting at the White House with first lady Hillary Rodham Clinton, honorary chairman of the committee.

The model projects have been described in a book, *Coming Up A Little Taller: Arts and Humanities for Disadvantaged Children*, aimed at helping communities design

successful youth programs.

"Needless to say we're very pleased to get this news, but I'm not surprised, because I've always thought the Teen Project was not only tremendously worthwhile for people in our locality, but frankly, all over the country," said Joseph Dispenza, chairman of the board of CCA. "This is confirmation of the excellent work of Ana Gallegos y Reinhardt particularly and her fine staff of people."

The Teen Project has been hailed as a model program almost since its inception.

In 1994, former Teen Project director Chrissie Orr and two Santa Fe teens testified before Congress in support of the NEA. The Teen Project also was featured in a 1995 film documentary that aired on PBS.

Today the Teen Project offers more than 250 free workshops annually; open mi

Please see EXCELLENCE, Page A

(CONT.)

EXCELLENCE

Continued from Page A-1

nights at which youth present their own music and writing; art exhibits; weekend dances; concerts by youth bands; and a theater company.

About half of the participating teens are minorities, mirroring the community's population. Most participants are from low- or moderate-income families.

The project has an annual budget of about \$250,000 and a staff of five. Seven arts educators and

five student interns help develop and run the programs.

Gallegos y Reinhardt said the teachers and teens deserve the credit for building the Teen Project into a nationally recognized program.

"What's exciting about this (honorary) is there are foundations waiting for this report," she said. "I hope in the future this will help with some funding."

The Teen Project was begun with a three-year National Endowment for the Arts Chal-

lenge Grant. Since then it has received funding from numerous national and local private foundations, individuals, businesses and the city of Santa Fe.

Its parent organization, the Center for Contemporary Arts, recently reorganized. Controversy over past expenditures have made fund-raising difficult for the organization, although its programs — including the Teen Project — have enjoyed broad community patronage.

Gallegos y Reinhardt said she

didn't know where she would find the \$2,000 in expenses to attend the White House event but would look outside CCA for funding. She said she had hoped to take teens with her to the meeting but was told it was for directors only.

Other programs selected by the presidential committee include the Working Classroom in Albuquerque; two New York City programs; and programs in Hartford, Conn., Olympia, Wash., and San Francisco.

San Francisco Chronicle

NATION

My Home

*My home is as dirty as my
neighbor's bird cage.*

My home is a cage for me.

*In the morning it as cold
as Antarctica*

*and in the afternoon it is
as hot as the sun.*

*When we are cleaning up
it is as big as a jungle and
as dirty as a jungle.*

*My home
is as old as George
Washington.*



BY ASSOCIATED PRESS

Joel Hernandez, 12, of San Francisco's Potrero Hill Middle School yesterday recited to Hillary Rodham Clinton a poem he composed as a participant in the after-school poetry class of the AmeriCorps WriterCorps, a national project that in San Francisco

is administered by the Art Commission. Joel was the only person in the country to read during the White House event, which marked the release of the Youth at Risk Report of the President's Committee on the Arts and Humanities, which is headed by Hillary Clinton.

STEPHANIE SALTER

The WritersCorps fosters an inner-city poet, age 12

WHEN 12-YEAR-OLD Joel Hernandez stood before Hillary Rodham Clinton last Friday at the White House, he told her:

"Sometimes my classroom at school is so full of confusion and disorder that I feel like getting into trouble so I can get sent home. But I don't."

Instead, Joel, a student at Potrero Hill Middle School in San Francisco, writes poetry. Lovely, poignant poetry.

One of the many success stories in the national AmeriCorps WritersCorps project, Joel was invited to read two of his poems for the First Lady. As if that were not honor enough, he was the only youngster in the 37 states that participate in WritersCorps who was asked to read at the White House. This is one of the poems he read:

"My Home"

*My home is as dirty as my neighbor's
bird cage.*

My home is a cage for me.

Stephanie Salter is an Examiner columnist.

*In the morning it is as cold
as Antarctica
and in the afternoon it is as hot
as the sun.*

*When we are cleaning up, it is
as big as a jungle
and as dirty as a jungle.*

*My home is as old as George
Washington.*

Joel's reading was part of a White House event to mark the release of the Youth at Risk Report by the President's Committee on the Arts and the Humanities. Clinton is the chairwoman of the committee.

The report, a survey of programs for at-risk children and teenagers in 37 states, offers evidence of the positive effects of organized arts and humanities activities on kids who participate.

Established two years ago, WritersCorps was an experiment in three U.S. cities: Washington, D.C., the Bronx in New York City and San Francisco — where it is in the capable administrative hands of the San Francisco Art Commission.



STEPHANIE SALTER

Designed to instill a sense of self-identity and capability in urban youth, WritersCorps is funded by President Clinton's community service project, AmeriCorps, and is under the auspices of the besieged National Endowment for the Arts.

Joel's writing teacher, Hoa Nguyen, is one of 24 Bay Area writers who are serving this year as teachers and mentors in 56 different arts and humanities classes in San Francisco. Winner of the 1995 National Poetry Fund Award, Nguyen was born in Vietnam 29 years ago.

She made the trip to the White House with Joel.

Every Tuesday after school, Joel walks from his house to the South of Market Cultural Center where Nguyen works with him on his poetry. If he feels like it, Joel can mix his media and pitch in on the center's latest mural project.

As he told Hillary Clinton in a prepared preface to his poetry reading:

"If kids didn't have a place like the cul-

tural center to go after school, they could be out somewhere their parents didn't know about. Or they could be watching TV and playing video games. Becoming a couch potato doesn't help their lives, but writing does."

Joel also told her that "poetry relaxes my mind," something he needs after "a long day of school."

This is the other poem Joel Hernandez read to the First Lady:

"My Soul"

*My soul is like something with the
sun trapped inside.*

My soul is tasty and chewy like bubble gum.

My soul is like a pizza being cut in pieces.

*My soul is a flower but there's a bee taking
its power.*

My soul wishes it had a mind of its own.

*My soul wishes it could ride a bike around
a garden.*

*If my soul could talk it would say, "I'm
finally free!"*

*My soul is like something with a
dream trapped inside.*

Presidential Panel Urges Efforts To Ensure Vitality Of Youth Arts Programs

By Karen Diegmueier

At a time when federal agencies that underwrite arts and humanities programs face severe budget reductions, a presidential panel has released a report that celebrates those very programs that serve at-risk youths.

The report by the President's Committee on the Arts and Humanities describes the characteristics of successful programs, recommends ways to ensure their continuation, and profiles 218 such programs nationwide.

"The most effective programs maintain a delicate balance between structure and flexibility, creating opportunities for growth and building on the familiar," the report says.

"Successful programs focus on specific arts and humanities disciplines without ignoring broader child-development contexts," it says.

"These programs work with parents while preserving independent relationships with children," it continues. "Finally, they capitalize on the unique perspectives possessed by artists and humanists."

"Coming Up Taller: Arts and Humanities Programs for Children and Youth At-Risk" was to be released late last week at the White House.

Deterring Danger

The report's authors strive to make the case that arts and humanities programs, along with activities such as sports, play an essential role in helping at-risk children flourish rather than flounder.

Using data from a number of national studies, the commission's report says millions of children are vulnerable to poverty, drugs, weapons, school failure, and other hazards. For example, the commission notes one study that estimates the number of children growing up in "severely distressed" neighborhoods at 4 million.

For More Information:
Copies of the report are available free from the President's Committee on the Arts and the Humanities, 1100 Pennsylvania Ave. N.W., Suite 528, Washington, D.C. 20508 (202) 682-5409; fax (202) 682-5866.

The 218 organizations profiled in the report reach about 88,600 youths annually, the majority of whom live in large cities.

"There appear to be more cultural programs now than at any other time in our history," the report says. "However, many more programs are needed to reach underserved children and youth."

Success Stories

The report also cites specific programs and their successes.

For example, when the STARS program—Success Through Academic and Recreational Support—in Fort Myers, Fla., began, the majority of students participating in the program averaged grades of less than C. Now 80 percent have averages of C or higher.

Moreover, juvenile arrests there have decreased 28 percent since the program began in 1988.

But, the commission says, the budgets for these organizations tend to be relatively meager, and those who run them generally have to piece together their funding each year from a variety of sources.

The panel found that the majority of donors are local but that many also have received support from the federal government. 43 percent have received funding from the National Endowment for the Arts, the National Endowment for the Humanities, or the Institute of Museum Services.

The endowments, and especially the NEA, have been targeted by congressional budget-cutters.



Shortly after Camden, N.J., was declared a federal empowerment zone, Elan Samra asked her student at the Lansing Square School to paint what the city could be like "if we all worked together."

Empowerment Zones Strive To Link Economic Growth and School Reform

Continued from Page 1

arguably the most ambitious anti-poverty effort in 30 years.

All told, the program is doling out \$2.5 billion in tax incentives and \$1.3 billion in grants to 106 communities in 42 states, with 15 communities getting priority designations and the heftiest share of aid. (See box, page 9.)

President Clinton proposed adding a new group of zones in his budget request for the next fiscal year. House Republicans are expected to introduce an alternative proposal—which would include scholarships to help poor parents send their children to private schools—as early as this week.

'A Big Puzzle'

In addition, schools in the zones will receive priority under an executive order Mr. Clinton signed last month that makes it easier for schools to obtain and upgrade surplus federal computers.

Meanwhile, Vice President Al Gore announced that the "CyberEd truck," a classroom on wheels, will visit each of the zones to provide educators, community leaders, and families with experience in using educational technology. Mr. Gore also recently announced plans to link all schools in the zones to the global Internet computer network by the end of this year.

Heeding a directive to give the zones special consideration for federal discretionary grants, the Education Department has awarded zone schools priority funding for such programs as education of the gifted and talented, bilingual education, vocational rehabilitation, and parent training.

ratones and technology consortia to give special help to the zones.

Many schools in the zones have been forming more fruitful ties with their communities since the awards were announced. They've added after-school programs, teamed up with health and social-services providers, helped train young people for jobs, and taught adults computer skills.

The real trick, experts say, will

"It's a big puzzle trying to put all these various sources of money and resources together in a coherent way that also contributes to a change in schools."

Henry Isumizaki

Vice President, Urban Strategies Council

be coupling activities like these with the school reforms that are needed to ratchet up student achievement.

"It's a big puzzle trying to put all these various sources of money and resources together in a coherent way that also contributes to a change in schools," said Henry Isumizaki, the vice president of the Urban Strategies Council, an Oakland, Calif., group involved in the city's economic-development efforts.

directly to school reform, some observers have suggested bringing to the table people like James I. Comer and Robert E. Slavin, researchers who have earned recognition for their education-reform efforts in distressed communities.

The Education Department wants to engage the zones "in rich conversation with a cross-section of people," Ms. Wurtzel said but it is important that communities set their own priorities.

"This is an area where we don't want to decide in the abstract what people need," she said.

Early Struggles

Some cities already have broken ground for new businesses and housing. But many spent much of the first year assembling community governing boards as building consensus on the broad marks they will use to measure their success. The process has sparked power struggles in some cities that slowed the pace of change.

"This is very difficult work especially if we make a real commitment to having significant neighborhood and community leadership," said Janet Levy, a senior associate at the Annie E. Casey Foundation in Baltimore who has been working with group of foundations seeking to coordinate their empowerment zone efforts. "I would worry about a place where there was not at least a bit of ruffled feathers."

"I think we will start to see tangible things happen fairly quickly now," she said, "but that kind of struggle had to happen."

"What people need to understand is that we are dealing with communities that have been in



Chicago Tribune
May 5, 1996, Sunday

HEADLINE: Sowing seeds of creativity; A report by the President's Committee on Arts and Humanities highlights 16 local organizations that connect kids and the arts

BYLINE: Achy Obejas

On the last day of the run of TeenStreet theater's "Mad Joy," a play about a woman's complex life told backward from her death, David Schein is one happy man. He grins at the overflowing crowd at Pulaski Park, where TeenStreet has been getting standing ovations for more than a month.

"Next September, we've been invited to present 'Mad Joy' at the Steppenwolf Studio Theater," he announces to wild cheering and applause.

Then he adds that TeenStreet, a theater company of teens and young adults, has been singled out as a model program in "Coming Up Taller," a report released April 26 by the President's Committee on the Arts and the Humanities.

"This is the kind of stuff that keeps us treading water," says Schein, the executive director of FreeStreet Theater, the not-for-profit, education-oriented theater company that runs TeenStreet. "Maybe we'll get some recognition. Maybe we'll get more institutional support from different sources as a result."

That, says Ellen McCulloch-Lovell, the executive director of the president's committee, is part of the report's goal.

"We wanted to raise the awareness of government officials, private funders, and community leaders about the arts," she says. "But we knew that first we needed to identify and assess the universe we were talking about."

To that end, the president's committee asked 90 organizations across the country, including the U.S. Conference of Mayors, the American Association of Museums and the Federation of State Humanities Councils, to help identify successful organizations working with youth. They compiled a list of more than 600 groups, which were then screened to select those that focus on "at risk" children and work with arts and humanities programs outside of the school curriculum.

"Coming Up Taller," which runs 163 pages, documents the success of 218 such programs across the country. Sixteen of them are Chicago-based organizations, ranging from the Chicago Public Arts Group, an agency that creates art for display in outdoor spaces, and Street Level Video/Live Wire, which teaches kids the use of video and computers, to New Expressions, a city-wide newspaper produced for and by high school students, and the Chicago Children's Choir. The choir entertained First Lady Hillary Rodham Clinton, the honorary chairperson of the president's committee, and committee members at a White House reception to unveil the report. Mayor Richard M. Daley's wife, Maggie, is among the Chicagoans serving on the president's committee.

Clinton says the report is designed to draw attention to programs that

"provide soul-saving and life-enhancing opportunities for young people." Ninety-two percent of the participants are teens, many of them are described in the report as "dropouts, teen parents, immigrants, refugees, gang members, (and from) every racial and ethnic group in the country."

Subtle defense

"Coming Up Taller" identifies community groups in which youth and adults meet, which serve as safe havens in violent neighborhoods, and which give children and young adults opportunities to acquire job skills and self-esteem, learn teamwork and develop different cognitive abilities, such as math and logic. It underscores what the programs have in common: the use of the arts and humanities as vehicles for broader skills; hands-on learning techniques; opportunities for success, clear goals and high expectations of participants; and quality staffs. All 218 programs are voluntary.

But beyond patting organizations on the back for good work, "Coming Up Taller" may be seen as a subtle defense of the National Endowment for the Arts, the embattled federal arts agency. Seven of the Chicago groups got money directly from the NEA; all receive state aid, much of it federal dollars redistributed through the Illinois Arts Council.

"We'd prefer not to see the report (as a defense of the NEA)," says McCulloch-Lovell, "but rather as an explanation of the role of all three federal arts agencies: the NEA, the National Endowment for the Humanities and the Institute for Museum Services."

