

file PCH

File  
BCAH

## 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

November 26, 1996

## MEMORANDUM

TO: Melanne Verveer, Deputy Assistant to the President, and  
Deputy Chief of Staff to the First Lady

FROM: Ellen McCulloch-Lovell, Executive Director *EWL*

RE: Request to Schedule Presentation of *Report to the President*

**The President's Committee:**

The President's Committee on the Arts and the Humanities is a presidential advisory committee established by executive order to stimulate more private sector support for the arts and the humanities, create more public-private partnerships and to raise public awareness of the benefits of culture to society. Hillary Rodham Clinton is the Honorary Chair; John Brademas is the Chairman. President Clinton appointed thirty-three private sector members and thirteen heads of federal agencies with cultural programs to serve on his President's Committee in September of 1994. Among our members are corporate executives, foundation presidents, well-known artists and scholars, and community leaders, as well as the heads of national cultural agencies and institutions.

**The Report:**

President Clinton gave the President's Committee many directives; in 1995 he asked the Committee to prepare a report to him which, in "articulating the fundamental and intrinsic values of the arts and the humanities," would describe the "cultural sector" and its contributions to American life, including "how cultural organizations further understanding among diverse groups in our society."

Noting the private sector orientation of the President's Committee, he asked that the report "concentrate on explaining how these fields are supported" and describe "what we know about trends in private funding and earned income that contribute most of the financial support" for cultural organizations.

He also requested that the President's Committee articulate "the role of the federal government in the arts and the humanities."

Finally, the president charged the Committee to make "recommendations for strengthening support for the arts and the humanities in the United States."

**The Process:**

To approach this task, the President's Committee surveyed the size and scope of our lively American cultural arena. We studied how cultural organizations are supported and what resources exist to nurture those creative individuals whose works produce our artistic and scholarly discoveries. We amassed research and consulted with hundreds of experts. The results of this process of inquiry are distilled to form the findings in this report.

Creative America is a summary of President's Committee observations on the contributions of culture to a civilized society and on the state of support for America's culture. Issuing this report at the beginning of his second term, leading to a new millennium, President Clinton invites all Americans to discover how the ideas of the humanities and how works of art can help us reflect on our history and celebrate our future.

**Request for Appointment:**

Creative America, the President's Committee's report to President Clinton on ways to strengthen America's cultural life, will be completed by mid-to-late January, 1997.

The members of the Committee would like to present the *Report* and its major findings and recommendations to the President before January 30.

The themes of reflection and celebration, of working towards strengthening our communities, and the education of our children and citizens are consistent with the Inaugural celebrations.

We would like to present and to publicize the *Report* in this context as the new Congress begins its session.

enc. List of short biographies of members of the PCAH



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

## MEMBERS OF THE PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

### **Hillary Rodham Clinton, Honorary Chair**

#### **Dr. John Brademas of New York City, New York, Chairman**

Dr. Brademas is President Emeritus of New York University and a former U.S. Representative in Congress from Indiana's Third Congressional District (1959-81). Dr. Brademas was an original cosponsor of the National Arts and Humanities Act of 1965, the legislation that created the National Endowment for the Arts and the National Endowment for the Humanities, and for 10 years he chaired the Congressional subcommittee with jurisdiction over the Endowments. He was co-author, with Senator Claiborne Pell, of the Arts and Artifacts Indemnity Act and the Museum Services Act, that created the Institute of Museum Services. In 1990 he co-chaired the Independent Commission mandated by Congress to study the National Endowment for the Arts.

#### **Peggy Cooper Cafritz of Washington, D.C., Vice Chair**

Ms. Cafritz is a long-time advocate of the arts in Washington, a past chair of the D.C. Commission on the Arts and Humanities, and she currently heads the Ellington Fund, the fund-raising arm of the Duke Ellington School of the Arts in Washington, D.C.

#### **Cynthia Perrin Schneider of Sandy Spring, Maryland, Vice Chair**

Ms. Schneider is Associate Professor of Fine Arts at Georgetown University and author of *Rembrandt's Landscapes: Prints and Designs* and numerous other studies in art history.

#### **Terry Semel of Los Angeles, California, Vice Chair**

Mr. Semel is Chairman and Co-Chief Executive Officer of Warner Brothers.

---

The other private citizens appointed to the Committee are:

#### **Susan Barnes-Gelt of Denver, Colorado**

Ms. Barnes-Gelt is an elected Councilwoman in the City of Denver, Colorado and a member of the board of the Scientific and Cultural Facilities District.

#### **Lerone Bennett, Jr. of Chicago, Illinois**

Mr. Bennett is the Executive Editor of *Ebony* magazine and the author of several popular works on African-American history and culture.

#### **Madeleine Harris Berman of Franklin, Michigan**

Ms. Berman currently serves as Vice Chairman of the American Council on the Arts and is Chairman of the National Clearing House and Archive for Arts Policy Research.

**Curt Bradbury of Little Rock, Arkansas**

Mr. Bradbury is the Chief Operating Officer of Stephens, Inc. and serves as the Chairman of the Arkansas State Board of Higher Education.

**John H. Bryan of Chicago, Illinois**

Mr. Bryan is Chairman of the Board and Chief Executive Officer of Sara Lee Corporation. He is a past Chairman of the Business Committee for the Arts and serves on the Trustees Council of the National Gallery of Art and the board of directors for the Art Institute of Chicago.

**Hilario Candela of Coral Gables, Florida**

Mr. Candela is President of Spillis, Candela and Partners, the largest minority-owned architectural, engineering and interior design firm in the United States.

**Anne Cox Chambers of Atlanta, Georgia**

Ms. Chambers was formerly U.S. ambassador to Belgium and is Chairman of Atlanta Newspapers, Inc., which owns and operates the *Atlanta Journal-Constitution*.

**Margaret Corbett Daley of Chicago, Illinois**

Mrs. Daley is the First Lady of the city of Chicago and the Chair of the Chicago Cultural Center Foundation. She created and serves as Chair of Gallery 37, a summer program which offers employment in the arts to Chicago-area youth.

**Everett Fly of San Antonio, Texas**

Mr. Fly is President of E.L. Fly and Associates, a landscape design firm. He currently serves on the board of the Texas Committee for the Humanities and has directed a national project to document the evolution of historic African-American settlements in the United States.

**David P. Gardner of Menlo Park, California**

Mr. Gardner is the President of the William and Flora Hewlett Foundation. He was formerly the President of the nine-campus University of California system and President of the University of Utah.

**Harvey Golub of Saddle River, New Jersey**

Mr. Golub is Chairman and Chief Executive Officer of the American Express Company and serves on the board of Carnegie Hall.

**Richard S. Gurin of Easton, Pennsylvania**

Mr. Gurin is President and Chief Executive Officer of Binney & Smith, the manufacturers of Crayola products. Mr. Gurin has served on national advisory panels in arts education, including the National Committee for Standards in the Arts and the Coalition for Goals 2000.

**Irene Y. Hirano of Los Angeles, California**

Ms. Hirano is Executive Director and President of the Japanese American National Museum which opened in April 1992.

**David Henry Hwang of New York City, New York**

Mr. Hwang, a playwright and screenwriter, is the author of *M. Butterfly* and other acclaimed works for the stage and screen.

**William Ivey of Nashville, Tennessee**

Mr. Ivey is the Director of the Country Music Foundation and an author and scholar who specializes in folk music. He serves on the executive board of the American Folklore Society.

**Quincy Jones of Los Angeles, California**

Mr. Jones is a musician, composer, film and record producer, and record company executive and multi-media entrepreneur. In the course of his career he has won 27 Grammy Awards and the prestigious Polar Music Prize of the Royal Swedish Academy of Music.

**Emily Malino of Washington, D.C.**

Ms. Malino is Senior Partner with Metcalf, Tobey & Partners, a commercial and institutional interior design firm. A specialist in the interior design of health facilities, she has been recognized by Interiors Magazine as one of the ten most influential designers in America.

**Robert Menschel of New York City, New York**

Mr. Menschel is a Limited Partner with the Goldman Sachs Group, a New York investment firm. He serves on numerous boards including those of the Museum of Modern Art, the New York Public Library, and the Institute for Advanced Study in Princeton, N.J.

**Rita Moreno of New York City and Los Angeles, California**

Ms. Moreno is an actress, singer, and dancer and the only female performer to have won an Emmy, an Oscar, a Tony and a Grammy for her performances on television, film, the Broadway stage, and for musical performances.

**Jaroslav Pelikan of New Haven, Connecticut**

Dr. Pelikan is Sterling Professor of History at Yale University and the President of the American Academy of Arts and Sciences.

**Anthony Podesta of Washington, D.C.**

Mr. Podesta is an attorney and President of Podesta Associates, a national public policy and public affairs firm based in Washington, D.C. He was the founding President of People for the American Way.

**Phyllis Rosen of New York City, New York**

Ms. Rosen is a real estate developer and President of P. Rosen, Inc. She serves on the New Jersey Council on the Arts and has been active in the development of the Park East Day School in New York City.

**Marvin Sadik of Falmouth, Maine**

Mr. Sadik is an arts consultant and former Director of the National Portrait Gallery in Washington, D.C.

**Ann Sheffer of Westport, Connecticut**

Ms. Sheffer is active in the theater and serves on the Westport Arts Advisory Council, the board of the Westport Art Center, and the Westport Education Foundation.

**Raymond Smith of Philadelphia, Pennsylvania**

Mr. Smith is Chairman and Chief Executive Officer of Bell Atlantic. Known also as a playwright and theatrical director, he "has no plans to quit his day job."

**Isaac Stern of New York City, New York.**

Mr. Stern is an internationally known violinist. He has served as the President of Carnegie Hall for over 30 years and is active with many other cultural organizations.

**Dave Warren of Santa Fe, New Mexico**

Mr. Warren is a member of the Santa Clara Pueblo (Tewa), Chairman of the Board of Trustees for the Fund for Folk Culture and Vice President of Media Resources Associates, Inc., which is producing a nine part television program on Native American art and culture. He was active in the creation of the Smithsonian Institution's National Museum of the American Indian.

**Shirley Wilhite of Shreveport, Louisiana**

Ms. Wilhite is a civic leader who has been active in the arts. She serves on the Shreveport Regional Arts Council and is also active in the Aspen-Snowmass Colorado Arts Council.

**Harold Williams of Los Angeles, California**

Mr. Williams is President and Chief Executive Officer of the J. Paul Getty Trust, which administers funds for education and research in the arts and the humanities. An attorney, Mr. Williams is also the former chairman of the Securities and Exchange Commission.

The government members who serve ex-officio are:

**Jane Alexander**, Chairman, National Endowment for the Arts

**David Barram**, Acting Administrator, U.S. General Services Administration

**James H. Billington**, Librarian of Congress

**Joseph D. Duffey**, Director, United States Information Agency

**Diane B. Frankel**, Director, Institute of Museum Services

**Sheldon Hackney**, Chairman, National Endowment for the Humanities

**John D. Hawke, Jr.**, (Designee of the Secretary of the Treasury) Under Secretary for Domestic Finance

**I. Michael Heyman**, Secretary, Smithsonian Institution

**James A. Johnson**, Chairman, the John F. Kennedy Center for the Performing Arts

**Roger Kennedy**, (Designee of the Secretary of the Interior) Director, National Park Service

**Terry Peterson**, (Designee to the Secretary of Education) Counselor to the Secretary of Education

**Earl A. Powell III**, Director, National Gallery of Art

**Timothy Wirth**, (Designee of the Secretary of State) Under Secretary of State for Global Affairs

Executive Director:

**Ellen McCulloch-Lovell**

---

The President's Committee, created by Executive Order in 1982, is charged with advancing public understanding of the arts and the humanities and establishing new partnerships between the private sector and federal agencies to address critical issues in cultural life.

*Millennium  
bridge  
exchange  
prog  
bldg  
society*

*Committee  
Content?  
Brademas?*

*when report?*

*mid-Dec  
mid-Jan  
about what ads  
be done on  
arts in  
next  
year*

**SUGGESTED TALKING POINTS FOR MELANNE  
VERVEER  
PRESIDENT'S COMMITTEE ON THE ARTS AND THE  
HUMANITIES**

**OCTOBER 3, 7:30 PM DINNER**

Home of Emily Malino and Honorable James Scheuer  
2435 Tracey Place, NW 202/232-5776

**BACKGROUND**

Chairman John Brademas will introduce you when most guests have completed dinner (buffet.) About half the members will have spent the afternoon discussing the Report to the President in some detail. Members and guests also will have honored Alberta Arthurs at a reception in the PCAH conference room, held from 5-6:30 pm. Alberta and her husband Ed will be at the dinner.

*Blueprint  
for next  
4 years*

The formal PCAH meeting the following day will be devoted entirely to a discussion of the Report; half the time is allocated to a discussion of the case we are making about the benefits of a strong cultural life to society, and half to review the draft recommendations.

John is pressing for a consensus Report, making the point that not all members have to agree with every point or every recommendation for all their names to be on it. All

*Ann Sheffer*

the members are very curious about how and when the Report will be received: will the White House give it any attention; will it help to form a cultural initiative or cultural policy for a second Clinton term?

Members, who are more and more confident of success on November 5, are also asking what happens to the Committee: do the President and the First Lady want it to continue; will they be asked to stay on? You may get some informal questions about the future of the Committee.

### SUGGESTED TALKING POINTS

\* I understand this is your tenth meeting since you were appointed in September, 1994. You have certainly been the most active, and the most productive, President's Committee. You have a fine record of accomplishment in helping to inform the national debate about how our society should support its cultural life.

\* I want to personally thank you for all your hard work for this President and First Lady and on behalf of the arts and the humanities. I know that the First Lady has enjoyed being your Honorary Chair, and she asked me to convey her gratitude to John and to the Vice-Chairs for their leadership and to all of you for serving.

\* You are now pushing to complete your Report to the President.

You will discussing how to make the case to Americans

about the benefits of the arts and the humanities to society. This is important: there have been a lot of arguments put forth, but never has a presidential commission pulled them together and made the case as strongly as I know you will.

\* You are also working on your recommendations to the President on how to strengthen support for the arts and the humanities. We do want strong and specific recommendations, especially about how the private sector can be motivated to do more.

\* We will work together to schedule a time when your Report can be presented and released to the public. If our experience with the Coming Up Taller report is any example, we should be able to get a lot of attention for the ideas in the Report.

\* As you work on it, I would also urge you to start thinking about what specific actions the Committee might take to implement your recommendations.

\* I look forward to the final Report and to helping you present and implement its creative suggestions.

- 7 Opening Up Taller - what we know
- 7 Time for Pres's Lead Group to say what we know & value

Amer. Canadas -

Testimonials of role on NEAT

Role of arts in bldg communities

American Assembly - June 1997

Alberta & Frank

Center for Arts & Culture - Petter & Smith

Reimagining cult'l infrastructure &  
next century.



# President's Committee on the Arts and the Humanities

MEETING XXXVII  
October 3-4, 1996  
Lecture Hall  
National Gallery of Art  
Washington, D.C.

> NEH - 10m  
> NEA - dropped Helms  
Eng.  
IMS-LA + 1m.

MEMBERS' BRIEFING BOOK

---

## **Clinton Presidential Records Digital Records Marker**

---

This is not a presidential record. This is used as an administrative marker by the William J. Clinton Presidential Library Staff.

This marker identifies the place of a tabbed divider. Given our digitization capabilities, we are sometimes unable to adequately scan such dividers. The title from the original document is indicated below.

---

**Chairman's Memo**

Divider Title: \_\_\_\_\_

---



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

September 23, 1996

TO: PCAH Members

FR: John Brademas, Chairman

RE: October 4, 1996 PCAH Meeting

I am greatly looking forward to seeing you October 3 and 4 in Washington DC. I want to thank Emily Malino and Rusty Powell for hosting us and making our time together richer and more enjoyable. I am also pleased we will have the occasion to honor Alberta Arthurs on her retirement as Director of Arts and Humanities for the Rockefeller Foundation.

This is a crucial meeting, probably the last time we will discuss in person our Report to the President on how to strengthen American cultural life. We hope to finish a draft of the report and its recommendations by the end of October so that it can be revised and presented possibly as early as mid-December.

With this timetable, I believe it wise to discuss several principles that will guide our action at the meeting and in our communications thereafter.

I think we all agree that it would be desirable to issue a consensus report. To arrive at consensus, we should agree with the major thrust of our argument and the main research findings. However, I do not expect that all of us will agree on every point or with every recommendation. In fact, the Report can note that although it reflects consensus, not every member agrees with every recommendation. This is the standard practice of many national commissions.

Every member will have the opportunity to review the final recommendations in writing. Unless we hear back from a member we will assume that he or she agrees with the document.

Members should recall the President's charge to us and also keep in mind that there are some areas of concern that we are not addressing. For example, we are not addressing the matter of cultural facilities. We are not trying to analyze the quality of the arts or humanities discipline themselves - whether modern dance is good today or what we think of historical scholarship. Our chief objective is to address the nation's "cultural infrastructure" and its support system.

Your briefing book will include the following material pertaining to our Report discussions:

- a detailed outline of the first chapter of the report that lays out our main arguments and our major observations and findings (although not our specific recommendations.)
- an abbreviated outline of the rest of the Report. A detailed 15-page outline is available upon request.
- the draft recommendations, organized under six major themes, with an introductory statement for each broad area. Some remaining questions about the recommendations are noted in brackets.

The briefing book also includes some recent information about PCAH publications, the Endowments, IMS and press clips.

As some of our members have schedule conflicts with this meeting, I want especially to thank those who are attending for giving us their time and thoughts.

---

## **Clinton Presidential Records Digital Records Marker**

---

This is not a presidential record. This is used as an administrative marker by the William J. Clinton Presidential Library Staff.

This marker identifies the place of a tabbed divider. Given our digitization capabilities, we are sometimes unable to adequately scan such dividers. The title from the original document is indicated below.

---

**Agenda / Logistics**

Divider Title: \_\_\_\_\_

---

---

## **Clinton Presidential Records Digital Records Marker**

---

This is not a presidential record. This is used as an administrative marker by the William J. Clinton Presidential Library Staff.

This marker identifies the place of a tabbed divider. Given our digitization capabilities, we are sometimes unable to adequately scan such dividers. The title from the original document is indicated below.

---

### **Report to President Outline**

Divider Title: \_\_\_\_\_

---

President's Committee on the Arts and the Humanities  
Report to the President  
September 23, 1996

The following is the general outline of the Report. Recommendations and their related findings will follow their corresponding areas in the sections on benefits and the sector.

---

## **I. INTRODUCTION** (see detailed outline)

---

## **BENEFITS**

---

### **II. NATION & STATE:**

Nationally and at the state level, what are the benefits of the arts and humanities?

- A. Express our national identity, diversity, and commonalities
- B. Help us examine our society, furthering our development as citizens
- C. Internationally, cultural and educational exchange open communication, commerce, and understanding
- D. State and national cultural organizations have a wide perspective on the field; increasing access and encouraging collaboration
- E. Help us address and overcome social problems

### **III. COMMUNITY AND FAMILY:**

How do the humanities and the arts benefit the community and the family?

- A. Help us establish community identity, values, and space
- B. Build community through cultural celebration and creation of shared experiences
  - 1. Celebration of cultural heritage
  - 2. Offer a forum for healing after difficult times
  - 3. Encourage cross-cultural communication
    - across racial and ethnic backgrounds
    - across social and economic boundaries
    - across abilities
    - across ages
- C. Promote economic development and revitalization in our cities and towns
- D. Pass on traditions both within family and community
- E. Offer activities which families can share

### **IV. EDUCATION:**

What are the benefits from the arts and humanities in education?

#### **ARTS**

- A. Through arts integrated with education
  - 1. Experience many ways to learn
  - 2. Find better academic performance in a number of state and national studies
  - 3. Find students involved in the arts are involved in the community
- B. Through arts studied as a discipline
  - 1. Gain personal development

2. Develop skills for the artistic professions
3. Develop skills for the business professions

#### **HUMANITIES**

- A. Develop communication skills by learning languages and cultural history
- B. Broaden students' perspectives about the world and its academic disciplines
- C. Develop civic awareness about democracy and a social context
- E. Develop critical skills for businesses
- F. Offer lifelong learning opportunities
- G. Create new knowledge through research

#### **V. INDIVIDUAL:**

What are the benefits to the individual through the humanities and the arts?

- A. We learn about ourselves through self-reflection
- B. We experience the world in an active, "authentic" way
- C. We find an outlet for expression
- D. By using our voices, we begin to interact with others
- E. They offer a unique professional opportunity for the talented
- F. As audience/consumers, we can be educated and entertained

---

#### **THE SECTOR**

#### **VI. CURRENT STATE OF THE ARTS AND THE HUMANITIES**

How big is the sector, and of what does it consist?

- A. Describe the entire cultural sector, including amateur, non-profit, commercial
- B. Define "healthy" cultural sector or organization and how we will use the concept
- C. Describe how the cultural sector is supported today
  1. Explain to what extent various aspects of the sectors are healthy
  2. Give enlightening examples of innovative support mechanisms
- D. Explain support trends: individual giving, corporate, foundation, government

#### **VII. ANALYZE TRENDS WITHIN THE CULTURAL SECTOR**

- A. Explain trends in health and support
  1. Describe the concept of sustainability including information about audiences, endowments, and earned income
- B. Demonstrate opportunities for the field to find new support mechanisms
  1. Describe partnerships that are model examples, such as cultural tourism, at-risk youth and social services
  2. Praise model initiatives to incorporate other fields into culture including technology use in preservation
- C. Discuss trends in the sector that give us cause for concern
- D. Explain the need for leadership at organizational helms
- E. Explain the need for "cultural capital" or infrastructure
- F. Describe private and foundation roles in multi-layered funding balance
- G. Make the case for federal government role

---

#### **REPEAT RECOMMENDATIONS**

***Report to the President***  
**Revised Outline**

The purpose of the Introduction is to reiterate the President's charge to the President's Committee to "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."

The President also asked the Committee to explain how the arts and the humanities "are supported in the United States" and to make "recommendations for strengthening support for the arts and the humanities in the United States." Because the mission of the President's Committee on the Arts and the Humanities is to encourage private-public partnerships in support of the arts and the humanities and to stimulate more private sector involvement, the *Report's* analysis and recommendations emphasize support for cultural life in America.

The Introduction will also lay out the case for the centrality of the arts and the humanities to a civilized society: their benefits to the nation, state, community and individual.

The opening section defines the broad cultural sector and the interplay among its amateur, nonprofit and commercial segments before focusing on the nonprofit arts and humanities (including traditional culture or folklife, and the role of artists and scholars) as our main concern. The unique character of American culture which results from many interacting influences is noted.

The strengths and weaknesses of American cultural life and its support system are analyzed briefly, followed by the President's Committee's major observations and findings (but not specific recommendations).

**I. Introduction:**

**A. Why this report? The President's charge:**

1. To articulate the benefits of culture to American life
2. To describe how the nonprofit arts and humanities are supported in the U.S. today
3. To make recommendations for "strengthening the arts and the humanities"

**B. America on the eve of the next century; culture is a foundation of a civilized society:**

1. A growing economy, the export of American culture and values abroad; yet a disquiet, a loss of civility, dignified discourse
2. Democracy does not flourish on its own - it needs to be nurtured
3. Arts and humanities provide models of citizen involvement, shared experience and collaboration
4. Arts and humanities bring benefits to the nation, state, community and individual
5. Society is strengthened when artists and scholars are supported and cultural institutions are strengthened.
6. Without attention, in an atmosphere of change and financial instability, our

accumulated "cultural infrastructure" is threatened.

C. Culture is broadly defined - encompassing America's expressive life and our cultural heritage:

1. A defining characteristic of our cultural life is diversity
  - a. Closely connected to British and European artistic and scholarly traditions, shaped by immigrant arrivals, African-American influence, French and Spanish explorations, Native American traditions: a "nation of nations," a "culture of cultures"
  - b. What is "American" in cultural life derives from those assembled contributors; the interaction of traditions, ideas and practices stimulates new forms at our real and metaphoric borders
2. America enjoys a healthy tradition of amateur, commercial and nonprofit arts and humanities:
  - a. amateur includes all kinds of participation from church choirs to book clubs
  - b. tradition and folklife, are significant cultural expressions, especially in ethnic and Native American communities
  - c. U.S. entertainment and publishing industries support creative talent
  - d. nonprofit sector preserves and presents expressions that would not survive in a commercial setting
  - e. nonprofits perform essential non-government role in society
3. Wide scope of the nonprofit cultural sector - array of institutions from libraries and historical societies to dance companies and crafts cooperatives: millions of artists, scholars, employees and volunteers.

D. We seek to discuss the conditions that are essential for a healthy cultural life:

1. Assets in place:
  - a. dedicated artists and scholars
  - b. resilient and innovative cultural organizations
  - c. a tradition of giving and volunteering
  - d. increasing local and state support for culture
  - e. rich variety of local, regional, and ethnic communities and traditions
  - f. new research that shows the positive effects of arts education and humanities disciplines on cognitive learning and social behavior
  - g. a dynamic entertainment industry with potential for relationships with nonprofit sector
2. Our deficits:
  - a. undercompensated artists and scholars; threatened institutions
  - b. stagnating philanthropy, declining voluntarism
  - c. reduced commitment from federal government
  - d. pressures on disposable income, leisure time
  - e. lack of arts education; weakening humanities core curriculum
  - f. loss of cultural traditions, heritage
  - g. climate of intolerance for challenging works and ideas

- h. distance between artists, scholars and the public
- i. dominance of commercial culture

- E. The Federal government's policy is implicit in its historic presence in the nation's cultural life:
1. Early investment in the Capitol, Library of Congress and acceptance of the Smithsonian
  2. Use of artists and scholars in government-sponsored explorations, scientific endeavors
  3. Policy-making indirect - expressed in postal rates, copyright law, tax code - especially 1919 charitable deduction and subsequent incentives for charity
  4. More explicit policy in the 1940's New Deal programs, cultural and educational exchange of the 1950's and finally establishment of the NEA/NEH in 1965 and the IMS in 1976
  5. Federal role for thirty years emphasized citizen access to cultural riches, encouraged excellence of artistic and humanistic achievement, promoted a variety of cultural expressions and scholarship, seeded new work and stimulated private sector participation in supporting cultural institutions.
- F. Examining the workings of the cultural sector lead to these observations and findings; organized around our major themes:

### **Educating Our Youth for the Future**

- \* The humanities are essential disciplines of the mind and belong at the core of the school curriculum. The arts teach skills, improve cognition and influence social behavior; they must be an integral part of every school day.
- \* Opportunities to participate in the humanities and the arts are part of developing "an educated citizenry" who participate in democracy and build bridges among segments of society.
- \* Cultural organizations are entering into imaginative partnerships with schools and neighborhood organizations to reach and teach youth; such outreach efforts need to be supported by strong arts and humanities courses in the school curriculum as well.
- \* Studies show that early participation and education in both the arts and the humanities leads to involvement and enjoyment later in life.

### **Creating Cultural Capital**

- \* Customs, traditions and history are the heart of every family and community; we need to treasure, preserve and pass on our history and traditions.
- \* The culture of tomorrow depends on the creation of new knowledge and new creative works today. Artists and scholars need to be valued for the roles they play in society.

- \* Colleges and universities have an indispensable role to play in our cultural infrastructure: as centers of learning, publishers of work, presenters of the arts and employers of scholars and artists.
- \* The distinction between nonprofit and for-profit sectors in the arts and the humanities is blurring; we need programs and policies that allow them to work together more dynamically.
- \* Donors and agencies seeking to support vital cultural activity are finding ways to support grassroots groups without requiring that they obtain 501 (c)(3) status.
- \* Changing audiences, competition for resources and increasing costs raise questions of what is "sustainable." Public and private sponsors should plan how to sustain, even save, important local, regional, and national cultural resources.

### **Reaffirming the Public Role**

- \* The United States has a unique hybrid cultural support system that marshals support from all sectors of society: public and private, commercial and nonprofit, institutional and individual. Cultural organizations need to change and adapt to new circumstances, but the system itself should be strengthened, not dismantled.
- \* Only the National Endowment for the Arts, the National Endowment for the Humanities and the Institute of Museum Services have the national perspective and the mandate to address entire disciplines, audiences and delivery systems. They have had a demonstrable effect on Americans' access to all kinds of cultural experiences and on improving the quality of education, public programs and research in the humanities and the arts.
- \* Our Federal cultural institutions and programs, such as the Library of Congress, the Smithsonian Institution, the National Gallery of Art and the preservation programs of the Department of the Interior, are indispensable to collecting and conserving our great national heritage.
- \* Most innovative strategies to support cultural life are emerging at local and state levels: local taxes and state dedicated revenues.
- \* Cultural organizations, scholars and artists are working collaboratively at all levels of government and with civic organizations to help society's goals: education, at-risk youth, community and economic development.
- \* We found numerous state and local attacks on the nonprofit sector generally and the tax-exempt status of cultural organizations. The role of the nonprofit sector in carrying out public purposes must be explained and valued, together with consistent public policies that allow this essential role to be fulfilled.

## **Renewing American Philanthropy**

- \* The American philanthropic tradition is of immense value - yet we see worrisome signs that the philanthropic ethic is not carried on by a new generation of Americans and by newly profitable companies.
- \* America needs a new philanthropic initiative, led by the President and by civic and corporate leaders.
- \* Philanthropic giving in America is not exercised equally across the country; community foundations hold promise of more equitable funding and new resources for the arts and the humanities.
- \* Private foundations, a stable source for culture, are experiencing greater demands from other sectors. The continued commitment of foundations is essential - as is their response to needs for general operating support and even emergency support.
- \* Both participants in and audiences for the arts and the humanities can be expanded; there is evidence that cultural organizations are identifying and finding new ways to reach audiences, and hopeful signs that earned income can be increased.
- \* Corporate contributions to culture are changing as businesses use many approaches, including grant-making, sponsorships, loaned executives, and in-kind gifts. Corporate giving, which declined from 1989-1994, now shows signs of increasing as cultural organizations forge stronger relationships with the private sector.

## **Exerting Leadership for the next Millennium**

- \* The arts and humanities have potential to provide exciting, educational and uplifting content on the information infrastructure, but there are many barriers. We need a greater public-private investment in getting more cultural content on the Internet; a way must be found to compensate creators for work available through new technologies.
- \* We need to prepare a new generation of leaders to run cultural organizations; cultural organizations and training programs should reach out to minorities, women and youth, inviting them to participate, volunteer and enter positions of leadership.
- \* Young artists and scholars need more survival skills and business training in their graduate schools and conservatories to prepare for a difficult job market where many of them will be self-employed.
- \* We find an increasing movement towards the role of the "public intellectual" and the "artist as citizen" as scholars and artists participate actively in civic life and reach out to a public alienated from much of their work.

### **Enhancing International Cultural Relations**

- \* International cultural and scholarly exchanges will become even more important in an age of the global economy and disappearing borders.
- \* Schools, colleges and universities must do a better job teaching about other countries and cultures.
- \* Recently, government's commitment to cultural and educational exchanges has weakened and there is no coherent strategy to strengthen the public-private collaboration that sustains the international flow of ideas and art works.
- \* On the 50th anniversary of the Fulbright exchanges, we find that program and others play a vital role in promoting democratic values and U.S. interests abroad.

---

## **Clinton Presidential Records Digital Records Marker**

---

This is not a presidential record. This is used as an administrative marker by the William J. Clinton Presidential Library Staff.

This marker identifies the place of a tabbed divider. Given our digitization capabilities, we are sometimes unable to adequately scan such dividers. The title from the original document is indicated below.

---

**Report to the President  
Recommendations**

Divider Title: \_\_\_\_\_

---

---

## **Clinton Presidential Records Digital Records Marker**

---

This is not a presidential record. This is used as an administrative marker by the William J. Clinton Presidential Library Staff.

This marker identifies the place of a tabbed divider. Given our digitization capabilities, we are sometimes unable to adequately scan such dividers. The title from the original document is indicated below.

---

### **PCAH Updates**

Divider Title: \_\_\_\_\_

---



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

June 27, 1996

The Honorable William T. Randall, Chair  
National Assessment Governing Board  
800 N. Capitol St. N.W./Suite 800  
Washington, D.C. 20002-4233

Dear Dr. Randall:

The President's Committee on the Arts and the Humanities welcomes the opportunity to comment on the assessment plan proposed by the NAEP Governing Board. We wish to express our strong support for regular and periodic assessment in the arts as well as all the subjects included in the core curriculum defined in Goal Three of the Educate America Act. We understand that you and other members of the Governing Board face severe budgetary pressures, and that the proposed two-tier system of assessment is designed to respond to that concern.

Nevertheless, we think that any plan which relegates the arts disciplines to a secondary status will set back the progress we have made to date in restoring the arts to a central place in the curriculum. Unfortunately, given the recent tendency of many school districts to economize by cutting arts programs first, we are afraid that the plan tentatively outlined by the NAEP Governing Board will send the wrong message to state and local school administrators.

I hope that you and your fellow board members will reconsider the plan currently envisaged and will move to establish a system of periodic and regular review of educational progress in the arts. The President's Committee is prepared to help you and the Governing Board in any manner possible to forward such an assessment plan, and we would welcome the opportunity to work together to improve American education.

Yours sincerely,

A handwritten signature in cursive script, reading "John Brademas", is written over a horizontal line.

Dr. John Brademas  
Chairman



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

We the undersigned members of the President's Committee on the Arts and the Humanities agree with the opinions on the preceding page.

Susan Barnes-Gelt  
Denver, Colorado

Cynthia Perrin Schneider  
Sandy Spring, Maryland

Curt Bradbury  
Little Rock, Arkansas

Ann E. Sheffer  
Westport, Connecticut

Margaret Corbett Daley  
Chicago, Illinois

Shirley P. White  
Shreveport, Louisiana

Everett L. Fly  
San Antonio, Texas

Leslie B. Samuels  
New York, New York

David Henry Hyang  
New York, New York

William Ivey  
Nashville, Tennessee

Jaroslav Pelikan  
New Haven, Connecticut

# My Breakfast with Brademas

No sooner has John Brademas shaken my hand than he's gone, heading so quickly down the corridor of the Harvard Club that my small talk has dropped feebly in the space where he once stood. Hurrying after him, I can see there are no long, loping strides to account for his startling speed—Brademas is a short fellow—but clearly there's an urgency of purpose. I catch up to him at the coat check and make another attempt at exchanging pleasantries, but off he goes again, now toward the dining room.

It's only eight o'clock in the morning and I'm dreaming of caffeine while Brademas, at age 69, is already as revved up as the traffic racing outside on the streets of midtown Manhattan. He drops his copy of the congressional newspaper *Roll Call* on our table and spins toward the breakfast buffet, where he sees an old classmate from Harvard. "I can't wait to hear what you're going to say about the Republican primaries," says the classmate, laughing.

Brademas has many opinions about Pat Buchanan and Bob Dole, having served in the House of Representatives as a Democrat from Indiana for 22 years, rising to Majority Whip, before being ousted during the Reagan landslide in 1980. But the man will have to wait for Brademas's speech to the club later that week. For now, the former congressman appears single-minded about getting this food business out of the way—heaping a bowl full of fruit and yogurt—so he can sit down and discuss the cause that has been consuming much of his considerable energy lately, the one closest to his heart: protecting government support for education and the arts, especially the National Endowment for the Arts and Humanities, which he helped to create as co-sponsor of the original legislation during the administration of Lyndon Johnson.

"Bob Dole voted against the establishment of these programs 31 years ago," says Brademas, settling into his seat. "And he said more recently that he doesn't think the government should be in the 'culture business' to use his words. He's playing to his far right. But the amount of money the federal government spends on culture in this country is infinitesimal, so eliminating it would not have any significant impact on the deficit. The reason for the hostility is ideological."

As chairman of President Clinton's Committee on the Arts and Humanities, Brademas has been studying the health of the nation's cultural life and recommending ways of enhancing it. He's found that although foundation funding has remained somewhat stable, there has been a decline in giving by individuals and corporations. Which means that after cuts in the NEA budget and staff that *The New York Times* editorial page recently characterized as "vicious," Brademas says, "it's very clear that the foundations are not going to be able to rush in and fill the gap. And even states like New York, which has been a leadership in giving to the arts, is cutting back under Governor Pataki, and the city of New York is cutting back under Mayor Giuliani."

So much for the thousand points of light. But Brademas has become quite optimistic lately, believing

Former South Bend Congressman John Brademas has been advocating for the arts since he helped co-found the NEA.

Now, as head of a new Presidential committee, can he keep making a difference?

BY PAUL KEEGAN

the tide is turning back. He thinks Clinton will be re-elected and says the Democrats have a good shot at regaining the House in '96, though the Senate will be tougher to take back. "Most public opinion polls show a support for a federal role for arts and humanities," he says. "I think in the last few months, the resistance in the country to the savage cuts and radical changes in policy being pressed by the new House is an indication that the country does not wish to swing that far to the right."

For such an extraordinary man, Brademas looks quite ordinary as he spoons fruit into his mouth between thoughts. With baggy eyes that seem to come from too much late-night reading, short silver hair, and plain grey suit with a red tie, he could as easily be your insurance salesman as the man who was president of New York University for eleven years (1981-92), has a monstrous six-page curriculum vitae (magna cum laude from Harvard and a Rhodes Scholarship to Oxford), and whose speeches are regularly peppered with quotes from Pericles and Aristotle.

Brademas's habit of speaking in complete sentences and artfully constructed paragraphs, as well as his monotone delivery, doesn't permit much emotion to work its way into his carefully reasoned arguments and digressions into history, philosophy, and politics. But his mood lightens perceptibly when he talks about his family and growing up in Mishawaka, where he was born in 1927. When I tell him that he was my first congressman—I was born in South Bend in 1958, the year he won his first election—he smiles and says he remembers my father, Frank Keegan, who was getting his Ph.D. in philosophy at Notre Dame when Brademas was teaching political science at St. Mary's College.

His appreciation for the arts came during those early days in Indiana. "My father was a Greek immigrant," he says, "so I grew up in a family where there was pride in knowing that one's forebears were Plato, Aristotle, Sophocles, Euripedes. And my mother was a public school teacher."

Brademas remembers going to the house of his mother's father in Swayze, a town of 700 people in Grant County, and gazing up at his grandfather's collection of 7,000 books. "I grew up in that library and was exposed at the earliest age to books and talking politics."

When he was in grade school in South Bend, Brademas read a book about the Mayans and decided he wanted to become an archeologist. He studied Spanish and, when he was 17, hitchhiked with a friend to Mexico City. Between semesters at Harvard, he returned to Mexico, worked in the mountains with Aztec Indians, and wrote his honors thesis on the Mexican peasants' movement. At Oxford, he became intrigued by the Spanish Civil War and began his Ph.D. thesis on the anarchist movement based in Catalonia.

Brademas then traveled to Holland and England to do research and ended up in Paris, where he worked his way into the confidence of a group of anarchists living in exile. It was some 13 years after the Spanish Civil War had ended. "They were quite delighted to see this young American from Oxford who really wanted to study what, in effect, was their religious faith," he says. "So they sent me to their *companeros* and I built up a network of relationships of Spanish anarchists. It was like talking to the 19th Century. It was fascinating."

In 1953, Brademas returned to the United States and considered becoming a historian of the Spanish Civil War but was also tempted by politics. He went to law school in Michigan but didn't last long.

"Law students did not talk about art, music, novels, or politics," he says. "All they talked about was law. I said, 'I've got to get out of here.' So I went home and ran for Congress."

Brademas lost his first race in 1954 by one-half of one percent. He tried again two years later but was buried in the Eisenhower landslide. "Now I'm saving, 'Brademas, here you are, you're not yet 30 years old, and you've twice been defeated for Congress,'" he laughs. "'You're a has-been before you got started.'"

*Continued on page 28*

**...what arts organizations can do for themselves:**

“You must carefully analyze the market where you are and creatively explore possibilities for finding support related to it. Second, in populating your boards of directors, you should look for men and women who are talented in marketing and who can give you first class pro-bono advice. Third, we must insist on the indispensability of arts education in our schools, for otherwise we shall lack the artists, audiences, and patrons we must have if the arts are not only to survive but flourish. And fourth—not always easy—artists and art organizations must, to the extent humanly possible, work with and not against one another.”

**...arts and the economy:**

“The arts and humanities, libraries and museums are vital to the economy of every state and nearly every local community. Non-profit arts institutions alone generate \$36 billion in economic activity annually in this country. They support 1.3 million jobs and generate \$3.4 billion in tax revenue.”

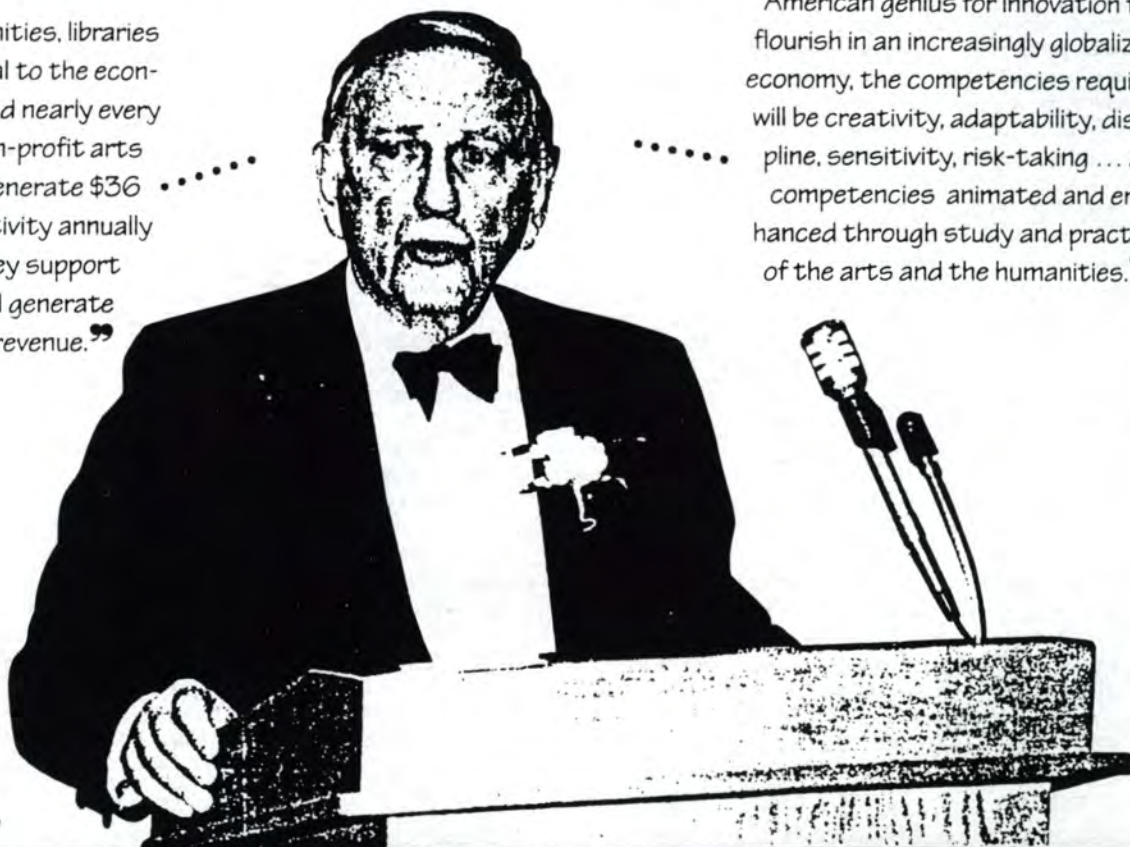
# JOHN BRADEMAS ON...