But Nadine Saitlin, the executive director of the Illinois Arts Education Alliance, thinks "Coming Up Taller" is a potent advocacy tool for arts and arts education. She says the report may be a first step in a strategy to save the NEA.

"The next step is to just come out and say the NEA should be saved," she says. "(But first) people have to know where their tax dollars are going. It (the report) says that many of these organizations couldn't have started without seed money from the government. Once they had that seed money, they were able to attract private dollars and corporate dollars to continue their work."

In the case of Teen Street, which consumes \$73,000 of FreeStreet's \$230,000 budget, funds come from a variety of sources, including private donations, corporate foundations, the city's Department of Cultural Affairs and the Park District, as well as the Department of Labor. What it doesn't get is direct NEA support.

"We haven't even tried in the last few years," says Schein. Because TeenStreet straddles arts and social service, it often falls between the cracks of funding organizations. But this year, with the NEA's newly structured guidelines--de-emphasizing individual artist grants in favor of community projects--Schein is going to reapply. "We're very community-oriented and, suddenly, so is the NEA, so I think we have a better chance," he adds.

Community cross-section

Besides TeenStreet, FreeStreet has drama companies for teen parents and seniors. It also sponsors a program called Arts Connect, which trains medical students in the healing uses of art. Its Clown Doctors is a bedside performing project that entertains chronically ill children. And FreeStreet's arts literacy programs, based at Arai and Pierce elementary schools in Uptown, Manierre Elementary, Holy Family Community Center, the New City Gym in the Cabrini-Green neighborhood and Pulaski Park in West Town, work to improve writing and speaking skills through theater and dance workshops.

The kids involved in TeenStreet come from all over the city. "Every time we perform, we meet kids," says Ron Bieganski, TeenStreet's artistic director. "We put up flyers in high schools, take out ads in New Expressions, go to festivals. We get a huge response--about 400 kids. I only have 30 slots during the summer so we try to redirect the other kids to other programs."

During the school year, the number of TeenStreet slots drops to 12 but the company's partnerships with schools and other community organizations help serve hundreds of kids. TeenStreet meets for two weekly sessions: two hours on Thursdays and four hours on Saturday. The company members, who stay an average of two years, are paid \$5 an hour to rehearse and perform.

"I use that money to live," says Trulawn McCray, a company member who lives in the Cabrini-Green housing project. "It's important to me because I can help my mother with groceries and stuff."

Valarie Hildebrand, who had the lead role of Mecca in "Mad Joy," also considers her tenure with TeenStreet a vital part of her education. "I learned how to deal with different personalities, how to be more open-minded, how to solve things sensitively," she explains. "That's important to me because I really care (about people) and I know life can be really hard."

Hildebrand, who lives in the Robert Taylor Homes and has dodged bullets to get to TeenStreet rehearsals, isn't sure she's interested in pursuing an arts career. But Diane Chandler, the Chicago Board of Education's new coordinator for cultural arts, says the skills taught at TeenStreet and the other programs in "Coming Up Taller" have resonance well beyond the arts.

"We have different intelligences, and these programs develop them all," she says. "For example, we now know that the same part of the brain that contains math skills also contains music skills. So learning about music helps with math."

Schein says FreeStreet used to do psychological assessments of its youth participants but stopped doing them a few years back. "The only reason we were doing them was because foundations wanted them (to justify funding)," he says. "Now we check how they're doing in school. We check their Iowa scores. We talk to teachers and parents. And we look at the portfolio of their writings that they keep while they're here. The fact is, we see a lot of growth. Many of these kids go on to college. Many are the first in their families to do so. Sometimes the parents are surprised their kids are achieving so much. For us, that's the real success story."

ARTS COMMUNITY'S 'SWEET 16'

These are the Chicago area organizations cited in "Coming Up Taller," the

report by the President's Committee on the Arts and the Humanities.

Beacon Street Gallery and Theatre, 4520 N. Beacon St.: Provides art jobs and cultural heritage programs.

Boulevard Arts Center, 6011 S. Justine St.: Provides employment training in the arts.

Chicago Children's Choir, Chicago Cultural Center, 78 E. Washington St.: Has in-school, after-school and concert choir programs.

Chicago Public Arts Group, 1255 S. Wabash Ave.: Provides youth training in arts-related fields, including mentoring programs.

Community Television Network, 2035 W. Wabansia Ave.: Provides after-school programs in video and television. The group produces award-winning cable TV shows.

Gallery 37, headquartered at the Chicago Cultural Center, 78 E. Washington St.: Provides arts education and job training.

Hyde Park Art Center, 5307 S. Hyde Park Blvd.: Has a gallery and provides classes and outreach to young people.

Marwen Foundation, 325 W. Huron St.: Provides community partnership, studios and college career programs for young people.

MERIT Music Program of Chicago, Dearborn Station 47: Runs music classes for economically disadvantaged children.

New Expressions, at Youth Communications, 70 E. Lake St.: Operates a city-wide newspaper that provides young people with opportunities in writing, design, media and administration.

Northern Horizon Cultural Arts Program, at Demicco Youth Services, 825 N. Hudson Ave.: Provides arts classes in a variety of media.

People's School of Music, 931 W. Wrightwood Ave.: Provides free music education.

Street Level Video/Live Wire, working with the Chicago Historical Society, Clark Street and North Avenue, and Randolph Street Gallery, 756 N. Milwaukee Ave.: Offers classes in video and computers and creates documentary projects.

Suzuki-Orff School for Young Musicians, 1148 W. Chicago Ave.: Provides music instruction.

TeenStreet, a division of FreeStreet Theater, 1419 W. Blackhawk St.: Provides theatrical experience to teens and young adults.

Youth Service Project, 3942 W. North Ave.: Provides arts-related summer employment for youth.

#



Wood carver and drummer Joe Fisher works with youngsters at the 10-year-old Village of Arts and Humanities. The Village offers a variety of programs, from world culture to community festivals.

Across the area, arts programs take a bow at the White House

The projects cited offer culture and creativity to "at-risk" youths.

By Leonard W. Bousberg
INQUIRER STAFF WRITER

This June, 20 teenagers, most from the depressed neighborhoods of Chester, will graduate from high school with six years of theater experience.

They have been participating in a program called the New Voices Ensemble, one of several outreach projects of the People's Light and Theatre Company, in Malvern.

The teenagers — three white and 17 black — have been learning how to memorize lines, how to act, how to improvise. They've been involved in such plays as *A Midsummer Night's Dream*, *Peter Pan* and *Grimm Tales*, as well as a number of plays they have written themselves or have had written for them by playwrighting students at Swarthmore College.

Most of all, they learn commitment.

"They learn how to work together with people from different backgrounds," said project director Abigail Adams, "how to show up on time every day and work when you don't feel like it — something they can use whatever they do in life."

The People's Light project is one of nine Philadelphia-area arts and humanities programs cited in a report by the President's Committee on the Arts and the Humanities, that Hillary Rodham Clinton will present this afternoon at the White House.

The nine are among 208 programs around the nation that the 46-member committee has singled out for achievements in helping "to transform the lives of at-risk children and youth."

Hillary Clinton is honorary chairwoman of the committee, which her husband appointed in September 1991 to make the arts and humanities more available to children, especially to the almost 14 million — one out of five — who live in poor families.

Of those 14 million, almost four million are growing up in severely

distressed neighborhoods, with high levels of poverty, unemployment, high school dropouts, single-parent families and welfare, according to the report, *Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk*.

"We see too clearly how an erosion and a breakdown of our most cherished institutions have resulted in a fraying of the whole social fabric," Hillary Clinton says in the introduction to the report. "We know that the arts have the potential for obliterating the limits that are too often imposed on our lives."

The President's Committee hopes that *Coming Up Taller* will spur national, state and local leaders, in the public and private sectors, to come up more generously with support for arts and humanities programs for at-risk young people.

Most arts and humanities funding comes from private sources — foundations, corporations and individuals. But, as the report notes, the largest donor to the arts since 1976 has been the National Endowment for the Arts. The report does not note that federal support for the NEA has been steadily — now, drastically — slashed in the last four years, from \$175 million in 1992 to \$99.5 million now.

In addition to the People's Light Project, the Philadelphia-area programs cited are:

- The Settlement Music School's Preschool Arts Enrichment Program, in which, for the last six years, professional artists have been teaching low-income children music, dance, and the visual arts.

- Taller Puertorriqueño's Cultural Awareness Program, which offers children in the mainly Latino neighborhood in North Philadelphia classes in literature, theater, visual arts and dance.

- The youth programs at the 10-year-old Village of Arts and Humanities, which transform empty lots into art parks, restore decrepit buildings, offer a wide range of after-school and summer classes, fo-

art, dance, theater, African American history and world culture, train teenagers and adults to produce contemporary urban folk art, and stage community festivals.

- Brandywine Workshop's Philly Panache program, which matches a professional artist with a small group of high school students for six weeks during the summer, teaching them such skills as painting, design and computer graphics.

- Venture Theater's Reality Crew, a program that brings at-risk teenagers from around the city to the Balch Institute for Ethnic Studies eight hours a week. There, theater professionals teach them playwriting, acting, voice and speech, movement, directing, stage management, costume design and skills in sound and lighting.

- The Youth Workshop of Asian Americans United, in which teenagers work with Asian American artists on projects ranging from public murals and an in-house literary magazine to dance performances and a video project.

- The Latin Music School of the Asociación de Músicos Latino Americanos in North Philadelphia, where young people ages 5 to 21 are given instructions in guitar, classical and Afro-Cuban piano, voice, percussion, wind and brass instruments, music theory and salsa dance.

- The Pennsylvania Prison Society's Arts and Humanities Program, in which young people on probation engage in such projects as writing and illustrating comic books and creating rap music tapes and anthologies of stories.

Among others scheduled to take part in today's ceremonies are actors Richard Dreyfuss and Rita Moreno, the heads of the National Endowment for the Arts and National Endowment for the Humanities, Jane Alexander and Sheldon Hackney, and John Brademas, a former Indiana congressman and president emeritus of New York University, who served as chairman of the President's Committee.

Miracle on 52nd Street

by Gabriel Kahn

Photography by Ben Stechschulte

In the back room of a converted church in New York's Hell's Kitchen, Michael Bernard is taking stage direction from a group of 11-year-olds. "You act drunk," shouts one; Bernard responds by affecting an exaggerated stagger. "Now you fall down, but when you wake up, you find a \$50 bill," commands another, as Bernard responds. Peals of laughter erupt from the group as they continue to develop the plot in their impromptu drama.

This is the playmaking class of the 52nd Street Project, a children's theater company that for 15 years has been transforming neighborhood kids into off-Broadway actors and playwrights. From its 1981 beginning in the local Police Athletic League's back room, the 52nd Street Project has grown into one of the nation's most renowned kids' arts programs. The professional theater and film community has all but adopted it, with big names such as Francis Ford Coppola, Wendy Wasserstein, Spalding Gray, and others volunteering their time. Their involvement is due to the entrepreneurial vision of Willie Reale, the project's founder, who wove his original notion of a single play written for local kids into a lifetime of work for which he won a 1994 MacArthur "genius grant."

The 52nd Street Project's goal is straightforward: Children are given the hands-on experience of writing or performing their own plays. Though the actors and writers are most often preteens, the productions are consistently sold out well in advance. To produce such high quality performances, the project sacrifices in terms of quantity—each year less than 80 children participate—with a total budget of \$400,000. Some criticize it for having such a limited reach, though none argue with the project's consistent, direct contact with its alumni.

Back on stage, silence replaces the squeals of rambunctious 11-year-olds in the makeshift theater. The kids have paired off with adult volunteers to write scenes that will become part of their own dramas.

The class has not lacked glitches. The kids straggled in late, and so did some volunteers: one child dropped out at his father's insistence, and another is at home, unable to find the performance location. A volunteer is dispatched to pick him up but returns empty-handed.

The kids are all from Hell's Kitchen, a neighborhood west of Manhattan's theater district where homelessness and prostitution uneasily coexist with shrinking working class neighborhoods. In this neighborhood where the most prevalent recre-

ational opportunity is hanging out on street corners, the 52nd Street Project's reputation far exceeds environmental expectations. Noel Polanco, 10, explains how he was expelled from a local elementary school after hurling toward his teacher chairs, a desk, and other classroom furnishings that weren't nailed to the floor. Polanco does not like school, but now in his second year at 52nd Street, he is quick to compliment the project: "It's fun," he responds when asked why he likes it.

Jennifer Armstrong, the after-school director at Hartley House, a nearby settlement house, recommends about four kids for every project workshop. "I have never had a child who started and didn't like it or didn't want to do it," she says. Armstrong chooses kids based on whether she feels that the program could channel a rambunctious kid's energy or help overcome another child's shyness. "The younger kids are just waiting for when it is their turn."

Walking home after class, Judith Agosto, 11, explains why she has come back to the Project for her fifth year, and why all her friends are jealous. "We tell them we get to be in movies." The statement is only half-boast. In the past ten years, the project's productions have gathered a devoted following in the theater community. Jocelyn Rappaport, a theater director who volunteers for one class, got involved after seeing one of the productions. She says she was "over-awed" by the honesty and power of the performance.

While the mentoring relationship that many of the kids and volunteers develop is essential to the program's success, all participants agree that they are devoting their time primarily to produce a high-quality piece of theater. That attitude has attracted numerous grantmakers. Joan Shigekawa, who gave the project one of its first grants from the Nathan Cummings Foundation, calls 52nd Street "a rare combination of imagination, creativity, and theater professionalism."

ART OR ACTIVISM?

Part of the 52nd Street Project's success is due to its focused mission. The dramas are not therapy sessions designed to mine the rocky terrain of child psychology, but practical exercises in putting on plays. Its limited reach has caused 52nd Street to lose grants from foundations that want to involve more kids. "We are not social workers," says Executive Director Carol Ochs. "This is a theater company."

The small size of the project enhances one of its most important features. Few kids ever really leave the program. "Of the

ten kids who participated in the first 'One-on-One' program," says Reale. "I am probably still in touch with eight of them." That was ten years ago. Like many aspects of the Project, the continued follow-up was not planned, it just happened. The long-term contact with the kids distinguishes 52nd Street from other children's arts programs.

"I believe the reason that they receive funding in the highly competitive environment is because of the excellent quality of their work and the excellent contribution they make to these kids," said Shigekawa, who has moved from the Nathan Cummings to the Rockefeller Foundation. "There are many types of art education, but one that makes a commitment to the child is what makes the difference."

Predominantly an artistic endeavor, the project still provides a powerful community service. "I think early on it

was hard for people to figure out whether this was social work or theater. We work pretty much as a theater, and the theater we do is kind of engaging," explains Reale.

Equally complex is Reale's own role in the project. In many ways, his social work is an outlet for his art, and vice versa. "I think of myself as neither an artist nor a producer nor a director; I think of myself as a host."

Reale's vision has resonated with 52nd Street's participants, audiences, and funders. The project has proven successful in a neighborhood adjacent to one of the largest theater communities in the world. Perhaps the true test of Reale's genius will come when the project is replicated and exported to other cities—a task which he hopes to begin this year.



The 52nd Project founder Willie Reale does not consider himself artist, producer, or director. "I think of myself as a host." With special guest volunteers such as Francis Ford Coppola, Wendy Wasserstein, and Spalding Gray, he's matched a handful of Hell's Kitchen kids with some of the industry's best.

ARTISTIC EXPANSION

The 52nd Street Project's temporary offices lie on the 18th floor of a building sandwiched between porn shops along West 42nd Street. Five staff members, three computers, numerous file cabinets, and scattered paperwork share a room as small as a walk-in closet. Willie Reale, founder and artistic director, is slumped on the office's lone couch, dressed in jeans and a denim shirt.

If the project's office and staff look like accidental administrators, it's because they are. While his history culminates in triumph, 38-year-old Willie Reale's success story reads more like an improv comedy than a well-rehearsed drama. An actor and playwright, Reale was working with the Ensemble Studio Theater when the phone rang. The local Police Athletic

ANATOMY OF A NONPROFIT

League's staff director was looking for a drama teacher. Reale accepted. That was in 1981. He spent the first meetings shouting at a room full of kids: the classes lacked structure, focus, anything to keep them interested. "It was a disaster," he admits.

Then he hit upon an idea. "Why don't I just write you a play so you can see what it's all about?" The response from the kids was tremendous; audience members who attended the final performance were ecstatic. He hadn't given thought to the future until one kid asked, "So when's the next play?" Reale was hooked.

For five years, Reale only wrote and produced plays for kids, without cash or an organization. "It was survivalist writing," he recounts. His reputation grew locally, though, as word got out that—when given a chance—neighborhood kids could bring down the house. Then, in 1985, Reale experienced a development director's dream: Karen Rosa from the Altman Foundation unexpectedly attended a rehearsal. When she asked about Reale's budget, he answered with a blank look. "What would you do if you had some money?" she asked. She gave him \$25,000 and shortly thereafter the 52nd Street Project became an official nonprofit.

"It was a seminal moment for me and the project," remembers Reale. Not only could he now grow his vision, but he would have to buy a file cabinet and save every receipt. Reale used the grant to develop a real curriculum to solve one of his greatest problems: how to write a play in which every kid could be the star. Meanwhile, his theater community colleagues were increasingly begging him to let them volunteer. He created the "One-on-One" program in which ten kids were assigned a playwright and sent out to the country to work together. The kids

returned to the city, each with a play written specifically for them, highlighting their talents. The shows were a hit and the kids were stars. Two years later, Reale added a "Playmaking" course where the kids themselves become playwrights.

Grants increased as the project's reputation grew, and so did the project's scope. Reale developed a package of plays, production tips, even a ready-made set that could be exported to other children's theater groups. Meanwhile, a number of well-known names had joined Reale's volunteer corps. While some of the famous actors and directors do more than others, Reale insists that "everybody [on the list] has contributed something." Francis Ford Coppola wrote a play and sent it in to be produced. Delroy Lindo, star of films like "Get Shorty" and "Clockers," spent an entire week with kids during one of their retreats.

Assistant Director Carol Ochs, formerly assistant general manager of the Lincoln Center Theater, admits that raising money for the project is not very hard. Like the initial Altman



Describing a real-life scenario, 11-year-old Hunter Reid-Eaton's next step will be to script the situation with his mentor Stephen Hunt. Later, the scene will be performed by this year's 52nd Street Project class.

grant. "it sometimes happens that people just throw money at us." The recent capital improvement campaign was launched with the award of an unsolicited grant from Ferragamo, makers of Italian shoes. The family was opening a store in Manhattan and glimpsed a segment on "Today" that featured the project: soon, Ochs had a \$75,000 check in hand.

In 1991, the 52nd Street Project's entire budget was \$200,000. Last year it reached \$320,000, including five staff. Next year operating costs will exceed \$400,000. The project's growth has been more organic than planned. "A strategic plan? Now I have one, sort of, but I didn't have one until year ten," says Reale. Even after the project incorporated as a 501(c) 3 nonprofit, the administrative side still had to catch up with the artistic programs. Reale recalls that in the early years, the project's mailing list was stored on a yellow legal pad; mailings were finished late-night, with handwritten addresses. Much of that has changed, but the atmosphere—witnessed by the office's chaos—is decidedly casual.

"The fast and loose style, the whimsical way that we deal with the kids," explains Reale, is part of the character of the company. "If you take an organization like this too seriously, you defeat the purpose of the way you deal with kids. Hopefully we have retained our innocence."

THE CHALLENGE FOR THE FUTURE

The 52nd Street Project is the result of the creativity of one man, who is equally charming to a grantmaker and to an 11-year-old. The challenge for the future is to see whether the project can develop a system that guarantees ongoing success. "We have created recipes that people can follow," says Ochs. "But there is no question that Willie's personality is very much a part of the project. He is contagious."

Reale insists that 15 years of success is a result of good methodology, not one-on-one magic: "This thing is so much bigger than I am now." Recently, part of the project's focus has been on developing methods for exporting its program to other groups, evidenced by an invitation from Yale Drama School to teach in 1995.

The project's recipe for success has worked so far. Perhaps the biggest question in Reale's future is whether a high-quality children's theater program can flourish in neighborhoods that aren't practically across the street from Broadway. As social needs rise and competition increases in the art funding world, the challenges of program replication are growing tougher. Now, Reale will have to perfect the craft of getting *bigger*, as well as getting better. 🍄

Gabriel Kahn is a freelance writer based in New York City.



Before breaking off to create their own interpretations, student-mentor pairs discuss a story idea with Michael Bernard (center).

EXECUTIVE SUMMARY

Organization 52nd Street Project

Founder Willie Reale

At Age 21 (now 37)

Current Salary "Not Enough"

Starting Salary Zero

Mission To give every child who participates the experience of success or failure by his or her own hands through the experience of writing and performing plays.

Achievements Have involved more than 600 kids in at least 500 dramatic productions. Attracted big-name theater, television, and film personalities to volunteer their time and skills. At least eight other cities are replicating the project.

Challenges Continue the program's growth and replication. Raise \$500,000 in a capital development campaign for programmatic and physical development. Expand programming to include educational and college counseling.

Personal Funds Invested Thousands of hours of time.

Education St. Joseph's Regional High School, NJ

NYC Could Lose Big In Health Care Crunch

York City's health care delivery system will soon see a dramatic decrease in the demand for inpatient hospital services, according to a new study. The end results: a projected loss of 12,000 beds (36 percent of the city's total,) 20,000 jobs, and \$1 billion in wages by the year 2000.

The losses will have a significant impact on the city's economy and tax base, and will especially affect low income neighborhoods whose residents represent a significant

The losses will have a significant impact on the city's economy ...

percentage of the local hospital work force.

The study, conducted

Arts, Humanities Programs Turn Around Lives of At-Risk Youth, President's Committee Finds

by John E. Kyle

In hundreds of communities around the country, local arts and humanities programs are helping at-risk children.

For instance, Alfonso Soto and Miguel Boyas, inner-city teenagers, got into mischief, failed school and surrounded themselves with people who sold drugs. Then, they began spending their free time shooting...videos.

Today, they're not in gangs, they don't take drugs, they've graduated from high school, and now work for the community arts program that took them off the street.

A new report from the President's Committee on the Arts and the Humanities reveals how local artists and educators help turn around the lives of young people and describes the common characteristics of effective programs.

"Arts and humanities programs provide strong relationships with adults and community support in ways that set adolescents on a positive course for their future," according to Academy Award winning actress Rita Moreno, a member of the President's Committee.

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together to communicate on neutral territory;

- El Centro de la Raza's Hope for Youth in Seattle, which began as an arts and poetry workshop and became a significant after-school leadership training program; and

- the Public Housing Orchestra in Washington, which teaches instruments as well as teamwork and cooperation.

The report is available from the President's Committee on the Arts and the Humanities, 1100 Pennsylvania Ave., NW, Suite 526, Washington, DC 20506; telephone: 202/682-5409. ■

Components of Effective Programs

In its report, the President's Committee on the Arts and the Humanities has identified 12 characteristics of effective arts and humanities programs for at-risk children and youth. These programs take full advantage of the capacity of the arts and the humanities to engage and teach youth. The environments they create provide youth the support and guidance needed to re-

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the city's economy ...

percentage of the local hospital work force.

The study, conducted by the Health Research Program at New York University's Wagner Graduate School of Public Service, used relatively conservative assumptions regarding lengths of stay, admission rates, and the city Health and Hospitals Corporation's market share loss.

New York City hospitalization patterns have differed dramatically from those in the rest of country, with higher admission rates and longer lengths of stay. With the growth of managed care and stronger utilization controls, however, the study projects that city hospital use patterns will more closely parallel national trends in the future.

For more information on the report, "Projecting Hospital Utilization and Bed Need in New York City for the Year 2000," contact Kim Brockway, (212) 998-6796; fax, (212) 995-4021; e-mail, brockway@is2.nyu.edu.

tive course for their future," according to Academy Award winning actress Rita Moreno, a member of the President's Committee.

"Teenagers not only gain confidence in themselves and their abilities, but also get a chance to win adult approval and respect," continued Moreno. The report, *Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk*, provides the examples and the evidence.

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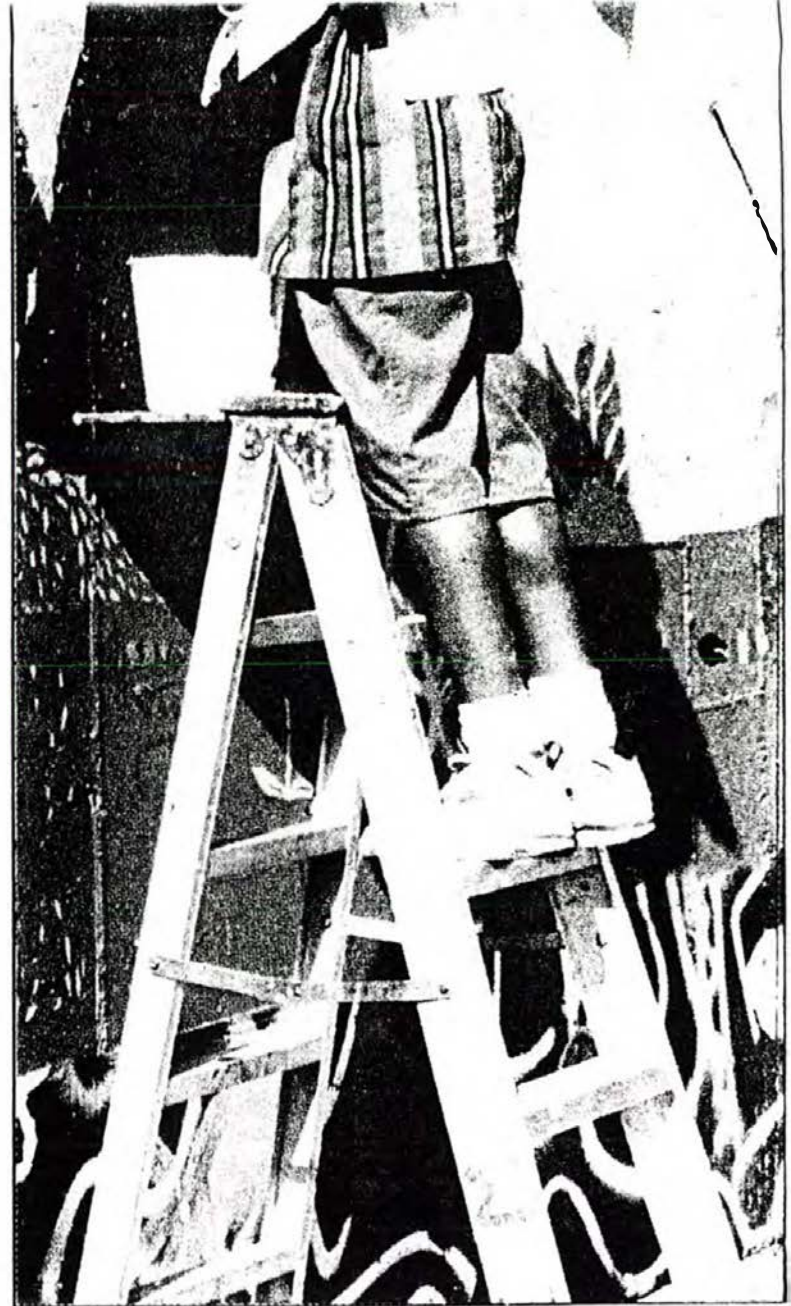
All of the programs provide at-risk youth with a safe place to go, supportive relationships with peers and adults, and access to engaging opportunities to learn and contribute. The examples in the report include

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12. Provide youth other services and teach them how to use support systems available to them. ■



APR 20 1996

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BURRELLE'S
CROSSTHE ARTS

Community arts get presidential boost

Study promotes creative
enrichment for kids

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By Ralph Blumenthal

New York Times News Service

In a high-level plug for community arts programs for young people, a White House panel has prepared a report documenting how such programs can foster creative enrichment and academic improvement.

The report, *Coming Up Taller*, prepared by the President's Committee on the Arts and the Humanities, says "safe havens" of music, theater, dance and visual-arts programs have proved "particularly potent" in stemming violence and drug abuse and in keeping students from dropping out of school.

The committee reviewed 218 programs in 36 states and the District of Columbia, including a California program, "Sentenced to the Stage," in which juvenile offenders in the Los Angeles area joined drama and dance workshops

as a condition of their probation. Also reviewed was a New York City media workshop, the Educational Video Center, where high school students shoot programs for their own show, YO-TV.

The executive director of the committee, Ellen McCulloch-Lovell, called the report the first of its kind. "Nobody, and certainly not a presidential-level committee, has ever taken 14 months to study what's happening on a community level," she said.

The report does not offer detailed evidence of just how the arts enhance learning, although it includes references to earlier studies. Rather, the report seems aimed at strengthening the programs and crediting those who have supported them, from government officials to artists to volunteers.

Ms. Lovell said the report drew on previous studies for the President's Committee on the Arts and the Humanities, which found the arts playing a crucial part in children's educational development. The report cited "correlations between arts education and improvements

in academic performance and standardized test scores, increases in student attendance and decreases in school dropout rates."

But she said many of the programs themselves were so short of funds that they had not been able to study their own impact. "We need to do more research on why the programs work," Ms. Lovell said.

Among the examples in the report is a visual-arts program started by artists in Birmingham, Ala., for children who were hanging around their art studios and a Somerville, Mass., television director who teaches youths to document their neighborhood with video cameras.

Carlos Uribe, director of programs for teenagers at the Center for Contemporary Arts in Santa Fe, N.M., is cited in the report for encouraging children to draw. "It doesn't have to be the greatest piece of artwork," he said. "You can throw it away as soon as you do it. But for the moment, you are ultimately free, and there's almost no place on this planet where you can experience that."

cents. 16 pages. Individual copies free from the National AIDS Hotline at 1(800) 342-AIDS or by writing CDC National AIDS Clearinghouse, P.O. Box 6003, Rockville, MD 20849-6003.