**...the threatened elimination of the NEA:**

“There will—it seems to me obvious, in a country of 260 million people—always be grants, particularly in the field of culture, that produce sharp disapproval by someone. But does that mean that we should, as some in today's Congress urge, shut down an entire agency? That a United States Senator has been shown in recent months to have abused his authority in genuinely disgraceful fashion does not mean that we should in two or three years do away with the United States Senate.”

**...arts education:**

“It seems to me clear that for the American genius for innovation to flourish in an increasingly globalized economy, the competencies required will be creativity, adaptability, discipline, sensitivity, risk-taking ... all competencies animated and enhanced through study and practice of the arts and the humanities.”



Still believing he could win, he ran in 1958 and finally hit pay dirt. He paid a visit to House Speaker Sam Rayburn's home in Texas to ask for a seat on the Education and Labor Committee. Brademas explained that he was personally interested in education while his political interests were clearly in labor issues, having been heavily supported by the United Auto Workers.

Rayburn gave him the committee assignment and Brademas found himself embroiled in the hottest issues of the day—from labor reform that landed him on Jimmy Hoffa's enemy list to sensitive questions of whether federal aid should go to segregated schools. It wasn't until Lyndon Johnson's 1964 landslide victory over Barry Goldwater, however, that there was enough support for dramatic increases in federal funding for education and the arts.

Brademas soon became a key player in helping to write landmark federal legislation supporting education at the elementary, secondary, college, and vocational levels, as well as services for the elderly and handicapped, and libraries and museums.

Explaining why he felt so strongly about educational issues, Brademas says, "Education was, for me, the avenue to social and professional mobility. It opened doors." It also allowed him to avoid the fate of many of his classmates at South Bend Central High School who ended up working at the Studebaker factory until it shut down in late 1963.

Five years after being elected, "I had classmates calling me, saying 'John, what do we do now?'" says Brademas, who had worked summers on the assembly line making Studebaker convertibles. "I thought I was politically finished. But, on the contrary, the shutdown of Studebaker gave me an opportunity to come to the aid of my district." He secured a big U.S. Army truck contract for a company in the district that used the old Studebaker plant and that's where the ERISA federal pension insurance program was born, helping workers who had lost their pensions.

Brademas's perspective is instructive now that virtually every aspect of government activism is under attack, providing a reminder that Americans tend to object to federal programs until one comes along that can help them—whether it's a NEA grant, school loan, or a levee built by the U.S. Army Corps of Engineers.

"In my day, federal support for the arts was very bipartisan," says Brademas. "Ironically, Nixon asked for a bigger increase in the NEA than any other president. When Reagan came into office he appointed a committee to take a look at the whole thing, and everyone thought they'd recommend elimination of the endowment. Instead, they came back and said, 'These work very well and they're important to retain.' The bipartisanship that characterized many of the Republicans in my day has been gravely wounded in the Gingrich House."

But there's a more important point Brademas wants to make, one that stresses his belief that government support isn't enough. "One reason for the major expansion of private philanthropic support for the arts and humanities over the last 30 years has been because of the matching programs of the two endowments. The stimulus they give to states, private foundations, and corporations has resulted in the construction of an ecology of support."

"One of the findings of our recent report by the President's Committee is that this system is an interdependent one. So if great damage is done to one part of it, that damage can spill over to the rest of it. If you flail away and sharply reduce the NEA, that's going to have an impact on state arts organizations, state political leaders, municipal political leaders, individuals, private corporations, and, to a lesser extent perhaps, private foundations."

Brademas, who has finished his fruit, says he could talk forever on these subjects. But he has much to do. He has a lunch today with a reporter from *The New York Times* about NEA cutbacks and he's busy preparing for a trip to Greece, where he's presiding over a conference on promoting democracy in the Balkans as chairman of the American Ditchley Foundation. Then he's off to Spain with the Mexican novelist Carlos Fuentes and historian Arthur Schlesinger, Jr., part of a project he's undertaken as president emeritus of NYU to establish the King Juan Carlos I of Spain Center that will study contemporary Spanish issues. Then it's off to Germany for a conference on foundations.

"It keeps me off the streets at night," he laughs. That exhausting schedule doesn't even include his work advising Congress on issues involving science and technology, his chairmanship of the National Endowment for Democracy, and duties on the boards of the Aspen Institute, NYNEX, Notre Dame, and Oxford University Press U.S.A., among others.

Brademas stands up and heads back through the dining room at his usual breakneck pace. This time, I'm awake enough to keep up with him, at least for a while. When I ask whether he misses Indiana, he simply says he loves being in New York, where he can enjoy the cultural life with his wife, Mary Ellen Brademas, a physician.

We step outside and I'm about to ask whether it could also be New York's frenetic pace that keeps him here, but he's already answered the question by crossing 44th Street and waving good-bye, disappearing into a sea of traffic. ■

# CONNECTIONS MONTHLY

▽ Published Monthly for Members

▽ Volume 15, Number 6

▽ July/August 1996

## NALAA Meets in St. Louis

More than 600 people met us in St. Louis for NALAA's 1996 annual convention, **The Cultural Community: Thriving Through Leadership**. Following are some highlights (see page 6 for scenes from St. Louis!):

- A pair of provocative preconferences . . . **Rebuilding the Front Porch of America**, NALAA's Rural and Small Communities Preconference, balanced informative sessions with peer-to-peer networking — congratulations to organizers LaMoine MacLaughlin, Martin Nagy and Jack Nickels, Jr. for a job well done! **Looking at the Whole: Public Art and Urban Design**, NALAA's Art in Public Places Preconference, featured a remarkable slate of speakers and solid discussion on new trends in urban design and the new roles being carved out by artists — many thanks to Jerry Allen, Brenda Brown and Harriet Traurig for organizing a terrific two days!
- Opening day with **The Association of American Cultures** . . . NALAA was pleased to share joint programming with TAAC for the first time, including the Opening Luncheon with National Endowment for the Arts Chairman **Jane Alexander**, actor **Avery Brooks**, National Endowment for the Humanities Chairman **Sheldon Hackney** and professor **Elizabeth Nunez**. The Opening Reception at City Hall was a wonderful opportunity for members of both organizations to meet, greet and eat. (And did we mention align your aura? The mystic masters seemed to have their hands full with our bunch!)
- This year's arts discipline track, **Folk & Traditional Arts**, looked at community folk arts programming and the challenges and opportunities for local arts agencies. This track was made possible through the support and dedication of the NEA's Folk & Traditional Arts Program. Artists-in-Residence **Mississippi Crossroads Quilters** shared their traditions and art with us throughout the conference, as well.
- NALAA's second annual **Convention Silent Auction** raised nearly \$2,000 for the **Selina Roberts Ottum Fund**. Thank you to Miriam Barnett, Allied Arts of Whatcom County (Wash.), for organizing this year's event. And to everyone who brought art and bought art . . . you all helped to make this year's auction a success.
- Words of inspiration came from former **Atlanta Mayor Maynard H. Jackson**, Executive Director of the President's Committee on the Arts and the Humanities **Ellen Lovell**, author and political analyst **Kevin Phillips**, and the hundreds of panelists and speakers that brought energy and insight to this year's program.

## NALAA and ACA Will Create New Entity Fall 1996

The ballots are in! NALAA's membership has voted strongly in favor of joining with the American Council for the Arts to develop a new entity by combining the resources of both organizations.

The merger of NALAA and ACA was proposed after months of careful consideration and thoughtful process. Both organizations' Board of Directors voted unanimously this spring in favor of the proposal, and the decision was made final following NALAA's membership vote last month. All NALAA members were given the opportunity to vote on the proposal by written ballot. As of July 1st, the two organizations are co-managed by Bob

■ Continued on page 2

## INSIDE

|    |                                                                      |
|----|----------------------------------------------------------------------|
| 2  | EMILY HALL TREMAINE<br>FOUNDATION LAUNCHES NEW<br>FUNDING INITIATIVE |
| 3  | LEGISLATIVE NEWS                                                     |
| 4  | ARTS IN EDUCATION UPDATE                                             |
| 6  | SCENES FROM ST. LOUIS                                                |
| 13 | NALAA NOTES                                                          |
| 14 | JOB OPPORTUNITIES                                                    |

● Continued on page 2

NATIONAL ASSEMBLY OF  
LOCAL ARTS AGENCIES



CONNECTIONS MONTHLY is one benefit of membership in the National Assembly of Local Arts Agencies, mailed monthly to all members. Please send submissions to Deborah Wolfer Bissen, National Assembly of Local Arts Agencies, 927 15th Street N.W., 12th Floor, Washington, DC 20005-2304. For advertising information, call Jennifer Neiman at 202.371.2830 or FAX: 202.371.0424.

## NALAA BOARD OF DIRECTORS

Executive Committee  
Chair  
Harriet Sanford

First Vice Chair  
Patricia Holihan Steinhardt

Second Vice Chair  
William Lehr, Jr.

Third Vice Chairman  
Ramona Baker

Treasurer  
John Haworth

Secretary  
Bill Bulick

At Large  
Sandra Gibson  
Sherry Shannon

Caroline Bock  
Janet L. Brown  
Robert Bush  
Ken Ferguson  
Gretchen Freeman  
Flora Maria Garcia  
Michael P. Garcia  
Raymond J. Hanley  
Betty Jo Hays  
Pamela G. Holt  
Robert Moore  
Adolfo Nodal  
Janet Sarbaugh  
Joan Small

The National Assembly of Local Arts Agencies represents the nation's 3,800 local arts agencies in developing an essential place for the arts in America's communities. It helps member agencies with leadership and professional development, research, information and publications, public policy development and public awareness.

### The Emily Hall Tremain Foundation Announces New Funding Initiative To Promote Arts-Based Youth-At-Risk Programs

The Emily Hall Tremain Foundation has launched a new initiative to fund technical assistance grants to community-based cultural organizations providing arts-based youth-at-risk programs. Because of the foundation's geographic interests, applications from the following states will receive priority review: California, Connecticut, Florida, New York, Ohio, Vermont, Virginia and Washington.

Specifically, the Foundation will target its arts funds to youth-at-risk programs outside the school curriculum serving at-risk teenagers (ages 13-17) and incarcerated youth and/or juvenile

offenders. Programs can apply directly for technical assistance grants, which encompass a range of efforts including evaluating effectiveness, disseminating results, replicating efforts, and strengthening community partnerships. Programs seeking support should meet or strive to meet the "Characteristics of Effective Programs," as outlined in the recent publication from the President's Committee on the Arts and the Humanities and NALAA, *Coming Up Taller*. For a copy of guidelines or questions about this funding initiative, please contact the Emily Hall Tremain Foundation directly at 203.639.5544. ▾

● ST. LOUIS ... continued from page 1

To everyone who was there, we hope you had as much fun as we did. And most of all, we hope you returned home with a renewed sense of leadership and an inspired understanding of what it takes to thrive in today's times — and the tools to make that happen.

p.s. Mark your calendars now for next year's convention in the Twin Cities, Minneapolis and St. Paul, Minnesota: June 7 - 10, 1997! ▾

■ NALAA AND ACA ... continued from page 1

Lynch, President and CEO of NALAA. The summer will be spent in development of the new entity, which will be launched in early fall.

The merging of national cultural policy makers, private and public sector funders and an active grassroots constituency can only increase participation and access to the arts and humanities at the national, state, local levels. We look forward to working with you in years to come to make that happen. ▾

## LEGISLATIVE NEWS

by Nina Ozlu, Vice President of Government Affairs and Development

### Senate Appropriations Sub and Full Committees Pass FY '97 Funding Bill for NEA, NEH, and IMS

July 16, 1996, the Senate full Committee on Appropriations finished mark-up of the FY '97 Interior Appropriations bill and reported the bill out of committee. Except for some beneficial technical corrections, the full committee approved the majority of the changes that the Senate Subcommittee on Interior Appropriations made on July 12th. The Senate subcommittee had made the following three changes:

1. Senate Subcommittee on Interior Appropriations Chairman Slade Gorton (R-WA) retained the same language as the House in his mark of the Interior appropriations bill, as it relates to the section on restoring the ability of local arts agencies to subgrant federal NEA dollars again. As you may recall in last year's appropriations bill, Congress disallowed the NEA from having its federal arts dollars subgranted by any group except by a state or regional group. This year, Representative Sidney Yates (D-IL) introduced an amendment, which passed unanimously in subcommittee, that modified this language so that local arts agencies could also be included in this exception and be allowed again to subgrant federal NEA dollars. *In Senate full committee, a technical correction was made to this language to merely make it explicitly clear that the "no subgranting" exception was being specifically extended to local arts agencies, not just any local arts group.*

2. FY '97 funding levels for the NEA and IMS remained the same as the House version of the bill, which set funding at \$99.5 million and \$21 million, respectively. However, in a surprise move, Senate Subcommittee Chairman Slade Gorton (R-WA) set his mark for the NEH at only \$99.5 million, which is \$5 million less than the amount passed by the House last month and \$10 million less than the amount appropriated to NEH in FY '96. Senator Gorton cited a desire to have both cultural agencies funded at the same level

as his reason for the cut. *In full committee, there was considerable discussion among a bipartisan group of Senators including Bennett (R-UT), Bumpers (D-AR), Kerrey (D-NE), Jeffords (R-VT), and Cochran (R-MS) to introduce an amendment on the Senate floor for increased funding for the NEA and/or NEH. However, it was not clear how much or how the funds would be distributed.*

3. The Senate subcommittee placed positive report language again this year in their version of the FY '97 Interior Appropriations bill to counter the House version, which calls for cutting off funding for the NEA and NEH after FY 97 and 98, respectively. The Senate version of the bill states: "As noted in the statement of the managers accompanying the conference report on the fiscal year 1996 appropriation for the National Endowment for the Arts, the Senate supports continued funding for the NEA and expects the authorizing issues to be resolved by the legislative committees in the House and Senate." *In full committee, a technical correction was made to this language so that this funding protection is now extended to NEH as well.*

### Group of 31 Senate Republicans and Democrats Sign Letter of Support of the NEA, NEH, and IMS

In anticipation of the Senate mark-up of the FY '97 Interior Appropriations bill in mid-July, a bi-partisan group of Senators signed on to a letter to Senate Interior Appropriations Subcommittee Chairman Slade Gorton (R-WA) urging the subcommittee's strong commitment to continued funding for the three cultural agencies with hopes of an increase over last year's budget levels. Signatories included Senators: Jim Jeffords (R-VT); Claiborne Pell (D-RI); John Chafee (R-RI); John Glenn (D-OH); Alan Simpson (R-WY); Edward Kennedy (D-MA); William Cohen (R-ME); Barbara Boxer (D-CA); Jay Rockefeller (D-WV); Joseph Lieberman (D-CT); Barbara Mikulski (D-MD); John Breaux (D-LA); Frank Lautenberg (D-NJ); Bill Bradley (D-NJ); Paul Wellstone (D-MN); Kent Conrad (D-ND); Carol Moseley-Braun (D-IL); Daniel Moynihan (D-NY); Carl Levin (D-MI); Patrick Leahy (D-VT); John Kerry (D-MA);

### NALAA STAFF

President and CEO  
Robert L. Lynch

Vice President, Government  
Affairs and Development  
Nina Ozlu

Director of Finance  
R. Brent Stanley

Director of Programs  
and Member Services  
Mara Walker

Director of Research  
and Information  
Randy I. Cohen

Arts Education and  
Community Development  
Coordinator  
Nancy Langan

Communications Coordinator  
Jennifer Neiman

Meetings Coordinator  
Wendy S. Jonas

Membership Coordinator  
Tom Roberts

Publications Coordinator  
Deborah Woller Bissen

Institute for Community  
Development and the Arts  
Fellow  
Rachel Moore

To reach the NALAA staff,  
write or call:  
NALAA  
927 15th Street, N.W.  
12th Floor  
Washington, DC 20005  
tel 202.371.2830  
fax 202.371.0424

◆ Continued on page 15

## ARTS IN EDUCATION UPDATE

by Nancy Langan, Arts Education and Community Development Coordinator

NALAA members selected for U.S. Department of Agriculture (USDA) Nutrition Poster Design project. The U.S. Department of Agriculture (USDA) in partnership with the President's Committee on the Arts and the

Humanities and the National Endowment for the Arts, conceived of a national community-based design project called **Team Nutrition**, an initiative that sponsored nutrition awareness posters designed by youth-at-risk. The project brought together St. Louis nutritionist Roberta Duyff to educate the young designers about health and nutrition; graphic design consultants Nancy Mayer and Chris Myers, of Mayer & Myers in Philadelphia, to direct the

design process; and six local arts organizations brought community artists and young designers to the collaboration.

NALAA member Mill Street Loft was one of the six arts organizations selected to participate in **Team Nutrition**. High School students from Mill Street Loft's Project ABLE (Arts, Basic Education, Life Skills and Entrepreneurship) designed posters that will put a new spin on food stamp nutrition messages. Two other NALAA members, Chicago Department of Cultural Affairs' Gallery 37 program and the YA/YA program funded by the Art Council of New Orleans,

were also selected to participate. The youth from these programs developed posters intended to motivate and empower young people to establish healthy eating habits. One million leaflets with the poster images are being printed for distribution along with 12,000 sets of posters. The leaflets will have tips for nutritious snacks and the posters and leaflets will be sent to every food stamp office in the country in early fall.

The graphic designers and nutritionist led two-day workshops at each location with 10 to 20 young designers. On the first day, Roberta Duyff introduced primary concepts of health and nutrition, covering issues such as the new USDA food pyramid, variety, and balance. The graphic designers introduced the students to the fundamental goal of graphic design: creating visual, verbal and cultural connections to motivate and inform others.

The majority of the young designers participating in the project were from low income families. They had strong, personal connections to a large segment of the target audience and many were direct participants in the Federal Food Stamp Program. Many of the children lived in communities such as South Central Los Angeles, where people often feel alienated and marginalized from the larger community. This project provided an unusual opportunity to have the young designers' talents and efforts validated by the U.S. government: they were given the chance to speak to a potential audience of 27 million Americans. The finished artwork, ranging from linoleum prints, to paintings, and drawings, was completed under the direction of a resident lead artist. Several posters from each art group were selected and forwarded to Washington where a jury convened by the USDA chose one poster to represent each of the six arts organizations. These designs will be printed and distributed to food stamp offices across the nation.



Youth from Mill Street Loft, Project ABLE, designing a poster for U.S. Department of Agriculture nutrition project. Mill Street Loft is one of six local arts organizations that worked with young artists to create images for posters and leaflets that will reach millions of Americans.

Photo credit: Nancy Miller, Poughkeepsie, N.Y.

Albuquerque United Artists *Artreach* in Albuquerque, N.M., The ART Team in Los Angeles, Calif., and the Cultural Council of Greater Jacksonville, Jacksonville, Fla., were also chosen to participate in Team Nutrition. The posters from the Team Nutrition project will be on exhibit in the Capitol rotunda in Washington, D.C., in Fall 1996. For further information about this initiative, contact Roberta Duyff of Duyff Associates in St. Louis, 414.434.2185, or the design firm of Mayer & Myers in Philadelphia, 215.551.5110.

### Publications and Resources

#### *Eloquent Evidence* is Available Again

Building on research that supports the critical role the arts play in education and learning, this brochure presents positive arguments for arts education. This "quick read" arts education advocacy tool is designed to answer the questions of school board members, decision makers and others who are concerned with school improvement in their community. The President's Committee on the Arts and the Humanities and the National Assembly of State Arts Agencies (NASAA) printed *Eloquent Evidence: Arts at the Core of Learning* using material published by the National Endowment for the Arts (NEA) in the book *Schools, Communities and the Arts: A Research Compendium*.

In February we mailed NALAA members a copy of *Eloquent Evidence: Arts at the Core of Learning*. Due to the volume of calls requesting additional copies of this brochure, NALAA has secured 3,000 additional brochures for distribution to our members. The limited supply of brochures is available free upon request. Call NALAA at 202.371.2830 to request this advocacy piece.

#### Sourcebook for Funding Technology and Distance Learning

"Distance Learning" refers to the use of telecommunications and educational technology to create active teaching and learning

environments at geographically dispersed sites. An array of media — television, telephone, fax, computers, keypad response terminals, Internet resources, desktop video-conferencing, multimedia, bulletin boards, and email — enrich the educational experience and offer new modes of interaction. The third edition of *Distance Learning Funding Sourcebook* is now available and offers the latest information and research on major new funding trends and sources among foundations, corporations, telephone companies, the cable TV industry, and federal government agencies. It also includes information on funding for schools, colleges, libraries, arts organizations, museums, community health and social service agencies and a chapter on "Grant Writing for Success" with expert advice on the grants application process for private and government sources. The publication is available from Kendall/Hunt Publishing Company, 4050 Westmark Drive, P.O. Box 1840, Dubuque IA 52004-1840, 880.772.9165. Check the Funding Sourcebook's web site: [<http://www.technogrants.com>] for updates on funding trends.

#### Getty Center Report Makes a Case for Arts and Interdisciplinary Learning

*Connections: The Arts and the Integration of the High School Curriculum* presents a case for the potential value of arts-centered, cross-disciplinary approaches to teaching and learning and how such approaches might play a central role in education reform by bringing coherence to the secondary school curriculum. *Connections* suggests that education in the arts fosters the broad and deep thinking necessary for cross-disciplinary study and why the arts can be powerful foundations on which to build interdisciplinary teaching and learning. Available for \$14 plus \$3.95 shipping and handling from the College Board, Publications Department, 45 Columbus Avenue, New York, N.Y., 10023-6992. ▼

"... education in the arts fosters the broad and deep thinking necessary for cross-disciplinary study and why the arts can be powerful foundations on which to build interdisciplinary teaching and learning."

## Arts Audiences: Shifting Patterns

Is high culture in the U.S. in a state of crisis? According to recent government studies and subsequent newspaper accounts, America's younger generation has apparently

lost interest in the arts, and individual donations to cultural institutions are waning. These disturbing reports examine high culture in general, sometimes focusing on the performing arts, such as classical music and ballet. But does this research give an accurate picture of what's happening in the visual arts?

In *Looking Ahead: Private Sector Giving to the Arts and Humanities*, published this year by the President's Committee on the Arts and Humanities, author Nina Kressner Cobb paints a grim portrait of the nation's cultural funding structure. Describing a particularly "worsome trend" in her analysis of private sector philanthropy, Cobb finds that the average size of individual donations to the arts "fell dramatically between 1987 and 1993."

Further information about audiences for high culture comes from research sponsored by the National Endowment for the Arts. Since 1994, the NEA has been producing reports based upon nationwide surveys of public participation in the arts which were carried out in 1982, 1985 and 1992. The most recent of these publications, *Age and Arts Participation with a Focus on the Baby Boom Cohort: 1982-1992*, examines different age groups (termed "cohorts") along with seven categories of high culture, such as classical music, opera, novels and plays. The *Age and Arts* researchers' conclusion is that the baby boom generation and its successors are much less involved with the arts than their elders, with two exceptions: jazz and art museums. Gathering data from these government reports, the *New York Times* has declared a "crisis for high culture," citing both the decrease in individual support and the "insidious threat" of the "graying" of American art audiences.

Yet under closer scrutiny these same government studies reveal an extremely different situation for the visual arts. Especially among America's younger generation, audiences for the visual arts show a consistent pattern of expansion. In all age categories, art museum attendance increased significantly from 1982 to 1992. The age groups that ranked highest in museum attendance in 1992 were the "early baby boomers," seconded by the so-called Generation X. In 1992, there was a 7 percent increase expressed by all age groups in their desire to attend museums more often. The percentage of Americans viewing visual arts programming on television or video was also on the rise, with the highest figures again found in the early baby boom generation. And finally, the number of individuals enrolled in art appreciation classes was also higher in 1992 than 1982.

These strong and clear indicators of the growth of American audiences for the visual arts were also confirmed by the statistics on individual donations to art and culture which were the basis of Cobb's President's Committee study. Cobb describes a decrease in Americans' support for high culture because she focuses on the decline in the size of donations given to the arts by individual households since 1987. But the data also reveals that the percentage of individual households contributing to the arts has increased significantly since the 1960s. (The only exception: the figures since 1992 are slightly lower than those from 1989 to 1991.) In other words, Americans may currently be donating considerably smaller amounts than they did from 1987 to 1991, but, from a broad perspective, more individuals are contributing to the arts.

In terms of corporate support, the available statistics are inconsistent and Cobb has judged that such support is "not increasing significantly." Private foundations, on the other hand, are an area where donations have continued to rise. However, all the foundations interviewed, except one, were not planning to increase their present level of giving to the arts.

Although the President's Committee study is ostensibly a report on private sector philanthropy, Cobb emphasizes the interdependence between private and public sector funding for the arts. She concludes that individuals, foundations and corporations will not be able to compensate for the recent massive cuts in public funding. Congress, for example, has reduced the NEA's 1996 budget to 39 percent of what it was in 1995. Since the NEA has been the largest single donor to the arts in the United States since 1976, this drastic decrease will have especially important consequences.

The visual arts in the U.S. are in serious economic trouble, but not because of a supposed lack of interest by the American public. The public, including the younger generation, has shown a vibrant commitment to the visual arts, but that fact of American life seems to have had remarkably little influence on Congress and on those creating cultural funding policy.

—Mary Anne Stanszewski

## BCA Members Report Decrease In Arts Funding

By Roger Armbrust

A 1996 survey of the Business Committee for the Arts (BCA) member companies shows a slight decrease in funding for the arts, including a projected decrease in support for theatre and performing arts facilities.

Of the 105 companies that received the mail survey, 62 responded that they projected total 1996 arts funding of \$1.67 million, down from their actual \$1.77 million donated during 1995.

When asked which arts disciplines they supported, 77 percent said they funded theatre projects, down 5 percent from 1995's 84 percent. Seventy-six percent of the companies are providing grants to performing arts facilities, down 1 percent from the previous year.

Though on a smaller scale, the survey seems to align with a report earlier this year from the President's Committee on the Arts and the Humanities. That report showed nationwide corporate arts funding through the '90s falling gradually from \$6.9 billion in 1990 to \$6.1 billion in 1994.

The signal of continuing decrease in corporate support has concerned arts advocates, who have seen heavy cutbacks in funding from the federal

government. Authorities in both the private and public sectors agree that federal support of the arts is a catalyst for private funding.

### A Positive Note

The BCA survey did provide a positive note for the nation's local arts organizations. "BCA members continue to evidence a strong commitment to investing in the arts at the local level," the report said. "Respondents reported that they will allocate an average of 90 percent of their arts budgets to local projects. Local is defined as a company's headquarters city and major operating communities." Ninety-seven percent of the respondents indicated that they support collaborations between education and the arts.

BCA members' three most frequently cited reasons for investing in the arts were: to enhance the quality of life in operating communities, to demonstrate good corporate citizenship, and to enhance company image and reputation.

### Changes in Support in '97

For 1996, 37 percent of BCA respondents expect their arts budgets to have

increased over 1995, 45 percent predict no change, and 18 percent foresee a decrease.

Sixty-three percent of the BCA respondents expect their 1997 arts budgets to remain unchanged, 18 percent expect an increase, and only 6 percent see a decrease.

Respondents attributed projected increases to improved earnings (22 percent) and greater management interest in the arts (22 percent), and over 50 percent said they had received more requests from arts organizations.

If that trend holds true for all corporate giving in the U.S., it could be a positive sign that the decrease in arts funding is leveling off. This could be a possible result of more corporations reviewing their arts support programs. The BCA report indicated that 50 percent of its respondents are evaluating the impact of 1996 arts grants—10 percent more than in 1995.

The BCA, founded in 1967 by David Rockefeller and other business leaders, is a national not-for-profit organization that works with business to develop and advance alliances with the arts.

# YOUTH

## THE NEWSPAPER ON YOUTH WORK

© 1996 YOUTH TODAY, ALL RIGHTS RESERVED

VOL. 5, NO. 5 SEPTEMBER/OCTOBER 1996

## Artists Embrace the Art of Youth Work

■ BY TIM BURKE

"I've spent six years in the choir. I rehearse twice a week and have risen to the top level of the concert choir. It has taught me self-motivation, to be responsible and it has taken me places. Look at me now — I'm in the White House!"

Amid applause, fifteen-year-old Sheronna Ragin handed the microphone back to Hillary Clinton and resumed her seat beneath a portrait of George Washington. Her multi-racial choir of inner-city youth from Chicago had entranced the audience in the grand East Room. The occasion was the launching of *Coming Up Taller*, a report that documents and celebrates the role that arts and humanities projects are playing in reaching young people at risk, and Sheronna and her pals were living proof.

Judy Weitz, *Coming Up Taller* editor and an alumna of the Casey

Foundation's KidsCount project, explained the report. "We asked a lot of youth and child agencies to give us their best bets when it came to arts projects — who did they think of as models?" They came up with a list of some 600, which was whittled down to 218 by a committee of experienced youth and arts workers giving priority to projects which were long-lived, offered progression and had a youth development focus.

These are the projects profiled in *Coming Up Taller*. Big, small, generously funded or poorly funded, they range from the specialized to the multi-disciplinary, from midnight Shakespeare classes to training young offenders to be exhibition curators. The report gets its title from a statement by New York actor/writer Willy Reale and founder of The 52nd Street Project. "There is no way to fast forward and know how the

Continued on page 11



### White House Debut:

Sheronna Ragin of the Chicago Children's Choir says the arts have taken her place — like an East Room performance before First Lady Hillary Clinton.

# Art for Art (and Kids') Sake

Continued from Page 1

kids will look back on this," Reale told Weitz when she visited his project. "But I have seen the joy in their eyes and have heard it in their voices and I have watched them take a bow and come up taller."

Art for art's sake, as simple enrichment of human life without other justification, is certainly an idea endorsed in the report. But its main premise is that the arts are not just good, but useful too. Enlisting this vision of the arts in service of an "at risk" population is what drew such powerful backing for the report.

"The public affirmation that young people can get from the arts that they can rarely get elsewhere," said Weitz, "...pays off in terms of improved school attendance, academic achievement and more positive attitudes. These programs offer alternative ways of seeing and knowing. The arts and humanities also help address the crucial adolescent question of 'Who am I?' They allow emotional exploration."

According to the report, the task for public policy must be to bring together the right community of people to support artists in bureaucratic matters such as fundraising and administration, and to help youth workers access appropriate artists. The report stresses the need for technical assistance of this kind that will lead to training opportunities, staff mentorship programs and other exchanges and networking.

The three programs profiled here, although varying in emphasis on creativity and utility, all exemplify the artistic values supported by *Coming Up Taller*.

## Manchester Craftsmen's Guild

The spacious, light-filled foyer of the Manchester Craftsmen's Guild (MCG) is in sharp contrast to less attractive parts of inner-city Pittsburgh. Embroidered quilts, large stone and wood sculptures and elaborate potted plants beautify the exposed brickwork arches. There are no security guards and not a single bar crosses any of the windows. Not what an arts project for inner-city youth is presumed to look like.

"That's not by accident," explains founder and executive director Bill Strickland, who just received a coveted MacArthur Foundation genius award. For Strickland, a thoroughgoing commitment to quality is bottom-line good practice. "The physical space is impor-

tant—you can't do this work in a basement. This way we point out to kids every day what success looks like. And it's self-fulfilling. Funders see it and think, whatever they are doing, it must be good."

But MCG is no expensive mission to the inner city from the guilt-racked affluent. It was founded by Strickland in 1968 in his own neighborhood. For 15 years, the project occupied two small terraced houses, one for ceramics and the other a photographic studio below where Strickland lived.

"We were getting successes," he explains. "Give people quality teachers, unlimited materials and first-class facilities and they will respond. Several young people went on to college and we got reports from schools that behavior was improving."

With a solid track record, Strickland was able to look to the corporate sector for funding in the '80s. The Guild's annual budget now stretches to \$778,000, with funding from all levels of government and a wide range of companies and foundations such as the National Endowment for the Arts and the Lila Wallace-Reader's Digest Jazz Network. The creation of an adult vocational training project has also broadened the funding base.

MCG offers free access to its facilities and now attracts 300 young people a week. At times, the scale simply beggars belief. The Guild, for instance, features jazz performers in a Living Masters concert series which is broadcast on National Public Radio. The performances are filmed and edited in the Guild's own studio. Using its own unique software, the Guild also produces "entertainment" packages pro-



Author Judy Weitz lets Hillary Clinton showcase her new report, *Coming Up Taller*, about so many hundreds of arts projects that are stimulating young people around the country.

Photo © 1996, Stephen Shamus for MATRIX



The Manchester Craftsmen's Guild uses photography and ceramic arts to encourage young people to go to college, and 70 to 80 percent do. Here, instructor Jo Palmer, on right, assists Alonso Craig at a potter's wheel.

# Art Strengthens Neighborhoods and Skills

viding concert footage, musical analysis and interviews with artists.

The artists turned youth workers are highly trained, successful artists who have sought out the MCG because they too want to be part of a success story that can transform lives. Assistant Executive Director Nancy Brown and Director of Student Development Bill Winston help staff work with young people in areas such as life skills, self-esteem, public speaking and conflict resolution.

"That's what makes a big difference as an arts organization," says youth worker Brown. "We're not teaching photography in order to create great photographers — the issue is to develop skills to help youth maneuver within society."

Jay Ashby, director of special projects,

presides over the concert series and the recording suite. He justifies the massive investment in the equipment partly on the grounds of the quality message —

"when they come in here and see the flashing lights, they tune in and turn on" — but also because it's good business. Record companies now pay to film and record



Youth worker Bill Strickland, founder of Pittsburgh's Manchester Craftsmen's Guild, is a MacArthur Foundation "genius award" winner.

at the venue and media giant Time Warner is interested in buying into the entertainment packages.

Lonnie Graham, director of the photography program, shares the positive youth development perspective. For

him, the important issue is cultivating skills such as reflection and planning, which are often quite new to young peo-

ple who live only in the here and now, acting in response to things and not ideas.

"I want them to build a portfolio and to exhibit, but it's secondary," he explains. "I don't care if they are artists; I care that they are alive. What matters is that they use the experience they get here to do something for themselves and the community."

## Project ABLE

As IBM shed 12,000 jobs in the Poughkeepsie area in the '90s, a rash of crime and other social problems followed.

Thus it was that the Mill Street Loft launched Project ABLE. The Loft, established in 1981 as a multi-arts educational center, has for 15 years run a variety of arts programs for children.



Youth worker Carman Eleam (above) explains a Guild summer arts project. Guild field trippers (at right) inspect — and shoot — community gardens. Bill Winston (below, at left) pays a home visit to Delsin Mott, 14, part of the Guild's outreach.



youth and senior citizens. Project ABLE (Arts, Basic education, Life skills, Entrepreneurship) takes the broad artistic, educational and social aims of the Loft a step further. It focuses on motivating economically disadvantaged youth, predominantly African Americans with poor school records, by offering a program that rewards their artistic interests and abilities.

The program has four basic streams. The first, product development, links the group with professional artists to conceive, develop and manufacture craft work for sale. In the project's downtown shop, Hands On, the second stream pulls theory into practice. The third element involves acquiring carpentry skills at the project's workshop. Finally, a public art component undertakes projects that empower young people to contribute to revitalizing the community.

Executive Director Carole Wolf emphasized "kinesthetic" or contextualized learning over traditional academic approaches. Carpentry itself requires math, and in order to make and sell products, market research and product development become not abstract theories but processes to be mastered. In all situations staff also stress job-searching and job-keeping skills — basic matters such as teamwork and conflict resolution.

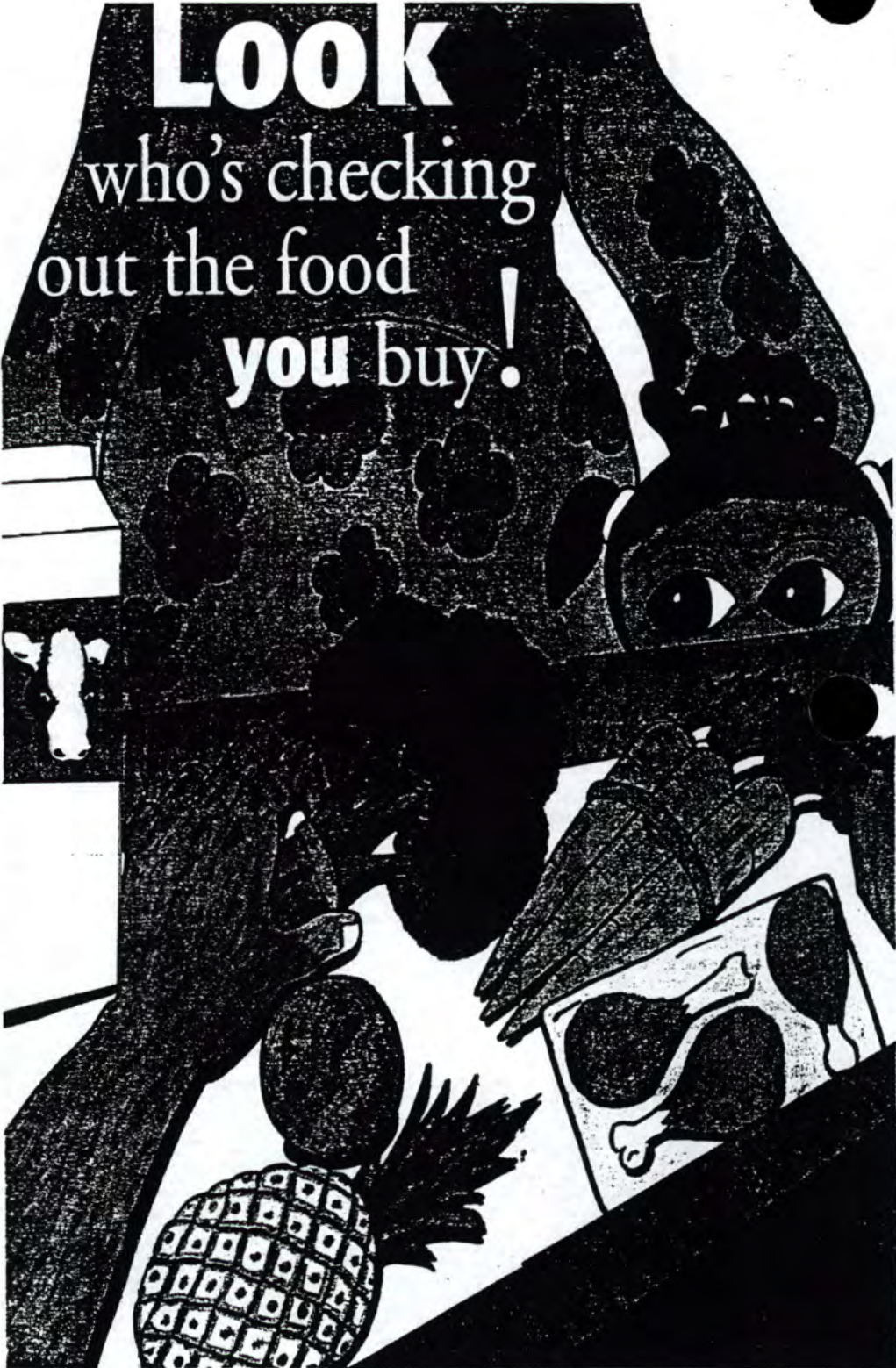
"We sit around a table and talk about how we should treat people. About how we talk to each other," explains Glenn Futrell, who combines carpentry with youth work. "These are the kinds of things that take place in the workshop and they are very vital. The birdhouses that we make for a local bank are measurable outcomes, but the other stuff, that's the thing we're after."

A community mural prepared for the local Catherine Street Community Center is an example of how the project's elements come together. Young people conferred with senior citizens to determine the content of the mural. The work itself combined artistic expression with practical skills. And the completed mural transformed not only an unattractive building but the young people's standing in the community as well.

ABLE was also selected by the United States Department of Agriculture to design a poster promoting healthy eating habits which is now on display in every Food Stamp office across the nation.

Students at ABLE develop extensive portfolios of their artwork because, as Andrea Sherman, program developer, explains, "...this is the arts and people are quite skeptical about the practical

# Look who's checking out the food you buy!



## POSTER ART.

Poughkeepsie, New York's Project ABLE produced this poster for the USDA to promote healthy eating habits by food recipients.

# Through Art a Second Chance to Succeed

value of what we do — so we have become very aware of the need to show what is achieved."

No one can pretend that Project ABLE can compensate for IBM downsizing or that its part-time shop will keep the mall owners awake at night. Nonetheless, it has employed some 75 young people who failed in the school system, and has helped others go on to find employment or attend college. Its real importance may lie in showing young people that they can have a second chance at succeeding.

## The 52nd Street Project

Conveniently situated just off off-Broadway, the 52nd Street Project is now in its 15th year of bringing drama, or more precisely, the chance to succeed in drama, to disadvantaged young people from the Hell's Kitchen neighborhood.

There, young people receive intensive, personalized exposure to the creative processes of writing and acting, based on a close one-on-one relationship with an adult professional. A quick look down the list of volunteers shows the status the project has within the profession — Francis Ford Coppola, Spalding Gray and Francis McDormand are among those thanked in last year's annual report.