Art for At-Risk Youth

Coming up Taller, launched by Hillary Rodham Clinton in April, is a report of the President's Committee on Arts and the Humanities that provides, for the first time, a national picture of arts and humanities programs for young people at risk.

Coordinated by consultant Judy Weitz, formerly of the Children's Defense Fund and the KIDS COUNT project, the report is designed to support and develop arts provision in out-of-school settings that are often ignored by the media. It offers profiles of 218 diverse model projects around the nation, discusses the social context in which programs operate, analyzes the value of art and humanities in a community strategy to improve quality of life, and argues the case for increased technical and financial support.

Copies available FREE. 168 pages. PCAH, 1100 Pennsylvania Avenue, NW, Suite 526, Washington, DC 20506. (202) 682-5409.

Correction

Journal Reflection, a publication reviewed in our March/April issue, is available from the American Alliance for Rights and Responsibilities, 1146 19th Street, NW, Suite 250, Washington, DC 20036. (202) 785-7844.



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FRIDAY
APR 26 1996

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Programs on the arts take a bow

The 9 area projects bring culture and creativity to "at-risk" youths. The White House has noticed.

By Leonard W. Buasberg
INQUIRER STAFF WRITER

This June, 20 teenagers, most from the depressed neighborhoods of Chester, will graduate from high school with six years of theater experience.

They have been participating in a program called the New Voices Ensemble, one of several outreach projects of the People's Light and Theatre Company, in Malvern.

The teenagers — three white and 17 black — have been learning how to memorize lines, how to act, how to improvise. They've been involved in such plays as *A Midsummer Night's Dream*, *Peter Pan* and *Grimm Tales*, as well as a number of plays they have written themselves or have had written for them by playwrighting students at Swarthmore College.

Most of all, they learn commitment.

"They learn how to work together with people from different backgrounds," said project director Abigail Adams, "how to show up on time every day and work when you don't feel like it — something they can use whatever they do in life."

The People's Light project is one of nine Philadelphia-area arts and humanities programs cited in a report by the President's Committee on the Arts and the Humanities that Hillary Rodham Clinton will present this afternoon at the White House.

The nine are among 218 programs around the nation that the 46-member committee has singled out for achievements in helping "to transform the lives of at-risk children and youth."

Hillary Clinton is honorary chairwoman of the committee, which her husband appointed in September 1993 to make the arts and humanities more available to children, especially to the almost 14 million — one out of five — who live in poor



Wood carver and drummer Joe Fisher works with youngsters at the 10-year-old Village of Arts and Humanities. The Village offers a variety of programs, from world culture to community festivals.

families.

Of those 14 million, almost four million are growing up in severely distressed neighborhoods, with high levels of poverty, unemployment, high school dropouts, single-parent families and welfare, according to the report. *Coming Up Taller: Arts and Humanities Programs for Children and Youth At-Risk*.

"We see too clearly how an erosion and a breakdown of our most cherished institutions have resulted in a fraying of the whole social fabric," Hillary Clinton says in the introduction to the report. "We know that the arts have the potential for obliterating the limits that are too often imposed on our lives."

The President's Committee hopes that *Coming Up Taller* will spur national, state and local leaders, in the public and private sectors, to come up more generously with support for arts and humanities programs for at-risk young people.

Most arts and humanities funding comes from private sources — foundations, corporations and individuals. But, as the report notes, the largest donor to the arts since 1976 has been the National Endowment for the Arts. The report does not note that federal support for the NEA has been steadily — now drastically — slashed in the last four years, from \$175 million in 1992 to \$99.5 million now.

In addition to the People's Light Project, the Philadelphia-area programs cited are:

- The Settlement Music School's

Preschool Arts Enrichment Program, in which, for the last six years, professional artists have been teaching low-income children music, dance and the visual arts. They reinforce the teaching by requiring parents or guardians to attend five-hour parenting seminars each semester.

- Taller Puertorriqueno's Cultural Awareness Program, which offers children in the mainly Latino neighborhood in North Philadelphia classes in literature, theater, visual arts and dance. It also offers older students the opportunity to pursue art as a career through apprenticeships with established artists.

- The youth programs at the 10-year-old Village of Arts and Humanities, which transform empty lots into art parks, restore decrepit buildings, offer a wide range of after-school and summer classes in art, dance, theater, African American history and world culture, train teenagers and adults to produce contemporary urban folk art, and stage community festivals.

- Brandywine Workshop's Philly Panache program, which matches a professional artist with a small group of high school students for six weeks during the summer, teaching them such skills as painting, design and computer graphics to beautify and revitalize their neighborhoods with murals and billboards.

- Venture Theater's Reality Crew, a program that brings at-risk teenagers

from around the city to the Baich Institute for Ethnic Studies eight hours a week. There, theater professionals teach them playwriting, acting, voice and speech, movement, directing, stage management, costume design and skills in sound and lighting.

- The Youth Workshop of Asian Americans United, in which teenagers work with Asian American artists on projects ranging from public murals and an in-house literary magazine to dance performances and a video project.

- The Latin Music School of the Association de Musicos Latino Americanos in North Philadelphia, where young people ages 5 to 21 are given instructions in guitar, classical and Afro-Cuban piano, voice, percussion, wind and brass instruments, music theory and salsa dance.

- The Pennsylvania Prison Society's Arts and Humanities Program, in which young people on probation engage in such projects as writing and illustrating comic books and creating rap music tapes and anthologies of stories.

Among others scheduled to take part in today's ceremonies are actors Richard Dreyfuss and Rita Moreno, the heads of the National Endowment for the Arts and National Endowment for the Humanities, Jane Alexander and Sheldon Hackney, and John Brademas, a former Indiana congressman and president emeritus of New York University, who served as chairman of the President's Committee.

MORNING CALL

ALLENTOWN, PA.
APRIL 29 1996

MONDAY

APR 29 1996

BURRELLE'S

Arts Touch cited for aiding kids

Touchstone Theatre's Arts-Touch program, which trains youngsters to create and perform personal stories, is cited in a study of community programs for youths.

The study, "Coming Up Taller," was prepared by President Clinton's Committee on the Arts and Humanities.

"Coming Up Taller" profiles 218 programs in 36 states and the District of Columbia. Featured are a Chicago program that uses video to unite gang rivals and a program in Olympia, Wash., where imprisoned juveniles organize traveling exhibitions.

Touchstone works with the Bethlehem Area School District to integrate theater into the curriculum and improve the acceptance of diversity.

Every summer, about three dozen youths participate in the Bethlehem organization's Latino Drama Workshop, run with the Council of Spanish Speaking Organizations.

Through these programs and auditions, eight youngsters each summer become members of the Touchstone Youth Ensemble, which makes and stages an original work.

Touchstone is no stranger to Washington. The company has performed in the National Theater and at an Easter celebration at the White House.

LOS ANGELES TIMES

LOS ANGELES, CA
SATURDAY 985,473

APR 27 1996

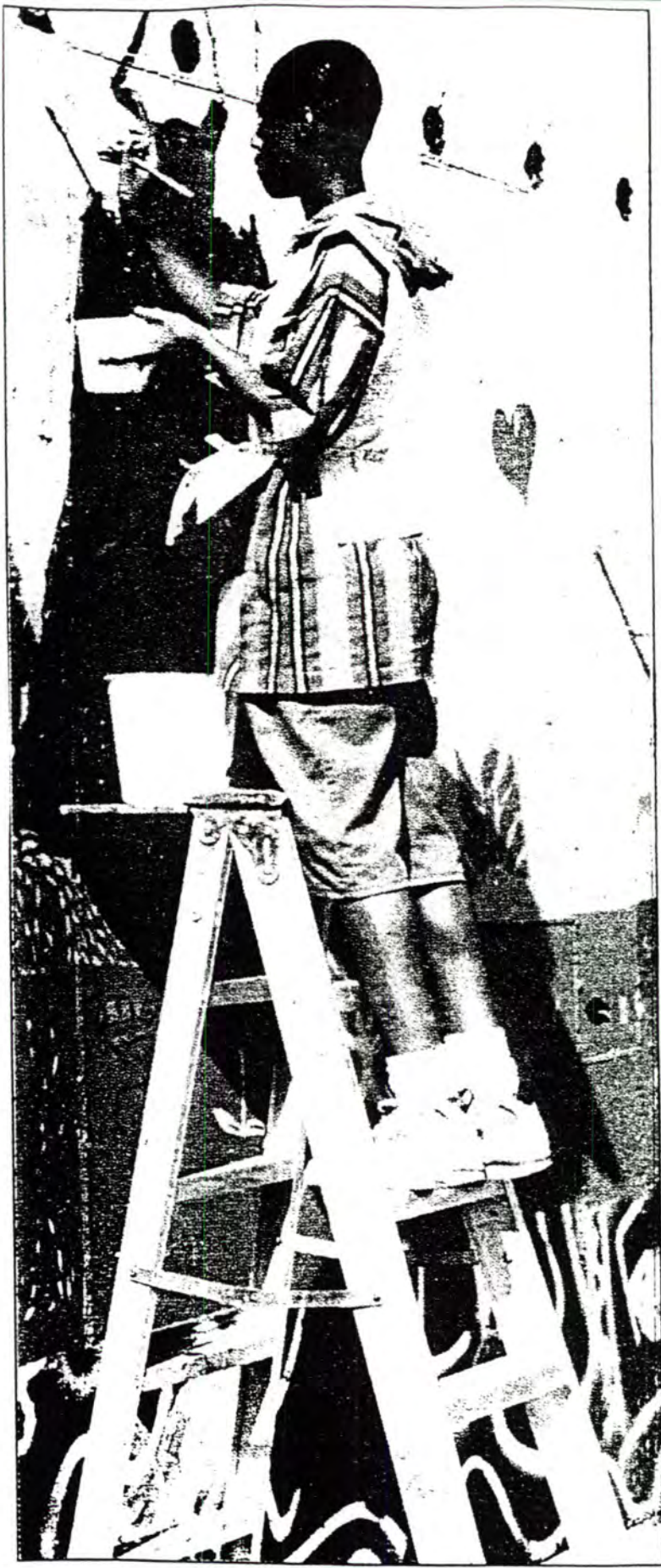
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White House Study: First Lady Hillary Rodham Clinton, actor Richard Dreyfuss, U.S. cabinet members and leaders of the National Endowment for the Arts, National Endowment for the Humanities and Institute of Museum Services joined at the White House on Friday to laud community-based arts programs that work with underprivileged youths. The group unveiled "Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk," a new report from the President's Committee on the Arts & Humanities—which the first lady chairs—demonstrating how arts and humanities programs offer creative alternatives to violence, substance abuse and leaving school.

Arts, Humanities Programs Turn Around Lives of At-Risk Youth, President's Committee Finds



by John E. Kyle

In hundreds of communities around the country, local arts and humanities programs are helping at-risk children.

For instance, Alfonso Soto and Miguel Boyas, inner-city teenagers, got into mischief, failed school and surrounded themselves with people who sold drugs. Then, they began spending their free time shooting...videos.

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- El Centro de la Raza's Hope for Youth in Seattle which began as an arts and poetry workshop and became a significant after-school leadership training program; and

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New York Times
May 19, 1996, Sunday

HEADLINE: HELPING; Stories That Change Lives

BYLINE: Abby Goodnough

TRENTON -- It was a literary salon of sorts, with a roomful of scholars discussing the story "Eveline," by James Joyce. Their voices rose and fell as they examined the heroine's choices in life. They spoke of continuity and change, family loyalty and the need to take risks.

But unlike most students of literature, none of these men or women could read above a fifth-grade level. They were part of a program called People and Stories/Gente y Cuentos, which brings literature to teen-agers and adults who might never experience it otherwise. Last month, when a White House committee praised 218 community arts programs around the nation in a report titled "Growing Up Taller," it was the only New Jersey project mentioned.

The New Jersey Council for the Humanities runs the program with an annual budget of \$30,000, taking it to schools, libraries, churches, homeless shelters and prisons. Groups meet once a week for two months, reading short stories and discussing them with a trained coordinator. They are encouraged to compare the stories to their own lives, to connect with the characters and with other program members.

The stories are chosen for their brevity -- they cannot exceed 10 pages -- and their relevance to the lives of the readers, many of whom are black and Hispanic. Recent selections have included Tillie Olsen's "I Stand Here Ironing," Langston Hughes' "Thank You Ma'am" and Grace Paley's "A Conversation With My Father."

Sarah Hirschman, a Princeton resident who has studied literature for much of her life, developed the program while she was living in Cambridge, Mass., in the early 70's.

"My friends in academia said it would never work," Mrs. Hirschman said last week. "They thought it crazy to expect people who had never read anything before to read high literature."

But the experiment was a success, and in 1974, after Mrs. Hirschman had moved to New Jersey, she started a People and Stories program at a Trenton church. Seven years later, a grant from the National Endowment for the Humanities helped her organize programs in Florida, Massachusetts, New York, Texas and Puerto Rico.

In 1985, when the New Jersey Council for the Humanities started providing funds, Mrs. Hirschman started the first English-language program in Princeton. Patricia Andres, a Lawrenceville resident who is a doctoral candidate in English at Rutgers University, became the co-director in 1993, and People and Stories has since expanded to 22 programs in cities and suburbs around the state. Many groups are multigenerational, multicultural or both. At the Somerset County Jail, the program has become so popular that prisoners are choosing it over television.

Mrs. Hirschman is hoping to expand the program to reach more teen-agers, substance abusers, parents who lack basic literacy skills and women who are making the transition from welfare to work. She is hoping for a budget of more than \$100,000 a year, a sum that could not come entirely from the humanities council, which has a budget of just under \$1 million and supports a number of projects.

People and Stories is different from most literacy programs because it uses stories instead of textbooks. The focus on discussion, rather than reading and writing, encourages participants to offer their thoughts and opinions, Mrs. Hirschman said.

"People who haven't heard themselves speak in public about complex subjects learn to feel better about themselves," she said. "And since the stories don't lend themselves to cliches, they really delve into their souls instead of giving stock answers."

Mrs. Hirschman said the program's main goal is introducing disadvantaged people to literature and showing them how it reflects their lives. But it also develops critical thinking skills, self esteem and respect for cultural and economic differences, she said.

"Metaphor cuts across economic and educational levels," Mrs. Andres said. "It erases our differences, because we're responding at a spiritual level."

That does not mean every story has a transforming effect. There are class clowns who crack jokes at the characters' expense. There are daydreamers who stare at the floor and mumble when questioned. But for the most part, the group members listen intently while a story is read, then jump into discussion. Their comments are often as funny as they are thoughtful.

But in the end -- and this is the key to the program's success, Mrs. Hirschman says -- the discussion inevitably turns to the participants' own lives, taking on the air of a group therapy session. One group met in Trenton last week to read "American History" by Judith Ortiz-Cofer, set on the day President Kennedy was killed. The members, who are recovering from substance abusers, offered their memories of the assassination. They also dissected the main character, an Hispanic teen-ager who lives in a housing project and suffers the effects of prejudice.