The creative duos head off in the summer to the country or seaside to work on their pieces — "basically we borrow people's houses," explains Willy Reale, artistic director of the project. The program leads to performances in a borrowed New York theater to audiences of family and friends. "We always do one less night than we think we need so it always feels jammed — it feels like a hit," says Reale.

All the acting and writing programs have scope for progression and some young people stay with the project for six years. Some of the more experienced take a 10-week acting class dealing with the classics and exploring the nuts and bolts of stagecraft.

The youth work through the arts project is now extending its reach as a support service to its members. "Now that we've established a beachhead in their lives, we want to see how we can make a difference in their education," says Carol Ochs, the project's executive director. "We can't do it for them, but if there's someone looking over their shoulder, it might just help."

The project has a refreshing self-confidence in the face of the show-us-



Students learn the tricks of furniture repair from a Project ABLE instructor (above). Instead of dabbling in nuisance graffiti, Project ABLE students work out murals with senior citizens to beautify their neighborhoods (below).



your-outcomes approach to youth work funding. Asked about the effect on crime reduction or high school graduation rates, Reale shrugs and says that they don't make that kind of evaluation: "If we did, our work would become about studying the work, not doing it. I don't know what would happen if we didn't turn up — in our hearts we believe we make a difference but we don't have the stats. We can get away with that because we do enough well-attended theater work."

For all its reluctance to talk up its achievements, the project is funded by the New York State Department of Youth

Services and over 50 private and corporate funders, and draws immense support from theater folk. Talking to Reale who is — like Strickland — a MacArthur fellow, you can see how they do it. "I've worked with kids who've been trouble elsewhere and it's been a breeze," he enthuses.

"They really police themselves because the idea of success is so attractive to them. You see them expand over the week of the performances — you see them puff up when they know that a laugh is coming. And then you hear them going out into the theater lobby saying, 'That was mine, that laugh — I

wrote that one."

"The whole program is designed so that if you do the work, you are almost guaranteed success. If there is a life lesson, it's that — and in many cases this may be their first real experience of success." ■



Willie Reale, executive director of the 52nd Street Project.

## Coming Up Taller's Recipe for Success

Effective arts programs:

- ▼ are a delicate balance between flexibility and structure.
- ▼ take full advantage of the capacity of the arts and humanities to stimulate ways of knowing and learning.
- ▼ use dynamic teaching tactics such as hands-on learning, apprenticeship relationships and modern technology.
- ▼ provide children and youth with an opportunity to succeed. They generate expectations and then provide the means to accomplish defined goals.
- ▼ begin small and keep their classes small.
- ▼ recognize that positive adult relationships are crucial to success — and recruit accordingly.
- ▼ build on what young people already value.
- ▼ have clear goals and high expectations.
- ▼ provide an accessible safe haven within which to learn.
- ▼ are voluntary and shaped by the youth themselves, helping to make the projects "not like schools."
- ▼ provide quality youth workers and quality programming — disadvantaged youth should, like more affluent children, have access to the best society has to offer.
- ▼ work in partnership with parents, but know they offer children something different.
- ▼ are committed for the long term — changing lives takes time and children come to count on these projects. It can be cruel to bring them into a positive environment that cannot be sustained.
- ▼ are gateways to other services for young people.



## 52nd Streeters.

Jeff Williams (above, left) congratulates fellow Project player Alex Bess on a good rehearsal at a Block Island, R.I., retreat. Richard Myrie (below, left) and James McDaniel perform in the stage play, "The Idiot."



## Resources:

*Coming Up Taller*. 1996. Edited by Judy Weitz. President's Committee on the Arts and Humanities. 1100 Pennsylvania Avenue NW, Suite 256. Washington, D.C. 20506. (202) 682-5409. Free.

*Part of the Solution: Creative Alternatives for Youth*. 1995. Edited by Laura L. Costello. National Assembly of State Art Agencies. 1010 Vermont Avenue, Suite 920. Washington, D.C. 20005. (202) 347-6352. \$17.

## The 52nd Street Project

Contact: Willy Reale.  
Executive Director  
500 W. 52nd Street, 2nd Floor  
New York, NY 10019  
(212) 233-5252

## Mill Street Loft

Contact: Carole Wolf.  
Executive Director  
20 Maple Street  
Poughkeepsie, NY 12601  
(914) 471-7505

## Manchester Craftsmen's Guild

Contact: Bill Strickland, Executive Director  
1815 Metropolitan Guild  
Pittsburgh, PA 15233  
(412) 323-4000  
<http://www.artsnet.org/mcg>  
website which features a collection of artwork developed by young people from MCG.

Dallas Morning News

August 24, 1996, Saturday

HEADLINE: Students will express themselves in program

---

1. Dallas Morning News

August 24, 1996, Saturday

HEADLINE: Students will express themselves in program

BYLINE: Pennie Boyett

Fifth-graders at Speer Elementary School won't get in trouble when they act up this year.

Starting Sept. 3, the 95 children in Speer's four fifth-grade classes will participate in a program called ACT UPS, which stands for Applies Creative Thinking Using Performance Skills, led by the staff of Theatre Arlington. The program utilizes drama, dance, rap and other art forms to help children learn to express themselves.

"We wanted the opportunity to make a difference," said Penny Patrick, executive director of Theatre Arlington.

In recent years, she has led the theater through the move into its facility at 305 W. Main St., the remodeling of the building and the expansion of its season from seven to eight plays. But "where I felt we came short was our educational program," she said.

This fall, the theater will make up the shortfall in two ways.

In addition to ACT UPS, the theater will offer children's classes on Tuesday, Wednesday and Thursday afternoons at the theater.

Ms. Patrick, who is experienced in working with children's theater, wrote the curriculum for the ACT UPS program. B.J. Cleveland, resident director and actor, will guide the students through creative exercises dealing with social and family issues that they choose. They can use creative dramatics, dance, mime, improvisation, rap or other forms of expression, even creative writing.

The program is paid for by Theatre Arlington, the main cost being staff time.

He and Ms. Patrick will come to the school for 75-minute sessions on Tuesdays and Wednesdays, with fifth-grade teachers assisting.

When theater and school staff met to make final plans, "There was such energy in the room," Ms. Patrick said.

"Everybody's enthusiastic. Everybody's flexible. Everybody knows it's going to be a learning experience," said Tony Arangio, community resource liaison for the Arlington Independent School District.

He praised the teachers for their willingness to incorporate the program into the language arts curriculum.

"They're allowing great flexibility to the kids. If they're not verbal, they can do something bodywise. Or, they can write it," he said.

The themes might be "dealing with anger" or "how do I get what I want" or "nobody plays with me at the playground."

The result, Ms. Patrick said, should be increased self-esteem, communication skills, self-confidence and team-building.

"It will help everyone feel like we are one, working together on something," she said. "It's a work in progress."

At the end of the year, the students will perform in a school assembly. Teachers have already proposed taking the presentation to other schools.

"The teachers and others are hungry for volunteers to come in and fit. The volunteer organization needs to be very flexible to allow teachers to teach. This organization fit very well," Mr. Arangio said.

Teachers do some of these things now, he said, but he is not aware of any similar programs within the school district. Boys and Girls Club held a summer program called "City at Peace" during the summer with similar goals.

In April, a report by the President's Committee on the Arts and Humanities called "Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk," revealed how local artists and educators turn around the lives of young people in these types of programs.

Programs studied offer young people a chance to dance, sing, paint, write, take photographs and perform, resulting in students learning new skills, taking responsibility, connecting with adults, resolving conflicts and solving problems.

Ms. Patrick said that she and Mr. Cleveland had visited a junior high school last spring as part of the Great Texas Scholars Program, encouraging the students to take harder courses in high school.

END.

Chicago Tribune  
May 5, 1996, Sunday

● **DLINE:** 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, 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."  
Eighty-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 ors. It also sponsors a program called Arts Connect, which trains medical ents in the healing uses of art. Its Clown Doctors is a bedside performing ject 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 siders her tenure with TeenStreet a vital part of her education. "I learned to deal with different personalities, how to be more open-minded, how to ve 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 job 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 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.

# # # #

THURSDAY  
MAY 2 1996

BURRELLE'S

219  
KXMR

EF

# At-risk youth bloom with art

BY STEPHANIE SALTER

SAN FRANCISCO — 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.

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.

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.

Joel's writing teacher, Hoa Nguyen, is one of 24 San Francisco

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.

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 cultural 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."

Stephanie Salter is a San Francisco Examiner columnist.

Anchorage Daily News  
May 3, 1996, Friday

HEADLINE: ARTS AS ANTIDOTE

BYLINE: Mike Dunham

At the White House last Friday, actor Richard Dreyfuss, first lady Hillary Rodham Clinton and National Endowment for the Arts chair Jane Alexander joined in releasing a report on how arts programs affect youth. "Coming Up Taller," prepared by the President's Committee on the Arts and the Humanities, documents how community art programs improve academic performance. The report states that music, theater, visual arts and dance provide "safe havens" for young people and have proved "particularly potent" in reducing violence, drug abuse and dropout rates.

Logic is seldom the driving force behind public policy, but politicians insist they are genuinely concerned with reducing spending and increasing the efficiency of those services that, we're told, only government can provide. They should consider this report and the mountain of evidence associated with it. Indications are that \$ 1 spent on arts saves \$ 100 in law enforcement. So the question to the candidates is: Are you really interested in making life safer for citizens? Or merely seeing to it that contributors who build prisons and staff them get richer?

Newspapers get slapped for only reporting on young people when they cause them. Well, here's the rest of the story: Thousands of local kids are actively involved in the arts. This week alone will see several public presentations. "West Side Story" (see Page 7) features teenagers playing teenagers. Valley Performing Arts' "Alice in Wonderland" also spotlights young actors.

The Anchorage Youth Symphony performs Dvorak's hefty Eighth Symphony on Tuesday, May 7, plus Rossini's "William Tell" Overture and more. Anchorage Symphony Orchestra violinists Dan Perry and Dawn Wohlgemuth, violist Shawne Stone and cellist Linda Hart Ottum -- who have acted as coaches for the kids this year -- will sit in. All but Ottum happen to be former AYS principal players.

Polished young keyboardists will perform for scholarships in the Marguerite Downey Memorial Piano Competition at Abbott Loop Christian Center on Friday and Saturday, May 3 and 4, and all are open to the public. The best of the best will be showcased at the honors recital and awards ceremony at 7 p.m. May 4.

These events are not just for parents. The entire community should be aware of the wealth of quality art masquerading as education. Educators have long understood that arts aren't frills, but essential lubricants for learning.

Maybe it's time for public-safety advocates to analyze the data and determine whether arts don't do more than entertain, whether every kid holding a trumpet paint brush today doesn't parlay into one less \$70,000-a-year convict tomorrow.

# # # #

# Arts education has a positive impact on students' motivation

3695PC  
CANTON — Here in Stark County, students are discovering that there really are four "R's" to learning — reading, writing, 'rithmetic — and rhythm. The local emphasis on the arts, including music, dance, theater and visual arts, is an important complement to education, and has been recognized in a new national study on how the arts affect at-risk children and youths.

According to a study developed by the Arts Education Partnership Working Group, strong arts programs provide multiple benefits to schools. The benefits include: intensified student motivation to learn; better attendance among students and teachers; increased graduation rates; improved multicultural understanding; renewed and invigorated faculty; more highly engaged students; development of a higher order of thinking skills, creativity and problem-solving ability; and greater community participation and support.

The study notes that the arts are forms of understanding and ways of knowing that are fundamentally important to education. This view is shared by many education professionals and parents in the Stark

and this may inspire them to become dancers, musicians or artists themselves."

An excellent arts program demonstrates what all of education should be — an active, involving way of learning. Arts programs give children a sense of accomplishment, and make learning more enjoyable.

According to a study developed by the Arts Education Partnership Working Group, strong arts programs provide multiple benefits to schools.

The benefits include: intensified student motivation to learn; better attendance among students and teachers; increased graduation rates; improved multicultural understanding; renewed and invigorated faculty; more highly engaged students; development of a higher order of thinking skills, creativity and problem-solving ability; and greater community participation and support.

The study notes that the arts are forms of understanding and ways of knowing that are fundamentally important to education. This view is shared by many education professionals and parents in the Stark

## Spring for the Arts

County area. According to Willis Digman, principal of Pleasant View School for the Arts, "The arts provide engaged learning experiences, and they teach risk-taking and problem-solving skills."

"The arts are the glue that binds all educational areas together, helping students to think creatively and communicate clearly," he said. "We want to help teachers use the arts for creative, engaged learning, which allows children to relate to events by making them more memorable and relevant."

Parents in the area see the positive impact that the arts can have on their children beyond the classroom. "The arts are an extracurricular experience that helps build self-esteem and creates good memories," said Dr. Frank Miller, a parent whose son is involved in the Canton Civic Opera's Children's Choir.

"This activity helps my son learn how to be with kids from all over Stark County," Miller said.

For children and youth at risk in the community, the arts play a major role. A report being issued today by

the President's Committee on the Arts and the Humanities features Canton's Children's Arts Connection as one of 218 successful programs nationwide for at-risk youths.

The report, titled "Coming Up Taller: Arts and Humanities for Children and Youth at Risk," profiles the Children's Arts Connection and documents the turnaround in children's lives when creative alternatives to violence, substance abuse and dropping out of school are available.

The Children's Arts Connection, funded in part by the City of Canton, takes place in four of Canton's inner-city schools and affects more than 1,000 children who are considered at risk. The in-school and after-school arts programs bring low-income kids, ages 8 to 12, in contact with professional minority artists from Canton's arts organizations for movement, music, creative drama and visual arts classes. The program's success has resulted in an increase in enrollment and a long waiting list for additional after-school programs.

The arts serve an important purpose in stemming social problems by

providing an alternative way for youths to express their feelings and build a sense of self. Connie Ledwell, director of the Massillon Youth Center, notes how the arts meet the cultural needs of youths.

"Everyone needs a way to experience their cultural self, and if it's not properly experienced, it creates a lot of frustration, and there's a lot of acting out," Ledwell said. "The arts can help children find something positive in themselves and in the world, and give them a vision of what they can be when they grow up," she said.

To continue to provide these important educational opportunities to area children and youths, the 26th annual Fund for the Arts drive will be held for 50 days, beginning tonight and extending through June 15. A large part of the \$724,000 goal is dedicated to supporting these outreach activities and programs.

"Without strong community support, we won't be able to keep these outreach programs that mean so much to so many children and youths in our area," said Roderick J. Rubbo, executive director of the Cultural Center for the Arts.

APR 28 1996

3800 BURRELLE'S UL  
.....

# White House hails arts efforts

31.957C  
Cleveland program among 50 honored

PLAIN DEALER BUREAU

WASHINGTON — Jane Alexander, the actress who heads the National Endowment for the Arts, likes to say children who pick up paintbrushes, pens or musical instruments are "less likely to pick up a needle or a gun."

In that spirit, the White House on Friday honored 50 arts programs tailored for "at-risk youth," including the 3-year-old Coordinated Arts Program sponsored by the Greater Cleveland Neighborhood Centers Association.

At a ceremony in the East Room, first lady Hillary Rodham Clinton said that because of such activities, "in every corner of America there are examples of children, who might otherwise have been written off, discovering joy and fulfillment, discipline and self-confidence."

She was joined by Alexander and actor Richard Dreyfuss, who recently played a high school music teacher in the film, "Mr. Holland's Opus."

Dreyfuss said that the nation could not afford to abandon its financial commitment to making the arts available to more participants and a wider audience. The national endowments for the arts and humanities survived in this year's budget, but at reduced levels.

The Cleveland arts program, co-sponsored by the Ohio Arts Council, reaches 14 neighborhoods. It offers instruction in modern dance, African dance, African and Afro-Cuban drumming, woodcarving and theater. Classes are during the school year for one or two hours a day; 3,500 children have taken part.

The Cleveland Music School Settlement, 11125 Magnolia Dr., and the Cleveland School of the Arts, 2064 Stearns Rd., were recognized individually for their music and dance activities in a new White House report called, "Coming Up Taller."

CHATHAM-SOUTHEAST  
CITIZEN

CHICAGO, IL  
WEEKLY 26,630

MAY 2 1996

BURRELLE'S

111  
111

80  
284

# Chicago's Children's Choir Performs For White House

Friday, April 26, will be very special for 20 members of the world-renowned Chicago's Children's Choir as they perform in the White House for the President's Committee on the Arts and the Humanities. The event, hosted by First Lady Hillary Rodham Clinton, Honorary Chair of the President's Committee, is the release of "Coming Up Taller: Arts and Humanities Programs for Children and Youth At-Risk."

The Chicago Children's Choir, along with 217 other organizations were selected for inclusion in the report by the National Assembly of Local Arts Agencies through interview process. The report examines the common features of promising arts and humanities programs for children and youth and illustrates the turnaround in their lives when they learn to sing, dance, write, mount an exhibition, or record the history of their community. The report further illustrates how these organizations across the nation also provide ways for the youth to

communities as well as make new friends.

The Chicago Children's Choir is a multiracial, multicultural children's choir dedicated to making a difference in young people's lives through musical excellence. Founded in 1956 as a small church choir today the Choir serves the needs of over 2,400 youth ages 4-18 from throughout the city of Chicago and its neighboring suburbs. The Chicago Children's Choir is the largest youth-choral education program in the country with tuition-free In-School Programs in 32 Chicago Public Schools. In the classroom the singers receive basic music theory and choral performance training. The Choir's After-School Programs in six neighborhoods (Beverly/Morgan Park, Hyde Park, DePaul, Humboldt Park/Logan Square, Loop and Rogers Park) provide advanced training for those moving up from the In-School Program and for interested youngsters entering through the audition process. Not only does the After-School Program

but it also serves as a safe haven for the youth, particularly at-risk youth from the drugs and violence of the streets.

The Concert Choir is the pinnacle of the Choir experience. These advanced singers, ages 8-18, are selected from the In-School and After-School choruses and also through open auditions. The Concert Choir has

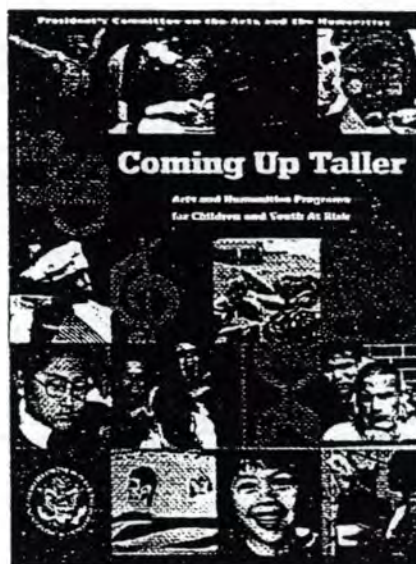
appeared on several occasions with the Chicago Symphony Orchestra, including Sir Georg Solti's farewell concerts and, more recently, for Welcome, Yule! the first-ever Christmas concert series at Orchestra Hall. Recognized as Chicago's civic chorusers, the Choir as performed for city's Memorial Service for Heat Victims, several

mayoral inaugurations and the Chicago Jazz Festival. In recent years, they have made concert tours of Mexico City, Japan, Canada and Russia. This summer the Choir will undertake a four-week long tour throughout South Africa.

For more information, please call (312) 849-8300 ext. 222.

# COMING UP taller

A new report from America celebrates the positive impact of arts and humanities projects on young people's lives. **Tim Burke** spoke to its author to find out what makes a successful arts project.



**I**'VE SPENT SIX years in the choir, I rehearse twice a week and have risen to the top level of the concert choir. It's taught me self-motivation, to be responsible and it's taken me places – look at me now, I'm in the White House!

Fifteen-year-old Sharon Regan sat down beneath a portrait of George Washington, took the applause and handed the mike back to Hillary Clinton. Her multi-racial choir of inner city youth from Chicago had just entranced an audience in the grand East Room with a hymn in Latin and an old-time spiritual. The occasion was the launch of *Coming up Taller*, a report that documents, promotes and celebrates the role that arts and humanities projects are playing in reaching young people at risk, and Sharon and her pals were living proof.

The First Lady's involvement stemmed from her role as Honorary Chair of the President's Committee on the Arts and Humanities, a gathering of the great and the good with a mandate to study, report and advocate the arts. Her first action had been to challenge the committee to look at how the powerful experiences and skills provided by involvement in the arts could be more accessible.

'The committee realised that the basic homework had not been done on who was

out there making a difference – and until it was, no meaningful start could be made on how to support them,' said Judy Weitz, who got the job of researching and writing the report. 'So this report is the first step to answering the First Lady's question, not the whole answer.

'This is about what's in the communities. We asked a lot of youth and

*'There is no way to fast forward and know how the kids will look back on this. But I have seen the joy in their eyes and have heard it in their voices and I have watched them take a bow and come up taller'*

Willy Reale, artistic director of the 52nd Street Project, New York City

child agencies to give us their best bets when it came to out-of-school arts projects – what do you think of as the models?' This process produced a list of some six hundred. A committee of experienced youth and arts

workers came up with a set of guidelines to whittle down this number to those that would most clearly meet the brief.

There were several key factors. As well as being out-of-school projects with a focus on young people at risk, they should be long-term, offer progression and should have a youth development focus, and not just be about offering pre-professional training. This process came up with the list of the 218 projects that are profiled in *Coming up Taller*.

The projects ranged from Shakespeare to rap, murals to opera, oral history to ceramics. They ranged in size from annual budgets of \$4,355 to \$3 million. Some were originated by artists concerned about young people, some by youth workers seeking to provide positive experiences. All the projects were quizzed as to how they operated, who they worked with, what impact they made on participants and how they measured what difference they made. Judy Weitz made extended visits to nine of these projects to try and identify what made them successful. She invokes the influential Harvard thinker Howard Gardner and his concepts of 'multiple intelligences' – that we can all learn in different ways.

'That's what happens here,' says Weitz. 'These programmes offer alternative ways of seeing and knowing. With preschool kids that's all part of their development before they can read and write, so you are building on what's there. The arts and humanities also help address the crucial adolescent question which is "Who am I?" – they allow emotional exploration.'

Arts for arts sake, art as simple enrichment of human life that needs no other justification, is certainly an idea present in the report, but there are tangible outcomes that go hand in hand with aesthetics. 'Young people who participate in these programmes master skills they have been unable to acquire at home or in school,' states the report. 'They learn how to take responsibility, to connect with adults, to resolve conflicts and find solutions to problems, and to acquire job skills. Above all they have the ability to transport themselves beyond the boundaries of their

current circumstances.

'There is a compelling nature to the arts for themselves,' continues Judy Weitz. 'But there is also something powerful about the public affirmation that young people can get from the arts what they can rarely get elsewhere. That has pay-offs in terms of improved school attendance, academic achievement and more positive attitudes.' The report also highlights that the critical tools involvement in the arts requires are useful in all aspects of young people's lives, and increasingly it is the flexibility, creativity, self-discipline and teamwork skills given by an arts education that employers look for in their workforce.

'We are really painting a different portrait of the artist,' continues Judy Weitz. 'As an investor, a builder and a damn good child development worker. The arts are about life-long community learning, what we have to do is build a structure that enables this work to carry on in all the nooks and crannies of the community.'

Judy Weitz speaks with obvious passion about the transformative power of art, but a concern lingers that the more inspirational this kind of project is, the more likely it is to rely on the charisma of an exceptional individual and the less likely it therefore is to be replicable and act as a model.

Certainly Weitz acknowledges that in some cases it is the *force majeure* of a particular artist's personality that creates and sustains a project. But for her the point is to find ways of how to support artists in dealing with bureaucratic elements of raising funds and administering a programme, or where it is the other way round, to support youth workers in accessing the artists with skill and savvy. Developing technical assistance of this kind, leading to training opportunities, staff mentorship programmes and other exchange and networking is one of the key recommendations for future work. 'The chemistry has to be there but there's many ways to get it,' said Weitz. 'It's a question of how to bring people together in the kind of community you need.'

Development of evaluation tools is another area for action. While some of the projects can point to solid factual outcomes

hibitively expensive. The report calls for backing for research projects currently in action that seek to provide evidence of educational effectiveness and in other areas such as prevention of criminal activity.

Although the projects featured in the report stress they are not social service programmes, many of them do by necessity end up providing directly for practical needs. The best of them recognise how they can work in partnership with other services. 'We will be looking now at how to bring people together who have common cause when it comes to caring for young people,' said Judy Weitz. 'It's about rewiring the networks.'

While the White House launch and the publication of the report were about celebration, there is a cloud hanging over the development of these projects in the familiar form of financial uncertainty.

receive funding from other federal departments such as Health, Housing, Justice and Labour which are also being reined in. Private charitable giving is also stagnant.

'The arts and humanities are not "miracle solutions",' concludes the report. 'At the same time, something very important is being achieved. These programmes have a positive impact on the lives of youth. Their fresh, sometimes novel, approaches implemented by caring, committed artists and scholars are worthy of a closer look and increased support.' ■

• Some of the projects featured in *Coming up Taller* will be featured in forthcoming editions of *Young People Now*. A copy of the report has also been lodged with the National Youth Agency's Library. For further information contact the President's Committee on the Arts and Humanities, 1100 Pennsylvania Avenue NW, Suite 526, Washington DC 20506. Tel: 202.682.5409. Fax: 202.682.5668.

## What makes for effective programmes for youth at risk?

### Effective programmes:

- are a delicate balance between flexibility and structure;
- take full advantage of the capacity of the arts and humanities to stimulate different ways of knowing and learning – visual imagery, movement, sound as well as the spoken and written word;
- use dynamic teaching tactics such as hands on learning, apprenticeship relationships, and modern technology. 'There's a lot of science in what we do – you figure out the physics of light and colour and distance and motion and time.' (Steven Goodman of the Educational Video Center, New York City);
- provide children and youth with an opportunity to succeed. They generate expectations and then provide the means to accomplish defined goals;
- begin small and keep their classes small;
- recognise that positive adult relationships are crucial to success – and recruit accordingly;
- build on what young people already value;
- have clear goals and high expectations. 'Clear goals provide security to children whose lives are often chaotic and overwhelming. Knowing what the expectations are and learning the relationship between effort and results is a potent experience. For many youths in these programmes it is a new one.' (*Coming up Taller*, p33);
- provide an accessible safe haven within which to explore new ideas and develop new relationships;
- are voluntary and shaped by youth themselves, helping to make the projects 'not like school';
- provide quality staff and quality programming – disadvantaged youth should, like more affluent children, have access to the best society has to offer;
- work in partnership with parents, but are clear they offer young people something different and independent.
- are committed for the long-term – changing lives takes time and children come to count on these projects. It can be cruel to bring them into a positive environment that cannot be sustained; and
- are gateways to other services for young people.

New York Times  
M 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 -- 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 singing 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."

# # # #

APR 20 1996

BURRELLE'S147  
FRI18  
11

## THE ARTS

# Community arts get presidential boost

### Study promotes creative enrichment for kids

6298AA

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."

# 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 Hoyas, 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.

"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.

The 218 programs outlined in the report offer opportunities for young people to dance, sing, paint, write plays and poems, take photographs, make videos, perform Shakespeare, transform public spaces, mount exhibitions, and explore the history of their neighborhoods.

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:

- the Boston Institute of Contemporary Art's Docent-Teens Program, which trains teenagers as researchers and museum guides;

- the Street-Level Youth Media in Chicago, which uses video to bring gang members

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 rebuild, re-define, and re-engage. These arts and humanities programs:

1. Explore different ways of knowing and learning.
2. Promote success.
3. Build on youth's interests and values.
4. Express clear and consistent goals and expectations.
5. Offer young people a safe haven in which to work and express themselves.
6. Allow participants to assume responsibility and participate voluntarily.
7. Value quality.
8. Promote sustained, caring relationships with adults.
9. Stay small.
10. Make a commitment to the long haul.
11. Work respectfully and in partnership with the community.
12. Provide youth other resources and teach them how to use support systems available to them. ■

*Teenagers not only gain confidence in themselves and their abilities, but also get a chance to win adult approval and respect."*



MORNING CALL

ALBANY, N.Y.

APR 23 1998

MONDAY

APR 23 1998

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.

PHILADELPHIA INQUIRER

PHILADELPHIA, PA  
DAILY 486,318

FRIDAY  
APR 26 1996

BURRELLE'S  
475 6900 E4  
6...N

# Programs on the arts take a bow

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

36 95 PC

By Leonard W. Bossberg  
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.

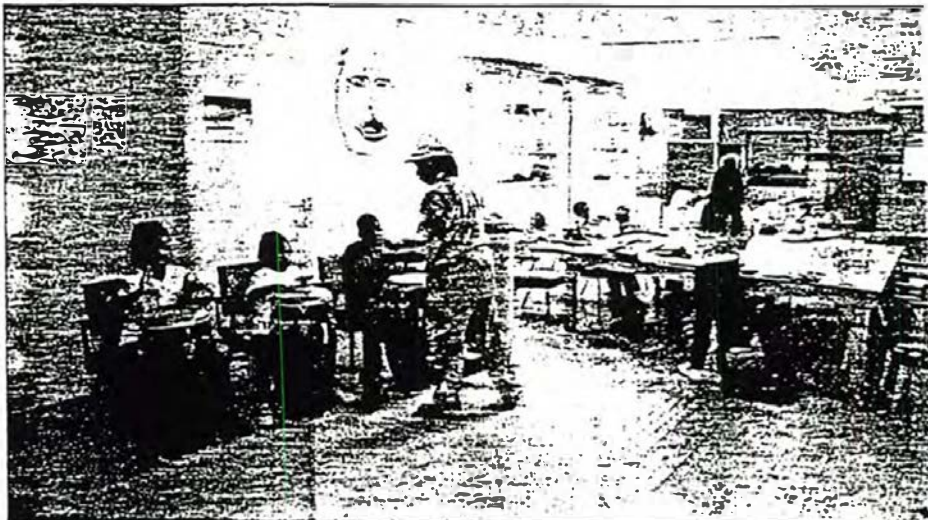
Most of all, they learn commitment.

"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 1994 to make the arts and humanities more available to children, especially to the almost 14 million — one out of five — who live in poor



The Philadelphia Inquirer / RON COATES

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 teen-

agers 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.

# Presidential Panel Urges Efforts To Ensure Vitality Of Youth Arts Programs

By Karen DiegmueLLer

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 526, Washington, D.C. 20506 (202) 682-5409; fax (202) 682-5668.

The 218 organizations profile 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."

## Success Stories

The report also cites specific programs and their successes.

For example, when the STAR 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 8 percent have averages of C or higher.

Moreover, juvenile arrests there have decreased 28 percent since the program began in 1989.

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.

LOS ANGELES TIMES

LOS ANGELES, CA  
SATURDAY 985,473

APR 27 1996

BURRELLE'S

345 HA  
6000 .0. . .

**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. 1029 PM

---

## **Clinton Presidential Records Digital Records Marker**

---

This is not a presidential record. This is used as an administrative marker by the William J. Clinton Presidential Library Staff.

This marker identifies the place of a tabbed divider. Given our digitization capabilities, we are sometimes unable to adequately scan such dividers. The title from the original document is indicated below.

---

### **Agency Updates**

Divider Title: \_\_\_\_\_

---

## AMERICAN CANVAS OVERVIEW

### Chairman's Welcome

*We, as a nation, have developed a shared commitment to certain American traditions: the education of our young people, the caring for our elderly, and the preservation of our national resources. Is it not time to protect and nurture our cultural heritage with similar commitment? We must determine how to build a solid infrastructure for the arts in communities throughout our nation. We must make this commitment today if we are to sustain America's cultural legacy for generations to come. That's what American Canvas is all about. Thank you for lending your voice to this most important effort.*

Jane Alexander, Chairman  
National Endowment for the Arts

The National Endowment for the Arts is convening a nationwide initiative of regional and community forums called American Canvas. These forums will bring together local and national leaders and representatives from the arts, education, business, government, consumer organizations, civic groups, religious organizations and foundations to determine how to build a solid infrastructure for the arts in America's communities.

Each of the six privately-funded forums will explore a different aspect of the successful integration of the arts into communities. The communities hosting forums were chosen for their leadership in the development of innovative strategies for supporting the arts.

Columbus, Ohio (June 9-10, 1996)

*How the arts promote civic responsibility*

Los Angeles, California (June 19-20, 1996)

*How the arts help build a community's social infrastructure*

Salt Lake City, Utah (July 11-12, 1996)

*How the arts support education, children, families and communities*

Rock Hill, S.C./Charlotte, N.C. (July 17-18, 1996)

*How the arts encourage community economic development and growth*

San Antonio, Texas (October 1-2, 1996)

*How the arts improve the quality of life in America's communities*

Miami, Florida (October 17-18, 1996)

*How the arts ensure equity and access to America's culture and heritage*

On the local level, the Endowment will document how the arts support communities, identify new funding models, and develop new collaborative funding strategies.

On the national level, the Endowment, in January of 1997, will convene a meeting of 100 nationally recognized leaders from all sectors of society to analyze the information gathered at the community forums, identify "what works" in successful communities, and recommend strategies to better integrate the arts into communities. In the spring of 1997, the Endowment will publish an Action Plan to help communities – from rural areas to urban neighborhoods – create their own strategies in developing a funding infrastructure that will make the arts a permanent part of people's day-to-day lives.

## AMERICAN CANVAS REVIEW

### Chairman's Update

*Our first forum in Columbus, Ohio, explored how the arts promote civic responsibility. Of special interest was the presentation of a program called "Children of the Future," which, through arts education and arts activities, creates safe neighborhood havens for youth. At our second forum in Los Angeles, we examined building an arts legacy for our communities. We convened at Inner-City Arts. Located in one of Los Angeles' most troubled neighborhoods, this extraordinary organization offers art classes in dancing, acting, painting, and ceramics to children who otherwise might not have access to any arts education. In Salt Lake City, Utah, we focussed on how the arts support education, children, families and communities. We looked at how to develop creativity in children both inside and outside the classroom -- for example a dance workshop, a children's museum and art therapy in a hospital setting. Not only are these children learning how to create, they are discovering that with hard work and dedication, they can transform their lives and their communities through art. Organizations and programs like these remind us why it's crucial to help communities find new ways to integrate the arts more fully into the fabric of their citizens' lives.*

Jane Alexander, NEA Chairman

### COLUMBUS, OHIO

#### Discussion #1:

*What role do the arts play in community understanding and civic participation?*

#### Participants:

Jane Alexander, NEA Chairman  
Richard Celeste, former Ohio Governor  
Sherri Geldin, Executive Director, Wexner Center for the Arts  
Rafala Green, Artist, St. Paul, Minnesota  
Michael Hightower, President-elect, National Association of Counties; and Vice Chairman, Fulton County Board of Commissioners  
Gregory Lashutka, Columbus Mayor; and President, National League of Cities  
Wayne Lawson, Executive Director, Ohio Arts Council  
Barbara Nicholson, Executive Director, Martin Luther King, Jr., Performing and Cultural Arts Complex  
Roxanne Qualls, Cincinnati Mayor  
Rosa Stolz, Senior Vice President, Columbus Association for the Performing Arts  
E.J. Thomas, Ohio House of Representatives  
Michael J. Wilson, Chair-elect, International Association of Convention and Visitors Bureaus  
Jonathan York, President, Columbus Chamber of Commerce

#### Discussion #2:

*What role do the arts play in cultural heritage and citizen pride?*

#### Participants:

Jane Alexander, NEA Chairman  
Ben Cameron, Senior Program Officer, Dayton Hudson Foundation  
Deena Epstein, Program Officer, The George Gund Foundation  
Peggy Zone Fisher, President, Zone Travel  
Robert Glidden, President, Ohio University  
Roger Mayer, President and Chief Operating Officer, Turner Entertainment Company  
Phyllis Brzozowska, Executive Director, City Folk/Dayton National Folk Festival  
Lakin Ray Cook, Executive Director, West Virginia Commission on the Arts  
Vesta Daniel, Arts Education Professor, Ohio State University  
Adora Dupree, Storyteller  
Anna White, Executive Director, Young Audiences of Indiana

## LOS ANGELES, CALIFORNIA

### June 19, 1996

#### **Discussion:**

*How do the arts build a positive legacy for children?*

#### **Participants:**

Jane Alexander, NEA Chairman

Jerome Academia, Executive Committee Chair, The Festival of Philippine Arts and Culture

Joan Boyett, Vice President for Education, The Music Center of Los Angeles

Mary Emmons, Executive Director, Children's Institute International

Jorge Jackson, Vice President, Public Affairs, GTE California

Kendis Marcotte, Executive Director, Virginia Avenue Project

Josephine Ramirez, Independent Arts Consultant

Tom Stang, Teacher, The Phoenix Academy

Lula Washington, Artistic Director and Founder, Lula Washington Dance Theatre

Ed Waterstreet, Artistic Director, Deaf West Theatre Company

Gerald Yoshitomi, Executive Director, Japanese American Cultural and Community Center

### June 20, 1996

#### **Discussion # 1:**

*What role do the arts play in linking communities and building a solid social framework?*

#### **Participants:**

Jane Alexander, NEA Chairman

Sam Campana, Mayor of Scottsdale, Arizona

Michael Greene, President and CEO,  
National Academy of Recording  
Arts and Sciences

Victoria Hamilton, Executive Director, San  
Diego Commission for Arts and  
Culture

Al Jerome, President and CEO, KCET,  
Community Television of Southern  
California

Steven Lavine, President, California Institute of  
the Arts

Gerald Margolis, Director, The Museum of  
Tolerance

Alan Nakagawa, Public Arts Officer,  
Metropolitan Transportation Authority

Aldolfo V. Nodal, General Manager, Dept. of  
Cultural Affairs, City of Los Angeles

Mercedes Paz, Deputy Director for  
Partnerships, California Arts Council

Brad Radnizt, President, Writers Guild of  
America West

Bill Rauch, Artistic Director, Cornerstone  
Theater Company

Joel Wachs, Council Member, City of Los  
Angeles

#### **Discussion #2:**

*How do the arts help to ensure livable communities for tomorrow?*

#### **Participants:**

Jane Alexander, NEA Chairman

Judy Baca, Artistic Director, Social and Public  
Art Resource Center

David Brown, President, Art Center College of  
Design

Armando Duron, Attorney, Law Offices of  
Armando Duron

David Jensen, Senior Program Associate,  
Getty Art History Information  
Program

Joe Lambert, Co-Director, San Francisco  
Digital Media Center

David MacArthur, Senior Computer Scientist,  
RAND

Aaron Paley, President, Community Arts  
Resources

Sandra Reuben, County Librarian, County of  
Los Angeles Public Library

Mike Roos, President and CEO, LEARN

Roderick Sykes, Director, St. Elmo's Village  
Lula Washington, Artistic Director and

Founder, Lula Washington Dance  
Theatre

## SALT LAKE CITY, UTAH

July 12, 1996

### **Discussion #1:**

*How do the arts ensure student success and good schools?*

#### **Participants:**

Jane Alexander, NEA Chairman

Diann J. Berry, Director of Art Education, Binney & Smith Inc.

Kassie P. Davis, Director of Public Affairs and Communications, Marshall Field's; Chair, Chicago Arts Partnership for Education Board of Directors

Michael D. Day, Incoming President, National Art Education Association; Chair, Department of Visual Arts, Brigham Young University

Richard Deasy, Director, Goals 2000 Arts Education Partnership

Derek Gordon, Associate Managing Director for Education, John F. Kennedy Center for the Performing Arts

Dennis Horn, Executive Director, Kentucky Arts Council

Colleen Jennings-Roggensack, Executive Director of Public Events, Arizona State University; Member, National Council on the Arts

Linda Peterson, Field Director, Utah Education Association

John Schaefer, Director and Founder, Children's Photographic Workshop

Olene S. Walker, Lieutenant Governor, State of Utah

Larry D. Williams, Superintendent, Great Falls Public Schools, Great Falls, Montana; Chair of the Executive Board, Western States Arts Federation.

### **Discussion #2:**

*In which ways do the arts strengthen family?*

#### **Participants:**

Jane Alexander, NEA Chairman

Phillip K. Bimstein, Mayor of Springdale, Utah; Artistic Director, New Music Utah; President, Zion Canyon Arts and Humanities

Jerry Gardner, Artist and Teacher, Utah Arts Council

Nanci C. Klein, Ph.D., Director of Professional Affairs, Utah Psychological Association; Director, Utah Federal Advocacy Coordination, American Psychological Association

Mary Ann Lee, Artistic Director, Children's Dance Theatre, University of Utah; Director, Virginia Tanner Creative Dance Program, University of Utah

Grant W. Midgley, Member, National Legislative Council, American Association of Retired Persons

Chieko Okazaki, First Counselor, Relief Society, Church of Jesus Christ of Latter-day Saints; former Elementary School Teacher and Principal

Barbara Willie, President-elect, Utah PTA

William A. Wilson, Director, Charles Redd Center for Western Studies, Brigham Young University; Fellow, American Folklore Society

*add to  
— US Folklore is ...*

*ye! — at Rand do paper?*

NATIONAL ENDOWMENT FOR THE ARTS



**American Canvas**  
*An Arts Legacy for Our Communities*

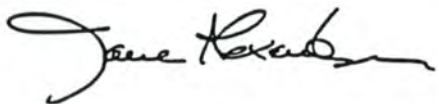
CHARLOTTE,  
NORTH CAROLINA  
July 18, 1996  
The Booth Playhouse  
at the  
North Carolina Blumenthal  
Performing Arts Center

The National Endowment for the Arts recognizes the extraordinary contribution the arts make to the lives of our citizens and our communities. Today more Americans have access to the arts than ever before. Now the funding infrastructure that has made this access possible is being threatened. The climate and landscape for arts funding are changing, in both the public and private sectors.

Today the challenge—for cities, towns and rural areas—is to recognize how communities are strengthened by the arts and to find innovative strategies, models and partnerships to help integrate the arts more fully into the fabric of those communities. The Arts Endowment, in its unique role as a national leader, is launching American Canvas.

American Canvas is bringing together, first on the local level and then nationally, people from all sectors of society who understand how the arts transform communities. This privately funded initiative is a catalyst for new strategies and an opportunity to canvass the best model projects. Our findings will be analyzed and compiled in an Action Plan to be disseminated widely to communities, large and small, throughout the country.

Thank you for joining us.