"You put yourself in the character's shoes and use their story as a lesson," said one member, Dwight Townes. "If it touches you in a certain way, it can change your life. It can lift you up."

#

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PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

OCTOBER 1995

Chairman's Report

As this President's Committee on the Arts and the Humanities (PCAH), appointed by President Clinton on September 21, 1994, completes its first year of operation, I want to report on several activities. Over the last twelve months, the President's Committee has met in plenary session five times while the several Working Groups we have organized to enable the Committee members to advance our objectives have met still more often. One group, for example, is researching the importance of arts and humanities education for youth; another group is developing strategies for cultural tourism; while yet another is exploring ways to increase private support for the arts and the humanities.

We expect to report on these and other initiatives at our next meeting on October 18, 1995. The meeting will be held in Washington, D.C. at the Nancy Hanks Center in the Old Post Office.



The President's Committee is studying possible new resources to finance the arts and the humanities in the United States and is generating information for policy makers on trends in private funding. We are making use of our open meetings and our publications to get research and ideas into the public forum. Members of the Committee, the Executive Director and I have addressed nearly 50 groups and conferences in the last year. We have spoken on government policy for cultural life; the importance of heritage; the political debate over the National Endowment for the Arts, the National Endowment for the Humanities and the Institute of Museum Services; the prospects for increased private sector support; and, of course, about the President's Committee, its purposes and projects.

With the agencies, we are developing a cultural tourism program for the October 1995 White House Conference on Travel and Tourism and cooperating with them on recommendations to the conference, which were released in a recent position paper on "Cultural Tourism in the United States."

At the White House Conference, the PCAH will issue a report, *Exploring America Through Its Culture*, which, buttressed by research, makes the case for cultural tourism. The report is being prepared through the generosity of the American Express Company in cooperation with the Japanese-American National Museum. The report finds that cultural tourists are motivated by history, heritage, popular culture and the arts. Such tourists are better educated, spend more, stay longer at their destinations and bring new revenues to America's unique cultural attractions.

The President's Committee is now exploring ways to measure the impact of arts and humanities education on other areas of student achievement. When the NEA recently released its report, *Schools, Communities, and the Arts: A Research Compendium*, the GE Fund, the National Assembly of State Arts Agencies and PCAH agreed to disseminate highlights of these findings on the effectiveness of arts education. The publication, intended for easy use by parents, teachers, administrators and policy makers, will be ready in October.

The President's Committee is also involved in another interagency partnership with the Food and Nutrition Service of the U.S. Department of Agriculture involving young artists who will design the new posters for Food Stamp offices across the country. In August, USDA selected six visual arts organizations to work with young people to provide powerful designs that communicate a nutritional message: the Art Team in Los Angeles, California; the Albuquerque United Artists, New Mexico; Young Artists, Young Aspirations in New Orleans, Louisiana; Gallery 37 in Chicago, Illinois; Project ABLE in Poughkeepsie, New York; and the Cultural Council of Jacksonville, Florida.

These are just some of our many activities. You and I know, however, that we are operating in a climate of great uncertainty. While the House and Senate have passed the Interior Appropriations bills, and significant cuts to NEA, NEH and IMS appear certain, there are still many steps along the way before we know the dimensions of Federal support for cultural life in the United States. What is clear is that these agencies and the President's Committee will continue to exert as much leadership as possible. By keeping a national perspective on cultural heritage and development, by looking for creative approaches and by convening and convincing leaders to work together, we intend vigorously to make the case for sustaining the web of support for the humanities and for the arts from all sectors of American life: individual, corporate, foundation and government.

John Brademas
JOHN BRADEMÁS

PRESIDENT'S
COMMITTEE
EXPLORES
FUNDING TRENDS,
BEGINS WORK
FOR 1996 REPORT
TO THE PRESIDENT

President Clinton directed the President's Committee to prepare an in-depth report examining the health of the nation's cultural sector and suggesting ways to enhance financial support for the humanities and for the arts. With calls for privatization of the Federal cultural agencies still ringing in the nation's capital, the Committee's task has taken on a new urgency.

The President, in his June letter to Chairman John Brademas, directed the President's Committee to address the following goals:

"First, in articulating the fundamental and intrinsic values of the arts and the 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

(continued on page 4)



PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES
1100 Pennsylvania Avenue, N.W., Suite 526
Washington, DC 20506
Tel.: 202-682-5409 Fax: 202-682-5668

September 7, 1994

MEMORANDUM

TO: MELANNE VERVEER
FROM: ELLEN McCULLOCH-LOVELL *EmL*
SUBJECT: DRAFT - For discussion

Since February 1st, I have had hundreds of discussions within the NEA, NEH, and IMS, with arts and humanities service organizations, with Congress and Executive Branch officials, with artists and scholars, private and corporate foundation officers, and President's Committee appointees. After looking at the President's Committee history under its very different Reagan and Bush Chairmen, its ability to marshal private sector funding and inter-agency cooperation and the various roles it has played since 1982, some areas of fruitful leadership activity are emerging.

First, it seems to me that the Clinton model for the President's Committee is an activist one; it asks the Committee to have tangible results and a lasting effect on cultural development of the country, based on an assessment of cultural needs today. It also must pursue its mission to stimulate significant private funds for the arts, humanities and museums to assist the President and the First Lady to carry out their agenda for the Country.

The President's Committee, given the strength of its appointees and the backing of this White House, the two Endowment Chairmen, and the Director of the Institute of Museum Services can be effective at several roles:

Leader: Identify a need, develop a plan, and bring together the right people and money to address it. Example - At-risk youth campaign.

Convener: Use the Committee to develop interagency plans that also bring in the private sector. Examples: Cultural diplomacy, cultural tourism, arts and humanities and the NII.

Researcher: Tap existing research and commission new research and reports to strengthen an activity or present a cultural need. Work in partnership with the National Center for Cultural

Policy, funded by the major New York foundations. Examples: "State of the Culture Report"; report on trends in private funding to the President and First Lady.

Spokesman: Use the "weight" conferred by its being the President's Committee, and having nationally-known members, to speak out on cultural issues, lead media campaigns and highlight existing good work. Examples: At-Risk Youth Campaign; encouraging new philanthropy with corporations and foundations.

Fundraiser: The President's Committee can use its prestige and reach into the private sector to bring together funders regionally or nationally, to combine resources in a planned way. Right now there is no vehicle, except the foundations' Grantmakers in the Arts group, to bring funders together to solve a cultural problem or plan for the future. Examples: major initiatives to create "challenge grants" in which private funders address the organizational stability of community-based cultural organizations and of state humanities councils.

Publisher: The President's Committee should continue to get good ideas into the mainstream where they can influence public policy and private funding. We can publish and publicize monographs on some of the initiatives listed below or proposed changes in government policy that would affect cultural health. Examples: non-profit postal rates, policy issues, domestic indemnity legislation.

Endorser: Organizations regularly approach the President's Committee for its written endorsement, which functions as a "seal of approval" when the group seeks other support. The President's Committee also has matched groups with funders. Examples: D.C. United Arts Fund; NEA's Rural Residencies Program; National Humanities Alliance.

Some obvious principles need to apply to our activities: the President's Committee work should enhance NEA, NEH and IMS; it should build upon the existing work of others and seek partners to carry out its plans. It should keep the "Clinton Agenda" in the foreground and help to create a positive public climate for the arts and humanities. It should take its mission to stimulate private sector support for the arts and humanities seriously and have tangible results.

Children and Violence: Youth violence, arrest rates and school drop-out rates are urgent social concerns. Murder rates of 12-14 year olds have increased; youth arrest rates have increased 50%. Many children, not only those in poverty, have no "safe havens" where they can get off the streets, have adult mentoring, learn, and focus their energies and need for identity in activities that are creative, rather than destructive. There are excellent existing programs in the arts and humanities all over the U.S. that provide soul-saving and life-saving programs for youth. We know they work. At Manchester Craftsman Guild, the teenagers recruited for an after school program in pottery and photography came from high school districts with an average 40% drop-out rate; 80% of the participants at Manchester go to college. In Fort Myers, Florida, Mayor Wilber Smith identified 2,000 at-risk youth for a "STARS" program: Success Through Academic and Recreational Support. The program writes a contract with children and their families and matches kids with existing programs in arts, sports and academic programs - 90% of the kids

chose an arts activity. After 3 years, 80% of the participants have a "C" average and youth violence is down 20% in Fort Myers, while it is up in the surrounding county. (His government co-sponsor was HUD). These are just two examples of many existing models. We are surveying NEH grants and state humanities council programs for similar projects in the humanities.

The President's Committee has support from a private foundation and an individual donor to build the foundations for a national campaign to reach at-risk youth through the arts. We propose to:

Survey existing programs and identify leaders;

Identify evaluations, especially any measurable results, of in-depth work in the disciplines of the humanities, the arts and with museums and at-risk children and youth;

Work with experts (such as the Carnegie Corporation Task Force on Youth Development and Community Programs), identify the factors that constitute a successful program;

Document successful programs and why they work (building on Howard Gardner's Safe Havens study - Harvard University Graduate School of Education), so that programs can be replicated;

Continue to identify programs and resources in the Federal Agencies - Housing and Urban Development, Department of Justice, Health and Human Services, Department of Education, Americorp - that apply;

Publish a report on the prevention titles of the Crime Bill, with National Assembly of Local Arts Agencies and the U.S. Conference of Mayors, to inform local arts and humanities organizations what grants might apply to their work with youth in school and after school;

At the same time we want to convene a summit with a major private partner, such as the Recording Industry Association, Time-Warner, Motion Picture Association and others in the entertainment industry that reach youth consumers, to fund existing at-risk programs and help create a defined number of new ones;

Working with the White House, we want to devise a plan for expanding or creating programs in targeted locations where they are needed i.e.: public housing, enterprise zones, school districts with high drop-out and violence rates;

The U.S. Conference of Mayors would like to be the President's Committee partner, working with municipalities with strong public leadership and private support.

The President's Committee also is exploring a media component to this "campaign;" exploring whether either cable or network would follow their anti-violence messages (such as MTV's "Enough is Enough" campaign) with positive messages, showing the results of disciplined creative work in the arts or the humanities.

We should also discuss the feasibility of having a major event to set the theme of creative alternatives to destructive urges, such as a concert on the mall, using a President's Committee spokesperson like Quincy Jones.

We should explore with the Department of Labor and with our private partners whether we could create youth arts jobs (such as Maggie Daley's "Gallery 37" in Chicago) for the summer of 1995 or 1996.

If it looks feasible to create new funding for at-risk youth programs, then there will need to be training for scholars, teachers, and artists on how to work effectively with at-risk youth.

The President's Committee should propose a first time national conference with NEH, NEA, IMS, Justice, HHS, and Department of Education, for artists, humanists, cultural administrators, youth service and corrections workers, to bring together expertise, and build bridges to the human service sector.

State of the Culture Report: The idea is for the President to ask the President's Committee to prepare a report to him and for the nation on the state of our cultural life. It is conceived as a positive report, including the intrinsic value of having an educated and creative populace as well as describing the ways the arts, humanities and museums help build communities, promote cultural understanding and communication, provide positive choices for children and produce jobs. Decisions need to be made about whether the report should look at various disciplines, at the status of individuals - scholars and artists - as well as nonprofit cultural organizations, and the condition of native and folk cultures. The President's Committee would need a research arm and partner to accomplish this task, and has received a positive reaction from the national foundations which are backing a new national center for cultural policy. Other potential partners are the Aspen Institute and the Leonard Bernstein Center. After planning, research and perhaps regional meetings or hearings, the report would be presented back to the President and the First Lady and publicized as a way to highlight the contributions of the cultural sector to the country, to leverage more private support for cultural life and to build public understanding and support for existing government funding.

"The New Philanthropy": We have to take seriously the President's mission for the President's Committee to "further enhance financial support for our cultural life." The Foundation Center's 1994 *Foundation Giving* reports that "arts and humanities funding slipped: Giving to museums is down; arts and culture captured 12.7% of grant dollars in '92, down from 14.1%. Museums experienced the biggest decline, falling to 4% of all grant dollars, while performing arts support held steady."

Our society is now going through the largest inter-generational transfer of wealth ever (estimated at \$8 trillion) from the post-World War II generation to their offspring. The baby-boomers are starting to make money, and many are sending it to community foundations. Businesses in America are making money, although not all the successful entrepreneurs have developed the habit of giving. The huge entertainment industry especially has issues in common with the non-

profit cultural sector, and makes money from artistic and scholarly activities. The President's Committee will look at funding trends, where the new money is, and what ideas will attract it.

Strengthening Humanities Organizations: The state humanities councils are 501(c)3's, one in each state, which are now coming of age organizationally. They garner some 20% of NEH's funding annually, provide important political support for the NEH, and produce a great amount of the country's public programming in the humanities. They are struggling with the tensions between public demand and lack of resources. They have widely different experiences raising private funds for annual operating support and projects. A private pool of funds, distributed as fundraising challenge grants to state humanities councils, would be an important step ahead for them and an approach that NEH supports.

An advisory committee already has met to discuss what model of private fundraising challenge grant could be designed and offered to each state humanities council. A paper to make the case for private fundraising, based on the public services the state councils provide, is being prepared. NEH and the President's Committee are willing to explore the idea with private funders to test their interest. A fundraising challenge would have to include some form of technical assistance so that after a 3 year plan, the development expertise would be built in. If such a fund could be put together we still have to decide who would administer it, in what amounts, and with what guidelines. The advisory Committee meets again October 4, 1994.

The NEH has supported teacher institutes for many years with significant grants for intensive training of teachers to present classical and new curricula, and to find effective ways to reach youth in multi-ethnic school communities. In some school systems, over half the teachers have been trained by these semi-independent partnerships between a local university and a school system; they are also in need of organizational stability and could be candidates for a "challenge" type program.

National Humanities Alliance: The humanities attract only a small percentage of the private foundation funding available to culture: 1% of the \$10.2 billion given by private foundations to all causes in 1992. 12.7% went to all "arts and culture." The Alliance has asked the President's Committee to help them "make the case" to private funders, in a meeting with grantmakers, after the Alliance puts together a compelling presentation.

Trusteeship Project: President's Committee conversations with private funders reveal some future trends and concerns. Corporate, private and family foundations are feeling intense demands from the social service sector, which began in the 80's and continues. Sympathetic staff say they are concerned that as the competition intensifies, the cultural sector will lose out, and suggest a partnership with the President's Committee to reach their trustees, educate them to the needs, and strengthen their commitments to the arts and the humanities. The prestige of the White House can be very effective in this area; many think that hearing from the President and First Lady about the importance of private giving in this arena (as the President did at the recent Mellon dinner) would raise awareness enormously. But advocacy, even the strongest exhortation, is not enough.