The American Canvas has been made possible through the generous support of:

Binney & Smith Inc.  
The Coca-Cola Company  
The George Gund Foundation  
The J. Paul Getty Trust  
The Sara Lee Foundation

We wish to particularly thank the following for their support in Charlotte:

First Union National Bank  
NationsBank Corporation  
Transamerica Reinsurance  
The North Carolina Arts Council  
The North Carolina Blumenthal Performing Arts Center  
The Arts & Science Council, Charlotte/Mecklenburg

## AGENDA

### *What Is the Role of the Arts in Community Economic Development and Growth?*

10:30-10:50 a.m.

#### **Welcome**

The Arts & Science Council

Betty Ray McCain, secretary, North Carolina Department of Cultural Resources

Jane Alexander, chairman, National Endowment for the Arts

#### **Program Facilitator:**

Valsin A. Marmillion, president

Pacific Visions Communications, Inc.

10:50-11:50 a.m.

#### **Roundtable Discussion #1—Part I**

*What Is the Bottom Line?*

*The Arts as a Community Economic Resource*

11:50 a.m.-12:00 p.m.

#### **Break**

12:00-1:00 p.m.

#### **Roundtable Discussion #1—Part II**

*What Is the Bottom Line?*

*The Arts as a Community Economic Resource*

1:00-2:15 p.m.

#### **Lunch**

Please proceed to the lobby area for your pre-paid box lunch.

2:15-2:45 p.m.

#### **Model Program Presentation**

The Impact of Cultural Plans on Communities

Michael Marsicano, president, Arts & Science

Council of Charlotte

2:45-5:15 p.m.

#### **Roundtable Discussion #2**

#### **Audience Q&A**

*How Can Responsibility Be Taken for America's Arts Legacy?*

5:15 p.m.

#### **Closing**

Chairman Jane Alexander

## ROUNDTABLE PARTICIPANTS

### Roundtable Discussion #1

#### *What Is the Bottom Line?*

#### *The Arts as a Community Economic Resource*

Jane Alexander, chairman, National Endowment for the Arts

Larry L. "Butch" Brown, mayor, City of Natchez, Mississippi

J. Paul Essex, Jr., executive director, Southern Growth  
Policies Board, North Carolina

John A. Horhn, senator, Mississippi; chairman, Senate  
Committee on Economic Development, Tourism, and  
Parks; member, board of directors, Southern Arts  
Federation

Patrick McCrory, mayor, City of Charlotte, North Carolina

Mary Ann Mears, sculptor; member, Maryland State  
Arts Council

Nancy Meier, executive director, Arts and Business  
Council, Inc., New York

D. Samuel Neill, attorney at law; board member, HandMade in  
America; chairman, board of governors of sixteen campus  
system, University of North Carolina

G. Patrick Phillips, president, financial products,  
NationsBank Corporation; board member,  
Charlotte Symphony

Joseph P. Riley, Jr., mayor, City of Charleston, South Carolina

Rosemary Scanlon, deputy state comptroller, City of New York

William E. Simms, president, Transamerica Reinsurance;  
immediate past chair, Charlotte/Mecklenburg Arts &  
Science Council

Kate Vogel, glass artist, North Carolina

### Roundtable Discussion #2

#### *How Can Responsibility Be Taken for America's Arts Legacy?*

Jane Alexander, chairman, National Endowment for the Arts

James Borders, executive director, Louisiana Division  
of the Arts

Audrey Flack, painter, sculptor, and instructor, National  
Academy of Design, New York

William Ivey, director, Country Music Foundation, Tennessee

Ellen McCulloch-Lovell, executive director, President's  
Committee on the Arts and Humanities,  
District of Columbia

Wanda Montgomery, executive director, Afro-American  
Cultural Center; member, board of directors, Charlotte  
Convention and Visitors Bureau

Kathleen Pavlick, vice president, arts and major institutions,  
Chase Manhattan Bank, New York

Donna Porterfield, managing director, Roadside Theater,  
APPALSHOP, Inc., Kentucky

Randy Ross, independent arts and tele-community planning  
consultant, South Dakota; steering committee member,  
ArtsWire

Joe Wilson, executive director, National Council for the  
Traditional Arts, District of Columbia

**For Immediate Release:  
August 19, 1996**

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

Office of Communications  
The Nancy Hanks Center  
100 Pennsylvania Ave., NW  
Washington, DC 20506  
202/682-5570  
Fax 202/682-5611

## **NINE NEW MEMBERS OF THE NATIONAL COUNCIL ON THE ARTS TO BE SWORN IN ON SEPTEMBER 6**

*Washington, D.C.* -- **On Friday, September 6**, Jane Alexander, Chairman of the National Endowment for the Arts, will swear in nine new members of the **National Council on the Arts**, a Presidentially appointed body of 26 artists, arts administrators, and patrons that advises the Arts Endowment.

The nine new members, who were nominated by President Clinton and confirmed by the U.S. Senate, are:

- television producer **Patrick Davidson** of Los Angeles, California
- photographer **Terry Evans** of Chicago, Illinois, formerly of Salina, Kansas
- attorney and arts patron/trustee **Ronnie Feuerstein Heyman** of New York
- music educator **Dr. William P. Foster** of Tallahassee, Florida
- opera company director **Speight Jenkins** of Seattle, Washington
- rancher and poet **Wallace D. McRae** of Forsyth, Montana
- investor, arts patron and trustee **Richard J. Stern** of Chicago
- theater director **Luis Valdez** of San Juan Bautista, California
- museum director and curator **Townsend D. Wolfe III** of Little Rock, Arkansas

The National Endowment for the Arts, which has a \$99.5 million budget this year, is the federal grantmaking agency created by Congress to foster the excellence, diversity and vitality of the arts in the United States, and to broaden public access to the arts.

Members are chosen for their knowledge of or expertise in the arts. The Council meets quarterly and advises the Arts Endowment on policy and procedures. After panel review of grant applications, the Council makes recommendations to the Chairman. Council members also recommend nominees for the National Medal of Arts to the President.

The new council members succeed the following outgoing members: Philip Brunelle (1992-1996), Robert Garfias (1987-1996), Roy Goodman (1989-1996), Mel Harris (1988-1991), Peter Hero (1991-1996), Wendy Luers (1988-1996), Roger Mandle (1990-1996), Jocelyn Straus (1988-1996), Catherine Woo (1991-1996).

-more-

## **New Members, National Council on the Arts, page 2**

The Arts Endowment was recently reorganized under Chairman Jane Alexander's leadership, shortly following a 39% budget cut. The Endowment now offers grants to non-profit arts groups in the following categories: Heritage and Preservation, Education and Access, Creation and Presentation and Planning and Stabilization as well as Leadership Initiatives. Thirty-five percent of Endowment grant money, by legislation, is awarded to state and regional arts organizations, and competitive literary fellowships are available for creative writers.

### ***Following are brief biographies of the new council members:***

**PATRICK DAVIDSON** (Los Angeles, California) president of Patrick Davidson Productions, Inc., produces television entertainment specials and series programming for families and children. He is executive producer of an educational program for Buena Vista Television called "Disney's Sing Me a Story With Belle," which engages children in storytelling, singing, and reading. National Geographic's "National Geography Bee," "Disney's Young Musician's Symphony Orchestra," and "The American Teacher Awards" are among his television programs. Davidson has served as senior vice president of the Disney Channel (1985-1991), and was a producer of programming and promotion for ABC Television, Paramount, Universal Pictures, and Disney Studios (1975-1985).

**TERRY EVANS** (Chicago, Illinois) is a native Kansan whose photographic works of the Kansas prairie are nationally-renowned. Her photographs have been published widely and are part of the permanent collection at the Chicago Art Institute, the Baltimore Museum of Art, the Museum of Modern Art in New York, the National Museum of American Art - Smithsonian Institution, and the San Francisco Museum of Modern Art. Evans is a board member and arts advisor to The Land Institute in Salina, Kansas. Evans is currently working on documenting the country at the millennium and also on an aerial survey of prairies from Canada to Mexico. She earned a B.F.A from the University of Kansas in 1968.

**RONNIE FEUERSTEIN HEYMAN** (New York, New York) is an attorney and partner in Heyman Properties, a real estate development firm. She is a collector of post-war American and European painting, sculpture, and photography. She works with the American Friends of The Israel Museum and the Executive Committee of the International Directors Council of the Guggenheim Museum. She is a trustee of Yeshiva University and Cardozo School of Law.

**DR. WILLIAM P. FOSTER** (Tallahassee, Florida) is chairman of the music department and director of bands at Florida A&M University is recognized as the "Dean of America's Band Directors." In addition to working as a music educator and composer, Dr. Foster has conducted at Carnegie Hall, Orchestra Hall in Chicago and Constitution Hall. As a Florida Arts Council member, he played a pivotal role in the development of arts education and art in public places programs. He earned a B.M.E. from Kansas University, an M.A. in music from Wayne State University, and a Doctorate of Education with an emphasis in music from Teachers College at Columbia University.

-more-

**New Members, National Council on the Arts, page 3**

**SPEIGHT JENKINS** (Seattle, Washington) has been general director of Seattle Opera since 1983. Under his leadership, productions such as *War and Peace* and *The Ring of the Nibelung* have repeatedly broken Seattle Opera's box-office records. From 1966 up until 1983, Jenkins was a music journalist in New York City, serving as an editor of *Opera News*, a music critic for the *New York Post* and, from 1981 to 1983, host of the television series "Live From the Met." A graduate of the University of Texas, Jenkins earned his law degree at Columbia University and served in the United States Army for four years as a member of the Judge Advocate General's Corps.

**WALLACE D. McRAE** (Forsyth, Montana) is a third generation livestock rancher and the author of four volumes of poetry. He received a National Heritage Fellowship from the National Endowment for the Arts in 1990 and the Montana Governor's Award for the Arts in 1989. McRae has been a keynote speaker and performer at the Cowboy Poetry Gathering in Elko, Nevada. He actively participates in "The Coal and Cattle Country Players" theater group as an actor, writer, lyricist, and director. A former naval officer, McRae earned a B.S. from Montana State University at Bozeman.

**RICHARD J. STERN** (Chicago, Illinois) is the managing partner of the Stern Joint Venture, L.P., a family financial investment company. He is also a trustee of the Chicago Symphony Orchestra, a sustaining member of the Art Institute of Chicago, an investor in theatrical productions, and an art collector. Mr. Stern is part owner and board member of the Chicago Bulls basketball team. In 1989, he was elected to the Entrepreneurs Hall of Fame and received the Sixth Annual Small Business Award as the Number One Small Business Company in the Chicago Area. Mr. Stern received his B.A. from the University of Michigan and attended the Executive Program at the Graduate School of the University of Chicago.

**TOWNSEND D. WOLFE III** (Little Rock, Arkansas) has been director and chief curator of the Arkansas Arts Center since 1968 and serves as a member of the Association of Art Museum Directors and the Arkansas Arts Center Foundation. He is the author of several essays and publications on the arts, has received the Winthrop Rockefeller Memorial Award and is a Presidential appointee to the National Museum Services Board. Wolfe earned a B.F.A from the Atlanta Art Institute in 1958, an M.F.A. from the Cranbrook Academy of Art in 1959, and attended the Harvard Institute of Arts Administration in 1970.

**LUIS VALDEZ** (San Juan Bautista, California) is a playwright and stage and film director. He is founder and artistic director of El Teatro Campesino, an internationally known theatrical group that has performed throughout the United States, Mexico and Europe. One of his foremost plays is "Zoot Suit" which he wrote for the Mark Taper Forum in 1977. Ten years later, he wrote and directed the film "La Bamba." Today, he is working on a feature film on the life of Cesar Chavez. Valdez is also developing a program to prepare students to work in the entertainment industry in the 21st century for the California State University at Monterey Bay. He is a founding member of the California Arts Council.

###

# ARTS & LEISURE

## Art, funding and the search for authenticity

By JANE EKLUND

Monadnock Ledger Staff

**P**ETERBOROUGH — Art has become commodity. Whether it's a Monet on a coffee mug, a Renoir on a t-shirt or Bach flooding the background of a sneaker commercial, art has been co-opted by an increasingly commercial culture.

What that means, said actor Jane Alexander, is that people are becoming further and further removed from the original experience of viewing paintings or attending symphonies. Alexander, in town for the presentation of the MacDowell Medal to novelist Joan Didion, spoke to a standing-room-only crowd at the Unitarian Church Sunday as part of the Monadnock Summer Lyceum.

"Seeing Monet on a coffee cup is simply not the same thing as seeing Monet in person," said the actor best known for her role as Eleanor Roosevelt in the PBS series "Eleanor and Franklin: The White House Years."

Since 1993, Alexander has focused on the politics, rather than the performance, of art. In that year, President Clinton appointed her the sixth chairman of the National Endowment for the Arts.

It's a post that's become increasingly

political as conservative Republican congressmen call for massive cutbacks in the agency's budget; some even call for the elimination of the endowment altogether. For 1996, Congress chopped 40 percent of the NEA's budget — a larger percentage cut than any other federal agency.

Alexander bemoaned the partisan attacks on the NEA, noting that until six years ago, the arts agency had support from both Democrats and Republicans.

Investing in the NEA is an investment in creativity, she said — an investment that has great returns. Commercial arts, like movies, music, and publishing, are the second largest export in the U.S., she said; non-profit arts generate over 1.6 million jobs. "That's more than all the lawyers, believe it or not," she said.

Arts also return \$3.4 billion to the government, in the form of taxes, she said.

The NEA, which funds such local organizations as the MacDowell Colony and Monadnock Music, is a matching grant agency: For every \$1 awarded, it attracts \$12 from the private sector.

The agency has awarded thousands of grants, Alexander said; about 40 of those have created controversy.

But just as the government wouldn't close down the Department of Transportation because one bridge collapsed, neither



JANE ALEXANDER

should it close down the NEA because a couple of pieces of art bother a few people, she said.

"The NEA is being used as a scapegoat," Alexander said, "as a distraction, as a tro-

phy."

Without federal funding, the only arts that will survive will be those that accommodate the marketplace, she said. "If commerce alone determines the production of art, we are in sorry shape as a culture. ... There is the risk of popular culture subsuming the not-for-profit arts in toto."

As Americans, we need to see beyond the glitz and glamour of television, movies and the Internet to find authentic human experience, Alexander said.

That means going to a ball game, or to the Olympics, rather than watching it on TV. It means singing songs; it means spending time in real conversation with friends.

"We long for the authentic," she said, to reconnect to each other and to ourselves. Reclaiming authentic experience is our challenge as a society, Alexander said.

She refuted the standard critique of the NEA as elitist, saying those critics see the arts as a thing or a product — an expensive painting or a performance people attend in fancy dress.

But the arts are more inclusive than that, she said, calling them the bedrock upon which humans exist.

In fact, humans are the only species who create art, she noted.

"Art may be inherent in our genes."



NATIONAL ENDOWMENT FOR THE ARTS



## arts.community Endowment News

**Jane Alexander, Chairman  
National Endowment for the Arts  
Remarks at the Monadnock Summer Lyceum  
Peterborough, New Hampshire  
August 18, 1996**

Good morning, and thank you all for getting up an hour earlier than usual for this Lyceum. I am no stranger to Sunday morning in New Hampshire, for I spent a good part of my childhood not far from here. Being in Peterborough at this hour of the day reminds me of a special excursion my family used to take each New Year's Day. My Dad believed that New Year's meant a new beginning, so it was customary during my childhood to climb Mount Monadnock each New Year's Day, or if it snowed or the weather was too bad, we climbed Blue Hill, significantly less arduous, outside Boston.

Now I honestly don't remember what we did when we got to the top of the mountain, but I do remember the climb. That early morning pilgrimage each New Year's Day has stuck with me all of my life. It's not the destination that matters, it's the journey. It's not the mountaintop, it's the climb. As an actor, it's not the applause at the end of the play, it's making words come to life. As an artist, it's not in the end product, it's in the doing and making of art.

From my many years as an actor and a patron of all the arts and from the past three years as Chairman of the NEA, I've met and known many artists. In fact, some of the first artists I knew were right here in Peterborough. As a girl, a school chum who summered here introduced me to the theatre by way of the Peterborough Players. From that day to this, I am convinced that art is not so much a product, but a process -- not so much an ends, but a means.

Of course, some people hold the opposite view: art is a pretty picture, a pleasant piece of music, a nice way to spend an evening, a book to adorn the shelf. Or worse still, art is a commodity -- a Monet on a coffee cup, Mona Lisa on t-shirts, Picasso screen-savers for our computers, Gershwin tunes in airplane commercials, and by virtue of Virtual Reality, we have the ghosts of Groucho Marx and Cary Grant selling Pepsi. At the end of the 20th century, at the beginning of the next millennium, art -- at least in popular culture -- has become a commodity. My husband, who is a producer and director of the NBC series "Law and Order," says that Hollywood doesn't make movies to tell stories anymore, they make movies to make money.

Well, okay, nothing's sacred, and art is as exploitable as any other aspect of our culture. My point is that the commodification of great works of art somehow diminishes their impact. The result is a kind of flattening of experience. If we experience the world through our television sets or through the World Wide Web, we gain a wealth of information but lose a dimension, literally -- the third dimension. That is to say, technology gives us access to an overload of information, but our participation is passive rather than active. Seeing Monet on a coffee cup is not the

same as seeing the painting in person. Hearing Copland on a CD is not the same as sitting in an audience listening to an orchestra. The comic book version of "Macbeth" cannot replace a live performance.

Last week I was awestruck at the Cezanne exhibit in Philadelphia -- the complexity of the man, the commitment to a vision -- be it of apples, or Mont Sainte-Victorie which he painted over and over again -- the application of the paint -- were to be marvelled at. I marvelled at the commodification of the man in the gift shop later -- Cezanne baseballs for goodness sake! With a big CZ on them! Gee, I never knew he played the game. Well, it seems like harmless fun, but if commerce alone determines the production of art, we are in sorry shape as a culture. There must be room and the means for people in this country to create art independent of the demands of the marketplace. Congress, when it created the National Endowment for the Arts in 1965, recognized that the Federal government can play a part to "help create and sustain not only a climate encouraging freedom of thought, imagination and inquiry, but also the material conditions facilitating the release of. . . creative talent." Or to put it less elegantly, the government can help artists in the difficult -- and often expensive -- process of creativity.

As I was thinking about what to say to you this morning, I looked over the list of speakers you've met this summer, and one name jumped out at me. Dr. Francis Moore spoke here about a month ago. He was my father's colleague at the Peter Bent Brigham Hospital, and I consider Dr. Moore one of the great men of medicine. His subject was: "Can American Medical Care Survive Invasion by For-Profit Commerce?" I'll take a page from his book and ask you "Can American Culture Survive Invasion by For-Profit Entertainment?"

Perhaps I'm preaching to the choir here -- we are in church after all -- but there is the risk of popular culture subsuming the not-for-profit arts. Our own research at the NEA indicates that the rates of participation in the arts, particularly among younger people, are declining. The audience for classical music, opera, ballet, musicals, jazz, plays and literature is getting older. People are staying home, watching television, listening to recorded music, or surfing the World Wide Web.

Now, I am not a Luddite when it comes to the Information Revolution. I think it is wonderful that we are able to see and experience more through the media and communications tools, but we are losing something vital. We must be able to see beyond the glitz and glamour of television, movies, the Internet, popular entertainment, advertising -- the whole kit and caboodle of popular culture -- to find authentic human experience. And I think there is a real hunger for authentic experience. We long for the authentic, and by that I mean the real experience, not the pre-packaged ones that are handed us. As a Frenchman sitting next to me on a plane recently said with disgust as he handed back his food package: "Zees is plastique food. Zees is not real food at all." Ah, the French, they value the best in their culture -- always.

We also long for real adventures instead of the vicarious ones on television. Or going to the ballgame or the edited version of the Olympics rather than watching them on the tube. Time spent with friends, family and neighbors listening to live music, watching real actors in a play, or face-to-face with a work of art. We want authentic experience like we imagine our ancestors faced every day -- on the farm, at work, in the village green -- life with our families and friends engaged in conversation and activity, not life in a can, not a pro forma life.

There have been great claims lately for the wonders of "virtual reality," experiencing

different places and thrills through computer software. There are some young people today who are actually having trouble distinguishing between virtual reality and authentic experience. Last summer watching a dance company perform at a festival in a park, I overheard a boy of about six, wide-eyed, whisper to his father: "Is this really real?" It's a question we'll be hearing more and more of in the years to come. Is this really real?

I had a similar reaction not long ago on a trip to Africa. My secret life as an amateur naturalist and birder took me and my husband to Tanzania this past winter. Nothing in my experience prepared me for the Serengeti plain which stretches for hundreds of miles -- any direction I turned in, it just kept going -- to the horizon and beyond, thousands of animals everywhere, lions and zebras, cheek by jowl, wildebeest, ostrich, buffalo, gazelle. Is this really real? I pinched myself.

What I realized was that my entire understanding of the Serengeti and East Africa up until that point had been circumscribed by the rectangle of a TV or movie screen, a photo or a book -- my vision had literally been narrowed to just 90 degrees. The experience of actually being there, in the real place awakened in me a spiritual connection I didn't even know I'd lost. That is what authentic experience means - it reconnects us - to ourselves, to others, to an expanded vision of what is possible. To that ineffable thing called soul. It happens when we experience the natural world or great art, or compassion.

Our challenge today is to reclaim authentic experience. While I am excited about the possibilities that all the new technologies offer us in sharing information and education, there is a palpable loss if we let technology swamp community, if we let virtual reality replace what's really real. Although most of our performing and visual arts may come to us today via the two dimensional TV screen, there is absolutely no substitute for a live, in-living-color, performance shared with other human beings.