Grantmakers in the Arts, the group of national and regional private foundations which fund the cultural sector, have proposed a Trusteeship Project with the President's Committee, to reach at least 250 trustees of private foundations in 1995. The idea is to announce and launch the project at the national conference of family foundations in February 1995, to be followed by four regional meetings at which prominent President's Committee members will speak with trustees about the trends in private giving and the needs and benefits of supporting cultural life. They will make the strongest case for maintaining or increasing fundraising for the arts and the humanities. An influential section of these trustees will then be invited to the White House for an event. The President's Committee will survey the participating foundations over the following year to measure the effects of the project.

Partnership with Community Foundations: We will explore a program with the National Association of Community Foundations, in which they would match new corporate and individual contributions to create funds for the stability of the arts and humanities organizations. Community based cultural organizations are those that operate at the local level to allow more people to participate in the arts and humanities. They often operate on small budgets in neighborhoods with little means to support them. They hold classes for children, have readings and lectures, show local artists and celebrate the diverse cultures of the neighborhood to promote community understanding. They provide the "infrastructure" to reach families and bring the community together and are badly in need of financial stability. Previous models of partnership are the NEA Community Program, now discontinued, The National Arts Stabilization Fund, and the Silicon Valley Arts Fund (Santa Clara Community Foundation). In one model large grants are given to community foundations in consortium with a group of local cultural organizations, who together raise a 2 or 3 to 1 match. The Foundation manages the money, to be used for operating funds, deficit reduction, and endowment. This concept needs to be further developed and discussed as to its feasibility.

Humanities and Arts and the National Information Infrastructure: Scholars and artists are using the new technologies in creative ways and are setting standards for how and in what form information will be made accessible. The creative sector will not only help design new software, it will also provide much of the educational content of the Information Superhighway. If the technology is to be truly democratic and available, and if it provides more than games, gambling and Gilligan's Island reruns, the cultural sector needs to be involved in government policy and pilot projects in private sector projects to illustrate creative uses and to digitize existing collections.

The President's Committee is acting as an ombudsman within federal government so that NEH, NEA, and IMS are included in discussions, papers, grants and announcements. No NTIA Task Force member was appointed to represent the arts and humanities, and there is no specific "cultural sector" task force or working group. It is important for the cultural agencies to work together to make sure that their common and separate concerns are embraced by the Information Infrastructure Task Force. We also need to stay informed of meetings of the IITF, the Committee on Applications and Technology, White House Office of Science and Technology and other forums where the role of the humanities and the arts in the information infrastructure can

be presented.

The President's Committee has followed closely and been informed by the Getty Trust project, done in collaboration with the American Council of Learned Societies and the Coalition for Networked Information. This "tracking" function informs NEH, NEA and IMS staff and is meant to enhance the agencies' own initiatives within government. Recently, the head of the Commerce Department's Committee on Applications and Technology, Arati Prabhakar, asked the President's Committee to work with NEH, NEA and IMS to pull together one paper, "Arts, Humanities, Culture on the NII." The President's Committee convened a "working group" of the agencies which met several times, and substantially rewrote a first draft of the paper, to better reflect the Agencies' initiatives in new technologies, to express the needs of the field and the public, and to provide a better balance among the needs of scholars, researchers, artists, museums and other cultural organizations, as well as ordinary citizens. (Martha Chowning, Marsha Semmel, Jeff Field and Barbara Paulson from NEH and Olive Mosier, Keith Stephens, Don Evans and Arthur Tsuchiya from NEA and Linda Bell from IMS, and Malcolm Richardson from the President's Committee were all involved.

This paper was publicly released by Secretary Ron Brown September 7th. It is one of the second set of policy papers on the NII to be commissioned by the IITF. "The Arts, Humanities and Culture on the NII" is now published and online; it will no doubt result in lively commentary from the field.

The policy paper makes the case for the intrinsic worth of having an educated citizenry, with equal access to information. We take it as a given that the humanities and the arts will provide a crucial part of the content of the expanded NII and that the "information superhighway" will reach children with new learning tools and forms of entertainment. Scholars and artists, who are experts at managing data, using symbols and presenting complex ideas should be at the forefront of designing and using the NII. We state that nonprofit cultural organizations, as well as individual humanists and creators, lack the resources to embrace and advance new technologies without more public and private investment.

The paper calls for several initiatives, including education and training opportunities, development of software to teach the humanities, a national census of existing digital resources in the arts and the humanities, and the development of technical standards.

Many uses of digital technology in our field will be inhibited until there is some form of copyright protection on the NII for creative material. This complex issue is now being worked on by a copyright subcommittee of the IITF, to which both NEH and NEA belong.

Mainly, the paper calls for government and private investment in a "national cultural collection", to make available in digital format America's diverse cultural heritage: its archives, its art, its libraries.

NEH recently responded to then OMB Director Leon Panetta's request for a technology "budget

cross-cut" from the federal agencies to identify what portions of their budgets are being used for NII purposes. At the same time NEH is discussing a "National Digital Library" project with the Office of Science and Technology: a concept similar to NEH's own technology grants and to the policy paper's call for the comprehensive digitation of cultural collections.

The President's Committee envisions several projects emerging from these activities:

- * A government conference of all the agencies with cultural programs to discuss their involvement in technology, possible areas of cooperation and to discuss setting standards for themselves and the field. Possible co-sponsors: The Getty Trust, The National Institute of Standards in Technology.
- * Put together a consortium of private funders to help digitize collections both in the humanities and the arts.
- * Explore finding private sector or foundation partners to fund pilot sites, to allow artists and scholars greater access to new technologies, and experiment with new forms and data bases.
- * Hold a national conference on "The Arts, Humanities on the NII" (or separate conferences) to showcase pilot projects, discuss issues or standards, and access and content.

The National Conversation: Chairman Hackney has created an NEH priority in the National Conversation on American Pluralism. He states: "All of our people - left, right, and center - have a responsibility to examine and discuss what unites us as a country, what we share as common American values in a nation comprised of so many divergent groups and beliefs. For too long, we have let what divides us capture the headlines and sound bites, polarizing us rather than bringing us together ... This is to be a national conversation open to all Americans, a conversation in which all voices need to be heard and in which we must grapple seriously with the meaning of American pluralism."

NEH's new guidelines for these initiatives say that the Endowment hopes to encourage a "conversation" on American pluralism through a variety of means, including a special program of grants from the Division of Public Programs for organizations to hold public conversations, an NEH-wide initiative for proposals to all divisions on the subject of American pluralism, a film on American pluralism intended for national broadcast and for use in the nation's classroom, through the ongoing activities of the state humanities councils, through a conversation "kit" to help Americans get their own conversations started, and through creative partnerships with organizations throughout the country.

The President's Committee could be a partner in helping to obtain private funding for the film, for the "kits", or for a CD-Rom for schools to use to start their own conversations.

Cultural Diplomacy: Exchange of scholars, teachers, writers and artists of all kinds have long been the foundation of cultural understanding among countries and a way to advance foreign policy and economic objectives between nations. The concept of cultural diplomacy and the degree to which cultural exchange is supported changes over time and seems to go in and out of fashion. In 1991 the President's Committee sponsored an international conference with First Lady Barbara Bush and Secretary of State James Baker which resulted in recommendations about ways to strengthen cultural exchanges. For various reasons, the recommendations were never pursued. The President's Committee now has a strong Chairman in Dr. John Brademas, who also chairs the National Endowment for Democracy. There are receptive members of this Administration at the Department of State, USIA, and the Export-Import Bank who think that cultural diplomacy could be revived. It would be especially helpful in laying the groundwork for foreign policy in countries of strategic interest where our relations could be improved, such as the Ukraine, India and Vietnam. The President's Committee can be a forum, through its government members, in putting forward a thoughtful approach to cultural diplomacy that would further Administration goals. It also could review the 1991 recommendation on cultural exchange, confer with experts on which are worth pursuing, and help to find private partners for increased international cultural exchange.

Cultural Tourism: The President's Committee, along with NEA, NEH and IMS, has invited discussions about potential partnerships with several divisions of the Department of Commerce. We have made the most progress with the U.S. Travel and Tourism Administration (Greg Farmer, Under Secretary, and Leslie Doggett, Deputy Under Secretary). So far, we have agreed to focus on cultural tourism: A letter will go to state travel divisions and local conventions and visitors bureaus from the Under Secretary, NEA and NEH Chairmen, and the IMS Director asking them to include cultural organizations in their state tourism conferences which lead up to the 1995 White House Conference on Tourism. Similarly, a letter will go to cultural groups inviting them to contact their travel divisions to participate. We have asked Under Secretary Farmer to include a presentation panel on cultural tourism at the White House Conference. We advised Leslie Doggett on how to use existing material on National Heritage Award Winners to create a multi-cultural exhibit for the White House Conference and to tour USTTA's ten foreign offices. We also are working together to devise a way to collect information on cultural events so that USTTA can publicize them abroad. These activities provide the basis for on-going cooperation with USTTA.

Domestic Indemnity Act: The President's Committee Chairman Brademas co-authored the Arts and Artifacts Indemnity Act, which provides government-guaranteed insurance for exhibitions that travel abroad. Such underwriting, which is prohibitively expensive for individual institutions, functions to encourage the flow of artifacts and ideas. For several years there has been increasing interest in a similar domestic arts and artifacts indemnity act to encourage museums and historical societies to share their collections with other institutions across the country. This would assist organizations with limited collections to host exhibits and encourage institutions which store large numbers of objects to share them with new audiences. The President's Committee will explore the possibilities of such legislation.

Federal Design Renewal: The concept to be explored, with the General Services Administration, NEA, and other government members, is to work with architects, designers, artists and craftsmen to totally incorporate the arts in a federal building renovation. The Department of Justice's total renovation of their WPA-era building would be a leading possibility.

Recognition for Young Artists and Scholars: The President's Committee recommended the National Medals for the Arts, now administered by the NEA and presented by the President, along with the Frankel Prize in the Humanities. The President's Committee wants to explore a medal or some other form of national recognition for young artists and scholars, in partnership with an organization that already has a selection process such as The Alliance for Young Artists, and Writers, Inc.

Copyright Extension to Fund NEA and NEH: The President's Committee is tracking this idea and legislation for the Endowments and is working with NEA and NEH staff to react to changing proposals and provide information to Capitol Hill and to the copyright coalition. Senator Dodd submitted his legislation August 25, 1995; it includes an extension of copyright for twenty years on those copyrights that were successfully bid for through a government auction. Senator Dodd has been working on the idea with its author, NEA Council Member George White since 1990. Meanwhile, the copyright community has a strong economic interest in harmonizing United States copyright law with the European Community's "life plus 70." ASCAP, one of the primary drivers of the copyright extension, is trying to get a Senate sponsor for life plus 70 in the Congress. They are actively working with Senators Kennedy and Leahy. ASCAP states it will share some portion of its additional revenues with NEA and NEH, arrived at through a process of negotiation; it does not yet speak for others in the coalition, such as BMI, Motion Picture Association or Screen Writers Guild. MPA states it will not support a copyright extension bill that explicitly mentions revenues for NEA and NEH, since using copyright revenues to subsidize culture is part of their GATT disagreement with the Europeans. So far both Senator Kennedy and Senator Leahy have expressed a strong interest in providing a public purpose in legislation that would create more income for copyright holders and heirs. How that would be accomplished is a matter for intense discussion in the next month as ASCAP and its coalition partners push for legislation.

Media Projects:

The "National Book Club" on NPR: The idea is to have NPR invite listeners to read the same book, then have a national program, perhaps on Talk of the Nation, to discuss it with writers and scholars, followed by phone-in by listeners and readers. It should be conceived as a national series, drawing on NEA's knowledge of writers and NEH's experience with reading programs. The President's Committee could be helpful with private sponsorship. The idea was presented informally to a producer, Ms. Wesley Weisburg, by Allen Cheuse. NPR went ahead with a one hour discussion of *Invisible Man*, and a second and third book selected by call-in readers. NEH and NEA staff advised on NPR's first program; our concern was that if they were going to run with it, we should help make a successful enough experience to engage them in a well-thought through series. The President's Committee formed an advisory committee and is writing a

program plan, suggesting series themes, and tie-ins with the American Library Association and the American Book Sellers Association so that featured books would be displayed and publicized in advance. We plan to contact Doubleday about preparing readers guides to a series. We will then meet with "Talk of the Nation" again about being partners in a radio book talk.

Live from the White House: We all remember watching the President and Mrs. Kennedy host Pablo Casals at the White House. The White House is a powerful venue to highlight various art forms and to identify the President and First Lady with the best in American culture:

Masters and students: a performance, or a series, portraying highly accomplished artists and young talent, as a way to show the richness and quality of American's art and the vitality and discipline of young artists. Such a concept could include a message of cultural diversity and understanding: an older jazz master with a younger player; Latino traditional artists; Native-American elders and young performers; Asian cultures; classical forms.

American Art Forms: highlight indigenous American art forms, including those that are famous U.S. "exports". Jazz, gospel, modern dance, our literature, and even visual arts movements.

New Americans - Old Americans: Our very concept of America is shaped by the influence of immigrant groups and cultures. A program could look at what cultural pluralism is: what we now think of as American that was a gift from Black, Jewish, Latino, Asian, Native-American and other Americans. Also: examples of new immigrant cultures - Vietnamese, Central American, Indian, and others.

The White House needs to decide whether it is pursuing a four-part series conceived by Charles Ansbacher with PBS producer Christopher Sarcen. If it does, NEA, NEH and the President's Committee could be partners with them in some way. Or, we could present another approach, perhaps a one hour network special, and suggest other producers be invited to present proposals. This is a major undertaking and would need generous private sponsorship from the outside and experienced staff.

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Looking Ahead

Private Sector Giving
to the Arts and the Humanities



Calling for a United Stand On the Arts

Hillary Clinton Urges Bipartisan Funding Support

By Jacqueline Trescott
Washington Post Staff Writer

The incoming Republican Congress's future treatment of federal cultural agencies, particularly the National Endowment for the Arts, is uppermost in many arts advocates' minds. Yesterday Hillary Rodham Clinton, speaking to the president's blue-ribbon panel on the arts and humanities, added her voice.

Pledging support for continued federal funding of cultural programs, the First Lady stressed the bipartisan endorsements that the cultural agencies historically have enjoyed—a tactic that is becoming the strategy for those who see the agencies' existence threatened by the rise of a conservative power base in Congress.

"Obviously none of us can predict what will happen on this front," said Mrs. Clinton, referring to the annual tussle over budgets. "All of our artistic and cultural institutions are an integral part of what we call America, and . . . we must work very hard not only to preserve and nurture, but to love [them] because of the impact they make on our lives."

Mrs. Clinton appeared briefly at the public meeting of the President's Committee on the Arts and Humanities, held at the Old Post Office Pavilion. The committee is made up of 31

private citizens appointed by the president, plus directors of the government cultural agencies.

Mrs. Clinton serves as the honorary chairman of the group, which is headed by former Indiana representative John Brademas.

Throughout the day, participants discussed ways to influence the incoming Congress, as well as methods of identifying sources of new philanthropy and of building support for cultural programs. Mrs. Clinton said she was particularly interested in "how your work will affect the lives of children."

Devising ways to safeguard the National Endowments for the Arts and Humanities, the agencies' proponents argued, should be a bipartisan effort. The blue-ribbon panel itself grew out of an effort headed by conservative actor Charlton Heston during the Reagan administration, which had initially proposed eliminating the endowments.

"Throughout their history, the NEA, the NEH [and the Institute of Museum Services]—the federal cultural agencies—have enjoyed bipartisan and deeply rooted support that extends to every community in our country," Mrs. Clinton said.

The organization and leadership of the congressional committees that oversee the agencies have not been finally decided, but Brademas, who was instrumental in creating the agencies in the '60s and '70s, vowed to protect them. "I know that I did not fight so hard to create the endowments and the IMS only to have them swept away by a budget-cutting Congress, or because of disagreements over what is worthy of federal support," he said.

Rhoda Glickman, director of the Congressional Arts Caucus office, reported yesterday that 247 House members who had voted against a proposal this year by Rep. Philip Crane (R-Ill.) to abolish the NEA had been re-elected.

Kennedy Center Chairman James D. Wolfensohn warned against politicizing issues such as arts education. "Our children must have the opportunity to create and grow," he said. "We should not allow it to become political."



BY DUDLEY M. BROOKS—THE WASHINGTON POST

Hillary Rodham Clinton, with John Brademas and NEA Chairman Jane Alexander. "All of our artistic and cultural institutions are an integral part of what we call America," Clinton said.

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For the Record

From remarks by First Lady Hillary Clinton at a White House ceremony last month marking the establishment of the president's Committee on the Arts and Humanities:

We want to support and nurture our artists and humanists and the traditions that they represent. And we want also to bring those traditions alive for literally millions and millions of children who too often grow up without opportunities for creative expression, without opportunities for intellectual stimulation, without exposure to the diverse cultural tradi-

tions that contribute to our identity, as Americans.

Too often today, instead of children discovering the joyful rewards of painting, or music, or sculpting, or writing, or testing a new idea, they express themselves through acts of frustration, helplessness, hopelessness and even violence.

We see too clearly how an erosion and breakdown of our most cherished institutions has resulted in a fraying of the whole social fabric. We see it most tragically in children killing children.

We know that the arts have the potential for obliterating the limits that are too often imposed on our lives. We know that they can take anyone, but particularly a child, and transport that child beyond the

bounds that circumstance has prescribed.

We hope that among the many contributions this committee makes it will be thinking and offering ideas about how we can provide children with safe havens to develop and explore their own creative and intellectual potential.

The arts and humanities have the potential for being such safe havens. In communities where programs already exist, they are providing soul-saving and life-enhancing opportunities for young people. And I am delighted that as one of its major endeavors this committee will be considering ways of expanding those opportunities to all of our children.

THE WASHINGTON POST WEDNESDAY, OCTOBER 12, 1994

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PRESERVATION

1 appropriated for a fiscal year under subsection (a)(5) may
2 be made available for the costs of administering title
3 II, or any other program for which the Chairperson
4 of the National Endowment for the Arts is respon-
5 sible, of which—

6 “(A) not more than \$100,000 shall be
7 made available for the President’s Committee
8 on the Arts and the Humanities, none of which
9 may be used to reimburse members of the Com-
10 mittee for travel and related expenses; and

11 “(B) not to exceed \$100,000 shall be made
12 available for fiscal year 1996 from amounts re-
13 ceived under section 207(a)(2) for official re-
14 ception and representation expenses and not to
15 exceed \$50,000 shall be made available for each
16 subsequent fiscal year from such amounts for
17 such expenses.

18 “(2) NATIONAL ENDOWMENT FOR THE HUMAN-
19 ITIES.—Not more than 12 percent of the amount
20 appropriated for a fiscal year under subsection
21 (b)(5) may be made available for the costs of admin-
22 istering title III, or any other program for which the
23 Chairperson of the National Endowment for the Hu-
24 manities is responsible, of which—

“(A) not more than \$100,000 shall be made available for the President’s Committee on the Arts and the Humanities, none of which may be used to reimburse members of the Committee for travel and related expenses; and

“(B) not to exceed \$100,000 shall be made available for fiscal year 1996 from amounts received under section 307(a)(2) for official reception and representation expenses and not to exceed \$50,000 shall be made available for each subsequent fiscal year from such amounts for such expenses.

“TITLE II—NATIONAL ENDOWMENT FOR THE ARTS

“SEC. 201. DEFINITIONS.

“As used in this title:

“(1) DEVELOPING ARTS ORGANIZATION.—The term ‘developing arts organization’ means a local arts organization of high artistic promise that—

“(A) serves as an important source of local arts programming in a community; and

“(B) has the potential to broaden public access to the arts in rural and inner city areas and other artistically underserved areas.



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file

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May 25, 1995

The Honorable Edward M. Kennedy
United States Senate
Washington, D.C.

Attention: Kathy Kruse

Dear Ted:

It was good to talk to you just now about a provision I understand may be included in the draft bill for the NEA-NEH authorization to limit to \$100,000 from each of the two Endowments contributions to the President's Committee on the Arts and the Humanities. This provision also, I understand, would prohibit all travel with these funds.

I'm expressing distress about such a provision in my capacity as chairman, as you know, of the President's Committee on the Arts and the Humanities. Let me make two or three points.

First, members of the President's Committee pay for their own travel and lodging and are not reimbursed by the Federal Government. Such a travel prohibition would, therefore, fall hardest on the staff.

Second, the staff of the President's Committee is modest in size--only four persons--and so, too, is our budget, only some \$380,000.

A more fundamental point, is that at a time of diminishing public funding of the arts, humanities and other institutions of learning and culture, the President's Committee has the mission of encouraging private sector support of these areas and is doing so in a wholly bipartisan way. So it would be most inappropriate at a time like this to weaken this already modestly financed effort to strengthen private sector giving and to encourage private support of public efforts.

The Honorable Edward M. Kennedy
May 25, 1995
page 2

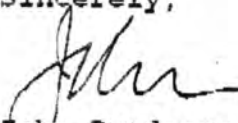
If it proves necessary to reduce funds for administrative expenses of the President's Committee on the Arts and the Humanities which, I reiterate, are already modest, certainly any such reduction should be negotiated with the two Endowments and not legislated.

As I told you, I have spoken to Senator Kassebaum about this matter and have followed my call with a letter, and I have sent a similar letter to Jim Jeffords.

Many, many thanks for your help on this matter. I'll be extremely grateful if you can get this provision removed.

Warmest regards.

Sincerely,


John Brademas

JB:ym

*PS. I understand that
Claiborne Pell is helping, too!
J.*

Private Sector Funding of the Arts and Humanities
A report given to the President's Committee on the Arts and
the Humanities

Alberta Arthurs
June 27, 1995

In the past year, the Rockefeller Foundation has been compiling information about private sector support of the arts and humanities. We have undertaken this study for internal use as we develop new programming, and as we review the priorities of our own Arts and Humanities Division with our trustees and fellow officers. This work, which is in progress and still far from complete, consists of two parts: the collecting and collating of existing data and research, and the interviewing of funders and other professionals in the arts and humanities. What I am offering today are preliminary findings. We hope to have a full document within the next three months.

Let me first identify the universe we are looking at. The private sector consists of three major donor communities: individual donors, foundations and corporations. This sector overall provided almost 130 billion dollars to U.S. not-for-profit institutions in 1994. Of that 130 billion dollars, about 88% came from individual donors; 7.6% from foundations; 4.2% from corporations.

to all
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profits

From 1984 to 1994, the sector has grown from 106.5 billion to 130 billion dollars. Over the decade, individual giving has been remarkably stable. Foundation giving has gradually

increased; corporate giving has gradually decreased. The giving pattern to sectors has also remained notably consistent. Over the thirty years from 1964 to 1994, religion has been the favorite beneficiary of the private sector; 45% of the total went to religious organizations in 1984 and 45.3% in 1994. Across the thirty year period, the beneficiary sectors have ranked in the same order every year: religion first, then education, health, human services, and finally arts and culture. In 1994, 7.5% of this private sector support went to arts and culture.

Of the three donor communities -- individuals, foundations and corporations -- the stability of individual giving as a percentage of the total is notable, staying in the very high 80% range, including bequests. But a recent study notes a sharp decline in both size of gifts and volunteer activity by individuals between 1989 and 1993. The average donation among those households that contributed was down by about 11%; household volunteering activity dropped from 54% to 47%.

The analysis suggests that individual giving and volunteering during this period were influenced by a sharp increase in the percentage of people worried about their economic futures. The figures are startling: the number of households expressing worry about their economic futures rose from 57% in

1989 to 73% in 1993. In the highest income brackets, there is evidence that changes in the tax laws also affected giving.

We need to know a great deal more about individual giving, especially as it relates to the arts and humanities. We do know a good deal about the 35,000 foundations in the country, although the information comes from a variety of sources, and is often difficult to correlate.

The thousand largest foundations, which make over 50% of the grants, are particularly well studied. We know that in 1993 almost 15% of their dollars went to arts and humanities. The percentage has been steady over the last decade, ranging from about 13% to about 15%.

In 1993, these foundations gave 834 million dollars to the arts and culture. If all the foundation dollars in a given year are added up, not just those of the thousand largest foundations, the figure for culture goes well above a billion; 1.36 billion to be exact. That figure probably includes many one-time, exceptional, and often extraordinary grants which do not provide reliable indicators of commitment to culture. However, we probably know less than we need to about the 34,000 foundations that give the other 50% of the grants made in the private sector.

Who gets the money? It is difficult to draw clear conclusions about long-term trends because the data bases and the very definitions of the disciplines change from survey to survey. But we can point to some findings. For instance, the two categories of museums and performing arts accounted in 1993 for almost 70% of all funding going to arts and humanities. One study of the most prominent arts-funding foundations shows that one-third of their grant dollars go to only 160 mainstream organizations.

Other studies also indicate that most foundation dollars are given locally, and that support is concentrated on the largest, most prestigious institutions, usually in response to capital campaigns. Most foundations, in short, fund conservatively. Of the 834 million foundation dollars that went to the arts and humanities in 1994, only one hundred million went to the humanities.

Statistics on corporate donors are kept by several sources, notably the Business Committee for the Arts and the Conference Board. About 11% of corporate giving goes to the arts, and that figure has been declining in recent years. In a 1990 study published by the American Council on the Arts, more than 90% of the corporate funders surveyed cited location and benefit to

their employees as the most important criteria for funding in the arts. Corporate donors are concerned with tangible returns for their contributions, and they tend to shift their priorities to maximize those returns. In 1994, there is evidence that community arts and arts education are priorities.

It's not the goal of this work to track the history of public funding of the arts and humanities. But in telling the story of private funding, it is simply not possible to ignore the public agencies. Since 1965, funding for the arts and humanities in the United States has undergone enormous growth, which coincided with the creation of the National Endowments for the Arts and the Humanities. Perhaps the Endowments generated this increase in attention and funding, as its advocates would claim. Perhaps a confluence of interests, of which the Endowments were a symptom or a symbol, came together. However the phenomenon is explained, the fact is that thirty years ago a remarkable energizing of the nation's cultural life began, shaped by a partnership of the public and private sectors. That partnership has persisted ever since as a condition of cultural philanthropy and cultural life in the United States.

In 1957 the Ford Foundation embarked on a major effort to develop the arts by funding regional arts institutions across the

country. Serious corporate sponsorship of the arts can be traced to the late 60s. The Business Committee for the Arts was started in the late 60s. In 1965-66, when the National Endowments for the Arts and Humanities were established, federal support was joined to these private efforts. State and local arts and humanities councils add to the public/private conjunction.

The results are startling. From 1966 to the present, the number of orchestras in the country increased from 110 to 230; non-profit theaters from 56 to 425; dance companies from 37 to 450; opera companies from 27 to 120. The number of state arts councils grew from seventeen to fifty six, and the number of local arts councils from 500 to 3800. We don't have comparable figures for the humanities, but the anecdotal evidence we do have suggests similiar growth. In thirty years, we have increased cultural capital throughout the country and helped to establish culture as a leading export and example from this country to others.

It is important to note that analyses of funding differ dramatically for the arts and for the humanities. The NEH is the single most important donor agency for the humanities in the country, providing almost twice as much in funding for the humanities as do the private sector donors.

The NEH, together with the National Historic Preservation and Record Commission (NHPRC), is almost the only committed source of support for historic preservation in the country. A handful of foundations acknowledge the humanities as a priority - and even those give little.

For instance, NEH provides more research opportunities for individual scholars than the combined support from the four national fellowship competitions other than the NEH: the American Council of Learned Societies (ACLS), the National Humanities Center, the Rockefeller and Guggenheim Foundations. Despite this paucity of private funders in the humanities, the record of NEH leverage and matching has been impressive: in 1994, NEH grants leverage 208 million additional dollars, 69 million in matching funds, and 138 million in cost sharing with grantee institutions.

What we have in place today is a complex national cultural structure in which private and public donor sectors reinforce each other, picking up different pieces and parts, exercising differing cultural priorities within the whole. As one funder phrases it, the public and private sectors "operate in synergistic combination."

Private foundations, corporate and family foundations, do their funding by guidelines and goals which are special to their

interests and institutional purposes; they fund to advance their corporate ideas. With small amounts of money to spend, and particular mandates to meet, the private sector donors must choose grantees by specialized criteria. This is a necessity of the private sector, and it is also a privilege. The public sector has no such privilege. The Endowments must support the whole, the diversity and debate of sectors, of ideas and talents, across the democracy. As national resources, the Endowments provide a national data bank on the condition of arts and humanities disciplines and organizations. They reach across disciplines; they mobilize and leverage other resources.

So, probing to understand the private donor sector, one is driven - surprisingly - to the public sector, acknowledging the synergy of national purpose, of state-by-state priorities, and of private interests that are met in the current system of building and maintaining the arts and humanities in the country.

The deeply engraved, embedded nature of this system makes a next set of questions inevitable. What will happen to the system if public funding is reduced or eliminated? Will private funding be effected? Will it increase or decrease; will it change direction or mandate? What do the donors say? And what do our studies of trends tell us?

We have interviewed about forty private sector donors in private, corporate, family and community foundations, asking a set of questions about their funding habits, the future of funding as they see it, their relationships to each other, to the public sector. Because there has been voiced an expectation that arts and humanities funding can be "privatized," that the private sector can "fill the gap" if public support diminishes, we were specific in asking these donors how cut-backs in federal and state funding would affect their funding.

Every donor except one reported that their foundations are not in a position to increase their culture portfolios. Many reported, in fact, that they were anticipating decreased funding at their own institutions. Said one, echoing others, "...this foundation's assets have been declining and giving will follow." One foundation that believes in the elimination or reduction of the endowments said that the effect on the arts in its area of the country would be hard hit if it happens, also said that its own funding will probably be reduced because of internal exigencies.

Several funders believe that there will be increased competition for funds for social welfare and human services within their organizations, especially if public funds are cut in those areas. There was a suggestion that this might be particularly true at community foundations. Some funders foresee

shifts in strategy; an impetus to make fewer, larger grants to arts organizations, for instance. Or a focus - which already seems to be manifest - to combine interests by funding arts education or social agency arts efforts in order to reach welfare and cultural interests at once.

The concern is that small, innovative and community-based arts and humanities organizations will lose the most. As one donor put it, "America's unique cultural system rests upon a complex and delicately balanced funding framework. Each cultural organization must piece together a complex fabric of support out of grants from various federal, state and local agencies; corporate sponsors, foundation grants, individual donations as well as earned revenues." A loss to these groups of even 3% or 5% means cutting programs and staff.

In addition to these interviews, the data we are collecting suggests trends for the future. Several indicators, for instance, suggest that there is no easy correlation between economic growth and voluntary giving. In 1994 there was an increase in dollars contributed in the private sector. However, total giving in that year as a percentage of gdp actually declined. In effect, total giving has kept pace with inflation, but not with real growth. A good economy does not guarantee increased giving.

All the patterns suggest that arts and humanities will continue to be the last on the list of sectors supported by private donors. And trends suggest that private sector support will continue to favor large, regionally-important, well-established organizations over the smaller, community-oriented, less visible organizations that the public sector funds. Also, museums and performing arts organizations, trends suggest, will continue to be funded more generously than other cultural agencies -- like media, writing and other creative arts, emerging artists and art forms, preservation, or any of the humanities disciplines or activities.

Such trends also show that there are no private funders with the national mandate that the Endowments bring to culture. Only the NEA and the NEH operate with a systematic approach to fostering the arts and humanities nationally, including the support of research, infrastructure, touring, training, planning, convening and collaborative activities within and across the disciplines.

The largest question facing us cannot be easily answered, I think, by the data or the interviews. The cultural situation we have created in the last thirty years is a dense and delicate balance of private and public interests and funds. If this is to be disturbed, what will replace it? And even if it persists, as times change, how can we improve it, if not guarantee it?

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Assuming that the diversity, resilience, reach and creativity of the arts and humanities are worth support for the future, how do we generate that support? We have had thirty years of remarkable growth and achievement for American culture. The next thirty are the responsibility of leaders like yourselves.

That's the challenge revealed by the research. Whatever the outcome of the funding and philosophic debates going on in Washington and the country, leaders in the private sector need to accept a challenge, and a charge, to increase charitable giving, to examine its purposes, to ensure its future, to continue its role as a guarantor of democratic expression and analysis.

#

Illinois, so I used to hear it about every 3 days when I was about to do something my wife thought was nonsensical. But after I got to know Bob Michel, I understood the genesis of the saying, because in a very real sense he represents in my view the heart of America, the values of America, and the sense of fairness of America.

I enjoyed working with him when we fought against enormous odds with most of you here to pass the NAFTA agreement. I enjoyed it when we were on opposite sides and he thought I was absolutely wrong but was still fair and decent. I even enjoyed it when we were on opposite sides when he was sympathetic with what I was trying to do but couldn't quite get there. Those are three things that often happen in the course of people's relationships in this town. And I can tell all of you who come from his hometown and his home district that he is just as highly thought of here as he is there. And we will miss him.

We had a joint leadership meeting this morning, and we talked about obviously the issue of Haiti and then what we would do between now and the end of the Congress. By the time the meeting was over, I can tell you this: I wasn't sure where everybody in the room was on every outstanding issue, but I knew where he was on the issues that really counted. And I think we'll always know where he is, trying to do what's right for this country in a way that is right for this country.

And let me just close with that. This is a time in which the negative often outweighs the positive, in which people are so overwhelmed with things that are discouraging, from the news to the political campaigns, that very often all half-full glasses are seen as half-empty. I think in the end, the thing that enabled Bob Michel to succeed as the leader of his party in Congress, to keep his good humor, to keep his character, to keep his integrity, and to earn the respect of those who are in different camps on different issues and even in different parties was the fact that he believed that America was a place where the glass should always be half-full and where we could do the right thing, move forward to a brighter tomorrow, and fulfill our obligations in an atmosphere of mutual respect even when we differ.

It is the genius which has taken the theory of the Constitution and made it real in the life of this country. And it's why we're still around here after more than 200 years, because of people like Bob Michel.

Thank you very much.

NOTE: The President spoke at 8:13 p.m. at the Grand Hyatt Hotel. In his remarks, he referred to John Brazil, president, Bradley University, and sponsor of the dinner; and Corinne Michel, wife of Representative Michel.

Remarks to the President's Committee on the Arts and the Humanities

September 21, 1994

Thank you very much, the First Lady and my old friend John Brademas and to all of you who have agreed to serve and your friends and supporters who are here. I thank you for coming.

Before I make the remarks that I want to make to you, I believe, in view of the events of the last few days and particularly the events of the last 24 hours, I should make a short statement about the situation in Haiti.

The deployment of our forces there is now going quite well. As a result of the agreement we have reached last weekend, we now have 8,500 United States troops who have entered Haiti peacefully without any resistance. The multinational force, which was enhanced today by the decision of Australia to join, will soon be in a position to carry out its overriding mission, to ensure the transfer of power from the de facto military leaders to the democratically elected government of Haiti by October 15th.

I must also tell you how strongly we condemned yesterday's police violence there. Such conduct cannot and will not be tolerated. General Shelton, our commander on the ground, has met with the Haitian military and police officials today and made clear our policy to them.

During this transition period, the Haitian military will carry out basic police functions. Our Armed Forces cannot and will not become Haiti's police force. But we can work to see that the Haitian military and police operate in a responsible and professional

manner. Today we are deploying on schedule 1,000 United States military police who will monitor the Haitian police and by their own presence help to deter violence. In the days ahead we will reintroduce into Haiti human rights monitors who were expelled several weeks ago and bring in police monitors as part of the multinational force.

Today is only the second day of this mission. The situation in Haiti will not change immediately. But today is better than yesterday, and yesterday was better than the day before. We will keep going. We will make steady progress. We will restore democracy.

As we move toward the 15th of October, we will also work to moderate the conduct of Haitian security forces without assuming the responsibilities. Then after the democratic government returns to power, the coalition will help it to devise a long-term plan of police and military reform, including retraining people so that they can perform to their fullest capabilities in an appropriate manner for a democratic society.

We went into Haiti to help stop the senseless, tragic terror that has plagued the nation since the democratically elected government was forced from power. The habits of violence will not be shed overnight. But during the coming weeks, we will work to help stop the violence and to begin the process of reconciliation.

I thank the American people for their understanding and increasing support for this endeavor. And again, let me say my special word of appreciation to our troops there and to their families and all those who have supported them. *[Applause]* Thank you.

Now let me thank you all again, all of you who've agreed to serve on the President's Committee on the Arts and Humanities, to underscore the vital partnership that must exist between your Government and the private citizens who do the work of the arts and humanities in our Nation. I want to thank the First Lady for agreeing to be the Honorary Chair, although this is a job she wanted, unlike some of those I've asked her to take on. *[Laughter]* You couldn't have a much more appreciative or informed friend.

I am also very, very pleased that John Brademas has agreed to serve as the Chairman. I have known him for many years since

his distinguished career in the United States Congress and through his brilliant presidency of New York University. I think he is one of our Nation's most outstanding citizens and will certainly be one of the most eloquent advocates imaginable for the cause you are here to further. He also happens to have been an original cosponsor of the bill that created the National Endowment for the Arts and Humanities, and he wrote the bill that established the Institute of Museum Services. He also promised to give me free congressional lobbying advice on the side in return for this appointment. *[Laughter]*

I have charged the President's Committee with advancing public understanding of the arts and humanities, which is so important to our democracy, and to establish new partnerships between the Federal agencies and the private sector. As a sign of our commitment to the arts and humanities today, we have here with us members of the Cabinet and the administration, including Secretary Riley, Sheldon Hackney, Jane Alexander, Joe Duffy, and a number of other Government officials.

I appointed, as all of you can see, an extraordinary group of Americans to this Committee—artists, scholars, writers, thinkers, leaders in the corporate world and the philanthropic community, committed citizens, activists recognized in their communities—people who represent outstanding achievement and a commitment to the cultural life of our Nation, a commitment to keep it alive and to make it more accessible.

By this time next year, I want you to deliver to me a report on the progress we're making in furthering America's cultural life. For 200 years the arts and humanities have helped to bridge American differences, learned to appreciate differences—they helped Americans to learn to appreciate differences, one from another, and to build strong and vibrant institutions across our country. You must help us explore ways to do this better.

The most disturbing thing to me about American life today is not the problems we have, although we have problems aplenty; it is the lack of unity among Americans and the lack of optimism we feel in dealing with those problems.

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Just a couple of weeks ago, a distinguished international panel of economists said that the United States was the most productive country in the world. They said that for the first time in almost a decade because of the remarkable resurgence of our economy, because of the number of jobs we're creating, because we accounted for almost all the job growth and three-quarters of the economic growth in the seven great industrial nations of the world in the last year and a half, and because we are taking on a lot of our biggest challenges—bringing our Government deficit down 3 years in a row for the first time since Mr. Truman was President, the only country of all the advanced economies to do that. And yet, so many Americans still feel that we're kind of adrift and falling apart from one another.

Maybe even more important as you look toward the 21st century, isn't it interesting that in the last year and a half the South Africans wanted us to spend \$35 million and send our best people to South Africa to work on making that election a success? The Irish and the English have been fighting for eight centuries now; they wanted the United States to be involved in the process of reconciliation that is now taking hold in Northern Ireland. After decades of brutal struggle, the Israelis and the Arabs working together to make peace in the Middle East want the Americans to be centrally involved. Even in the moment of our greatest tension a few days ago in Haiti, one of the military leaders said, "Well, if the President is determined to do this and the world community is absolutely determined to go ahead, we want the Americans here."

Why is that? We have Haitian-Americans, Jewish-Americans, Arab-Americans, Irish-Americans, English-Americans. You think of it: This diversity we have which cuts across racial and religious and philosophical and regional and income lines, it is the source of our great strength today in a world that is ever more interdependent.

And people look at us and say, "You know, with all their problems—yes, their crime rate's too high; and yes, they're too violent; yes, too many of their kids drop out of school; and yes, there's too much income inequality, especially for working people. But you know,

they pretty well get along. And people from all different kinds of backgrounds wind up pursuing their chosen path in life and living up to their God-given potential. And they're adaptable; they work their way through the changes that time and circumstance are imposing on them." That's what others think about us.

We somehow have to begin to think that about ourselves again. And I cannot help but believe that the arts and humanities must play a central role in that task. How we imagine our own lives and our own future and how we imagine ourselves as a country will have as big an impact on what it is we ultimately become as anything in the world.

I said the other day, I will just say again, a lot of you have been involved in various enterprises, great business enterprises, great art enterprises, great entertainment enterprises. Just imagine how you would function if every day in all the important years of your life you showed up for work and two-thirds of the people you were working with thought that your outfit was going in the wrong direction and nothing good could happen. [Laughter] Imagine what would happen if the National Gallery of Art were given the most priceless collection of Impressionist paintings uncovered after having been thought destroyed for 50 years, and two-thirds of the people said, "I don't believe they're Impressionist paintings. I know Monet; he was a friend of mine. That's not him. Don't bother me with the facts." [Laughter] You're laughing because you know that it's true, don't you? There is a grain of truth in this.

Somehow we have to not sweep our problems under the rug and not sweep our differences under the rug, for that is also what makes America great. But we only find energy for dealing with our problems and the heart and the hearing to deal with our differences when at least we have a realistic appreciation of where we are, what we're doing, and where we're going. And I feel so good about the work we've done to move America forward in the last 20 months, but we'd all have to admit we've still got a lot of work to do in bringing America together, in giving our people a realistic feeling about where we are in the world and where we're going. You can do that. You can make a huge difference.

The arts and humanities have always helped to do that work.

So I urge you to continue in this work. I urge you to make your progress report to me. I urge you to remember what we are trying to do in our schools in helping to improve our children's education with the arts and humanities. I urge you to work to expand private philanthropy. We all know that the Government in this country provides a crucial measure but only a tiny measure of the support that the arts and humanities need.

I urge you to promote international cultural exchange and understanding, not only because we need desperately to know more about others throughout the world but because I believe that we'll learn a lot more about ourselves if we just come in contact with people from other walks of life and other paths of the world.

Thanks to phones, faxes, Internet, E-mail, CNN, we can see the power of our cultural traditions as they are exported around the world. And sometimes they come back to us. We're the first White House to communicate with huge numbers of people from all over by E-mail. And I'm trying to do a sociological analysis now of whether there's a difference between the E-mail communication and the mail communication—or the female communication. [Laughter]

I am very hopeful that you will make a remarkable contribution to this country. I went over this list of people with great care. I tried to get a very different group of people. I tried to imagine all the different things that I hope that this Committee could deal with and all the different challenges I hope you could assume. If I haven't done a good job, it's not your fault. It's mine in picking you, but I think you're pretty special.

Let me say in closing that I hope that in addition to the schools, you can think about how we can increase access to the arts and humanities all across America to people who might otherwise be isolated from them, people who are homebound, people who live in very isolated areas, people who now don't even know how to speak the language that would be necessary to ask for something that might change their lives forever. I ask you also to think of that.

We've faced a lot of challenges as a country, but I'm actually pretty optimistic about it, based on the objective evidence. What remains is whether we can develop a vision that will sustain us as a people as we move through a period of change, without a known big enemy, into an uncertain future. It requires courage, but courage comes from having something inside that you can connect with what you see outside.

You can help us as we work our way through this in this remarkable time in our country's history. I hope you enjoy it. I thank you for serving. And I thank you for being here today.

Thank you.

NOTE: The President spoke at approximately 5 p.m. in the East Room at the White House.

Remarks at a Democratic Senate Campaign Committee Dinner September 21, 1994

Thank you so much, Senator Graham, Senator Mitchell, Secretary and Mrs. Bentsen, Members of the Congress, my fellow Democrats and my fellow Americans.

I couldn't help thinking, as I listened to George Mitchell talk, that he is always so cool, calm, collected, and still intense and eloquent. He always seems to have such a great sense of balance. He did make one huge mistake this year: People wanted to see a resumption of baseball and a cessation of the Senate, and he got it in reverse. [Laughter]

I want to thank Senator Graham first for his leadership of the DSCC and his long friendship to me, his long personal friendship to me. We used to sit near each other in the Governors' Association, and both of us sometimes think that's the best job we ever had. And I have loved working with him. I admire him immensely. I have a lot to be grateful to him for on a very personal basis, but especially I thank him tonight for his support, steadfast and longstanding, for our attempts to end the human rights violations and restore democracy in Haiti. I thank you, Senator Graham, for that.

I'd like to say a few words about Haiti tonight, and then go back to my remarks. I think just as Americans, you ought to know