The ache for authentic art in the Information Age can be felt by everyone of you who still picks up a novel or a poem, by a couple who wanders into a museum in search of real art, by the grandfather who still plays the piano so that his granddaughter may have the chance to dance, by mothers who read to their children, by the Sunday painter, the theater goer, the child who picks up a paintbrush or a box of crayons to give color and form to her dreams.

One of the standard critiques about the Arts Endowment is that it is elitist. Those critics only see the arts as a thing -- a performance as a chance to get dressed up perhaps or an expensive painting hanging on a wall. Not so. One of my pressing concerns is to get the word out that the arts are far more inclusive than that, and to broaden the definition and public perception of the arts. Art, as I said at the beginning, is a process, and we can all be involved in that process. Every time you listen with your full attention and active imagination to a piece of music or a poem, every time you are engaged in the moment of theater -- whether its on Broadway or the high school stage, every time you actively participate in the process of art, you cross the threshold into authentic experience. If for no other reason than to ensure that those authentic arts continue to exist, we need the National Endowment for the Arts. Our grants go to projects grounded in experience and to artists who understand that the computer is just a tool for information in the same way a hammer and chisel are tools for a sculptor or the human voice the instrument of a singer or actor. The Arts Endowment is here to provide leadership, to ensure that children receive arts education and training in the live arts, to help arts organizations reach out into their communities. One of our goals is to help turn around the decline in arts participation among the younger generation, and research demonstrates that arts education,

particularly at a young age, is essential to building future audiences as well as imaginative and critical thinking. This is an investment in creativity, something the country very much needs.

Senator Gregg understands that even in this relatively rural state, the arts are important. Regrettably, few legislators understand the spiritual, communal and economic importance of the arts. Let me tell you about the contribution the nonprofit arts make to the American economy alone: they generate over 1.6 million jobs -- more than police or lawyers, believe it or not! The nonprofit arts contribute an estimated \$3.4 billion back to the Federal government in tax revenues. The Arts Endowment is at the heart of the non-profit arts system that keeps arts industries in general perking. Together with our partners at the state and local level, we have created an infrastructure of public funding that attracts private donations. One dollar from the NEA attracts \$12 from other sources for the arts. In 30 years, we have awarded over 110,000 grants to projects all over the country, and only about 40 have caused some people some problems, but it's those 40 or so that get all the attention -- in the media, in the halls of Congress. Do you close down the Department of Transportation when a bridge collapses? The Department of Defense when there's a plane down? No, of course not. The NEA is being used -- as a scapegoat, as a distraction, as a trophy for those legislators who should be concentrating on the real ills of our society.

In the past 30 years of the NEA's existence, the arts have exploded in this country -- the number of nonprofit theaters growing from 56 to 425, the number of orchestras doubling, the number of opera companies increasing by 500 percent. Millions of people see the work that the NEA supports through programs on public television, and tens of millions of children benefit through the arts education projects we fund.

The legislators who created the National Endowment for the Arts were from both political parties, and we enjoyed solid bi-partisan support until about six years ago. The current Congress is extremely short-sighted. By cutting the budget of the National Endowment for the Arts 40% this year, they have effectively stomped on the seeds of creativity that might be flowering 10 or 20 years hence. By not recognizing what the non-profit arts and humanities institutions contribute to our society, they are bolstering the corporatization of aesthetics we see in the preponderance of malls that all look the same or in the commercialization of the fine arts that sees Victor Hugo's Hunchback of Notre Dame go from a figure in a work of literature to a cartoon on a cup of Coke from Burger King.

This tendency towards commodification and the corporatization of aesthetics, toward "sameness" in our music, our buildings, our clothes, our network television programs, leads to a stifling of the diversity of expression in America and of imaginative thinking. Many of you have children and grandchildren. Take a good look at their toys today. The dolls are all named and given histories, the stuffed animals are replicas of television characters. Little is left for the child to create in playtime when it is all done for them. The care of our culture, the stimulation of creative expression and individual imagination is a national concern. Progress for our society comes from new and breakthrough ideas. We need to encourage our children, our artists and scientists and all creative thinkers to dare, to dream, to climb the mountain.

Some legislators today say the Federal government has no role and the marketplace alone should determine what succeeds or fails. Think of all those artists who might never have succeeded in the profit-making world, but whose work adds immeasurably to our world today and the legacy we leave for tomorrow's world: the Dance Theatre of Harlem or the Monadnock Music Festival, the Native American basketmaker, the

Appalachian fiddler, the poems, the paintings, the plays of thousands whose names may never be household words, but who give us enormous pleasure and insight. The election this fall is a watershed for the National Endowment for the Arts which has become a partisan issue once again and is threatened with extinction in a very real way. At the convention last week, the Republican Party platform called once again for elimination of the Arts Endowment, the Humanities Endowment and the Corporation for Public Broadcasting. I don't think this should be a Republican issue or a Democratic issue. The Arts Endowment is for all Americans, and the small Federal investment in the arts -- just 38 cents per person per year -- is an important symbol of our nation's priorities.

The Arts Endowment has been challenged these past six years, and now we face the trial again. But we will climb that mountain again. And I know many of you will be with us on the journey. Democracy demands wisdom and vision of its citizens. In order for our country to succeed in the next millennium, in the Information Age, we must be wise enough to see that it is through our art that we remember the past, celebrate the present, and anticipate our fate in times yet to come. The National Endowment for the Arts is the people's investment in who we are and who we will become. Let's keep it that way.

Thank you.

Return to [Endowment News Index](#)

---

**HOME   ARTS.COMMUNITY CONTENTS   GUIDE TO THE NEA   ARTS RESOURCE CENTER**



THE JOHN F. KENNEDY CENTER  
FOR THE PERFORMING ARTS  
WASHINGTON, D.C. 20566-0001

FOR IMMEDIATE RELEASE:  
JULY 3, 1996

**THE KENNEDY CENTER AND  
THE ASSOCIATION OF PERFORMING ARTS PRESENTERS  
BEGIN NATIONWIDE STUDY OF ADULT ARTS EDUCATION  
Adult Arts Education Project to Focus on Effective Approaches to  
Lifelong Learning in the Arts**

The John F. Kennedy Center for the Performing Arts, in partnership with the Association of Performing Arts Presenters, today announced a new nationwide study of effective approaches to lifelong learning in the arts. The Adult Art Education Project (AAEP) will establish the field's first collective body of knowledge on adult education in the performing arts, which will identify successful practices and guide the development of model programs for the future.

"Through our own, 10 year old adult education program, the Kennedy Center has witnessed the vital creative connection that lifelong learning creates between people and art forms," said Kennedy Center President Lawrence J. Wilker. "It seemed a fitting legacy of this, our 25th Anniversary season, to make this exploration for the benefit of fellow arts institutions and for communities nationwide."

Susan S. Farr, Executive Director of Arts Presenters said, "There are few issues of greater concern to presenters of the performing arts than audience development and adult learning in the arts. Our membership understands that they must know more about how the adult audience can learn about the arts. This collaboration with the Kennedy Center will go a long way toward achieving that knowledge."

In the initial two-day "think tank" session, a panel of 12 artists, presenters, and adult educators examined the key concepts and questions that inform institutions' policies and practices in adult arts education. The fact-finding, dialog, and exploration will continue until mid-November, 1996, through meetings held nationwide. A summary of findings will be published and presented during the Association of Performing Arts Presenters Conference in mid-December.

Consultants to the project are Nello McDaniel and George Thorn of Arts Action Research, Inc. McDaniel and Thorn have worked with more than 200 arts organizations nationally and internationally and have produced many publications including *The Quiet Crisis in the Arts*, *Arts Boards: Creating a New Community Equation*, and *Toward a New Arts Order*.

Based on the findings of the first year, the Kennedy Center and Arts Presenters plan to continue this partnership through the development of pilot programs and the documentation of successful models.

Funding is provided to this project by the U.S. Department of Education, the Kennedy Center Corporate Fund, and the Association of Performing Arts Presenters through its Lila Wallace-Reader's Digest Arts Partners Program.

The Kennedy Center has understood the importance of adult arts education for many years and has developed and tested a program that offers a wide range of opportunities to learn through the arts. Through the Performance Plus program, the Center's education department presents more than 70 lectures, demonstrations, discussions, master classes, and courses featuring artistic directors, choreographers, composers, playwrights, principal dancers, musicians, and actors and other leading professionals in the arts community, to more than 10,000 people, each year.

As the nation's major presenter service organization, the Association of Performing Arts Presenters offers a wide variety of activities devoted to furthering presenter's ability to serve the performing arts audience. The Association prioritizes the professional development of its members and the enhancement of the nation's cultural life through publications, research projects, and leadership programs.

**PRESS CONTACTS:**

Patricia M.P. Laing, (703) 818-8444

Tiki Davies, (202) 416-8442

---

## **Clinton Presidential Records Digital Records Marker**

---

This is not a presidential record. This is used as an administrative marker by the William J. Clinton Presidential Library Staff.

This marker identifies the place of a tabbed divider. Given our digitization capabilities, we are sometimes unable to adequately scan such dividers. The title from the original document is indicated below.

---

**Clips**

Divider Title: \_\_\_\_\_

---

## Party Platforms: How They Compare

Here are some of the differences between the platform Republicans adopted in San Diego and the one Democrats are expected to adopt in Chicago.



### DEMOCRATS



### REPUBLICANS

#### STATE OF THE ECONOMY

"Today, America is moving forward. The economy is stronger, the deficit is lower and the Government is smaller."

"We cannot go on like this. For millions of families, the American dream is fading."

#### TAXES

"America cannot afford to return to the era of something-for-nothing tax cuts." Support a "\$500 tax cut for children" and additional reductions for college tuition payments, small businesses and the self-employed. Allow money in individual retirement accounts to be used to buy a first home and to pay education and medical expenses.

Support a 15 percent reduction in tax rates, a \$500-per-child tax credit, a 50 percent cut in the capital gains rate, expansion of I.R.A.'s and lower taxes on Social Security benefits. These are "interim steps toward comprehensive tax reform." The Internal Revenue Service "must be dramatically downsized."

#### ABORTION

Support a woman's right to choose to have an abortion in all circumstances currently legal. "Respect the individual conscience of each American on this difficult issue."

Support a Constitutional amendment that would outlaw abortion in all circumstances. No specific mention of tolerance for other views on abortion.

#### AFFIRMATIVE ACTION

"We should mend it, not end it."

"We will attain our nation's goal of equal rights without quotas or other forms of preferential treatment."

#### IMMIGRATION

Permit the children of illegal immigrants to attend public schools; allow legal immigrants to receive welfare and other benefits; make it easier for eligible immigrants to become United States citizens.

Prohibit the children of illegal immigrants from attending public schools; restrict welfare to legal immigrants; support a constitutional amendment denying automatic citizenship to children born in the United States to illegal immigrants and legal immigrants who are in this country for a short time.

(CONT.)



## DEMOCRATS



## REPUBLICANS

### BALANCED BUDGET

Promise to balance the budget by 2002.

Support a Constitutional amendment requiring a balanced budget.

### EDUCATION

Support strengthening public schools.

Favor using Federal money to help parents pay private school tuition.

### HOMOSEXUAL RIGHTS

Support efforts "to end discrimination against gay men and lesbians and further their full inclusion in the life of the nation."

"Reject the distortion" of civil rights laws that would "cover sexual preference."

### TRADE

Insist that international trade agreements include standards to protect children, workers and the environment.

Oppose using trade policy to pursue "social agenda items."

### GUN CONTROL

Support a waiting period for buying handguns and a ban on the sale of certain assault weapons.

"Defend the constitutional right to keep and bear arms" and favor mandatory penalties for crimes committed with guns.

### ARTS AND BROADCASTING

Favor public support of the arts and the Corporation for Public Broadcasting.

End Federal financing for the arts and the Corporation for Public Broadcasting.

### ENVIRONMENT

Emphasize Government regulation to protect the environment.

Emphasize consideration of private property rights and economic development in conjunction with environmental protection.

### STAR WARS

Oppose revival of the land-based missile defense system, known as Star Wars.

Favor development of the missile defense system.

# The New York Times

EDITORIALS/LETTERS TUESDAY, AUGUST 27, 1996

A 16

## Platform Politics

Bob Dole said in San Diego that he had not read the Republican platform and did not feel obliged to follow it. Bill Clinton may or may not have read the platform that will be formally voted on by the Democratic Convention today. But he will have no trouble running on it. It was clearly written to fit Mr. Clinton and the campaign planned by his main strategist, Dick Morris.

Whereas the Republican document reflected the harsher strictures of the party's right wing, and was very much at odds with the moderate image Mr. Dole sought to project, the Democratic platform is relentlessly centrist, tailored to suit the purposes of a President who means to campaign on a promise of a less intrusive but still vigorous and compassionate government. The Democrats have made every effort to achieve at least the illusion of unity coming into the convention. They have tried to smother potential controversy with inclusive language and postpone disputes over policy with promises that they will be dealt with later.

But on one issue, welfare reform, the promises cannot hide the deep disappointment among many Democrats — rank-and-filers as well as senior party members like Daniel Patrick Moynihan, Mario Cuomo and the President's own party chairman, Christopher Dodd — at Mr. Clinton's decision to sign the Republican welfare reform bill. Mr. Clinton promises to rectify the bill's cruelties, and so does the platform. But many Democrats believe he has betrayed decades of party principle in order to satisfy Mr. Morris's strategy of expropriating the G.O.P.'s most potent issues.

The platform writers did a much more honest job in confronting the abortion issue. Mr. Dole failed completely in his efforts to get language satisfactory to pro-choice Republicans included in the G.O.P. platform, settling for some weaselly words in the appendix. The Democratic platform begins with a strong reaffirmation of the party's belief in *Roe v. Wade* and a woman's right to choose, but for the first time includes language that respects "the individual conscience of each American on this difficult issue." The noise generated by the Christian right tends to obscure the fact that there are

pro-lifers in the Democratic ranks. Unlike the pro-choice Republicans, they can at least find an acknowledgment of their beliefs in their platform.

There is of course no mention of a 15 percent tax cut, the centerpiece of the Dole-Kemp economic strategy. Tax cuts instead are to be aimed at working families and small businesses. The Democrats' platform devotes more space to the need to balance the budget than the G.O.P.'s does. But it skirts the thorny issue of finding savings in entitlement programs like Social Security and Medicare and gives no real idea of how Mr. Clinton intends to carry out his promise to balance the budget by 2002.

The widest gap between the two platforms involves the Government's role in the lives of ordinary citizens. The G.O.P. platform was hostile to nearly any form of gun control. The Democrats celebrate the Brady bill on handguns and the ban on deadly assault weapons — and promise more. The Republicans pledge to defund and privatize favorite right-wing targets like the National Endowment for the Arts and the Corporation for Public Broadcasting. The Democrats support both.

On environmental questions, the Republicans take a minimalist view of Federal stewardship of the nation's national resources. Responsibilities for protecting wetlands and wilderness areas would be transferred to state and local governments and to the owners of private property. The Democratic platform acknowledges the public's impatience with some environmental regulation and promises reforms. But over all it offers a far stouter defense of the legislative and regulatory structure that has done so much to clean up America's water and air and preserve its public places.

What the writers of the Democratic platform wanted was "a moderate, achievable common-sense agenda that will improve people's daily lives and not increase the size of government." The details do not seem any more radical than this general statement of purpose. This document is harmonious choir music designed to serenade Mr. Clinton's quest for a second term. The main discordant note is the transparent effort to paper over his blatantly political decision on welfare.

# Excerpts From Platform Adopted at Democratic Convention

*Following are excerpts from the platform adopted last night at the Democratic National Convention.*

## **INTRODUCTION**

In 1996, America will choose the President who will lead us from the millennium which saw the birth of our nation, and into a future that has all the potential to be even greater than our magnificent past. Today's Democratic Party is ready for that future. Our vision is simple. We want an America that gives all Americans the chance to live out their dreams and achieve their God-given potential. We want an America that is still the world's strongest force for peace and freedom. . . .

## **COMMUNITY**

### **Putting Families First**

... **STANDING UP FOR PARENTS** ... We believe parents should be able to take unpaid leave from work and choose flex time so they can do their job as parents: to do things like go to parent-teacher conferences or take a child to the doctor. . . .

### **RESPONSIBLE ENTERTAINMENT**

America is the leading exporter of intellectual property built on a strong foundation of artistic freedom. We are proud to have stopped the Republican attack on the Corporation for Public Broadcasting; we want our children to watch "Sesame Street," not "Power Rangers." And we echo the President's call to the entertainment industry: Work harder to develop and promote movies, music and TV shows that are suitable — and educational, — for children. . . .

## THE 1996 DEMOCRATIC NATIONAL PLATFORM

it came time to act, he stood with a small minority to oppose the bipartisan V-chip bill. The President achieved a breakthrough agreement with the media and entertainment industries to develop a rating system for TV shows similar to the motion picture rating system, so parents can make informed decisions about what they want their children to watch. When parents control the remote, it is not censorship, it is personal responsibility for their children's upbringing.

We believe in public support for the arts, including the National Endowment for the Arts and the National Endowment for the Humanities. Public and private investment in the arts and humanities and the institutions that support them is an investment in the education of our children, the strength of our economy, and the quality of American life. We support high-quality, family-friendly programming. America is the leading exporter of intellectual property built on a strong foundation of artistic freedom. We are proud to have stopped the Republican attack on the Corporation for Public Broadcasting — we want our children to watch Sesame Street, not Power Rangers. And we echo the President's call to the entertainment industry: Work harder to develop and promote movies, music, and TV shows that are suitable — and educational — for children. President Clinton has revived and restored the Consumer Product Safety Commission as an effective guardian of children and families in and around their homes. We will continue to work with industry and consumers to protect children and other Americans from dangerous toys and hazardous products.

**Tobacco.** Cigarette smoking is rapidly becoming the single greatest threat to the health of our children. We know that 3,000 young people start smoking every day, and 1,000 of them will lead shorter lives because of it. Despite that, Senator Dole and other Republicans continue to ignore volumes of medical research to make baffling claims that cigarettes are not addictive. They even argue with distinguished Republican experts like President Reagan's Surgeon General C. Everett Koop. President Clinton and Vice President Gore understand that we have a responsibility to protect our children's future by cracking down on illegal sales of tobacco to minors and by curbing sophisticated advertising campaigns designed to entice kids to start smoking before they are old enough to make an informed decision. The President has proposed measures to cut off children's access to cigarettes, crack down on those who sell tobacco to minors illegally, and curtail advertising designed to appeal to children. Tobacco companies may market to adults if they wish, but they must take the responsibility to draw the line on children.

**Parents' responsibility.** Today's Democratic Party knows that governments do not raise children, parents do. That is why President Clinton and Vice President Gore took action to order all federal agencies to make sure everything government does for children promotes responsibility from all parents, fathers as well as mothers. Now we challenge every parent to put their children first: to help them with their homework, to read to them, to know their teachers, and above all, to teach their children right from wrong, set the best example, and teach children how to make responsible decisions.

**Community empowerment and cities.** Today's Democratic Party understands that we cannot rebuild our poorest communities by imposing cookie-cutter solutions from Washington. We have to give communities the tools they need to create opportunity. Citizens, local government, the private sector, and civic groups must come together and take the responsibility to rebuild their communities from the bottom up.



# LEGISLATIVE UPDATE

AUGUST/SEPTEMBER 1996



## Senate Delays Arts Funding Bill Until September

In July, the Senate Appropriations Committee passed its bill to fund the cultural agencies for the next fiscal year (FY97). The full Senate was hoping to take up the FY97 Appropriations bill before adjourning for the August recess, but legislative priorities such as welfare reform demanded most of what little time remained to consider other bills. The appropriations bill is now expected to be taken up in September.

### *Most Agencies Funded at Current Levels*

The Committee's bill keeps the National Endowment for the Arts (NEA) and Institute of Museum Services (IMS) funded at current levels, while it cuts funding for the National Endowment for the Humanities (NEH) by \$10.5 million from

current levels. This is an additional \$5 million cut for the NEH from the level included in the House's bill.

Arts and humanities advocates won a victory when the Committee voted in favor of language which reaffirmed last year's Senate commitment to continued funding for the NEA and NEH. The Committee also called for any authorizing issues to be resolved between relevant Congressional committees.

### *No Amendments Offered*

Sens. Bennett (R-UT), Bumpers (D-AR), and Jeffords (R-VT) were expected to offer an amendment which would either restore NEH funding or provide additional funds for both the NEH and NEA. However, no such amendment was offered due to the fact that time ran out before a way to pay for the proposed increases could be found. Sen. Kerrey (D-NE) also was reportedly planning to offer an amendment to increase funding, but later decided not to do so.

Amendments to restore funding may still be offered when the bill goes before the full Senate in September.

### *Continuing Resolution Possible*

It is possible that there will be no final agreement on this appropriations bill before the current fiscal year expires on September 30, 1996. If an agreement is not finalized (and signed by the President), Congress will need to pass a temporary funding measure -- called a continuing resolution (CR) -- to keep the federal government and its programs operating. Senate Majority Leader Trent Lott (R-MS) has already said that he expects the Senate to begin considering a CR the week of September 9th. If the cultural agencies are to be included in the CR, they would most likely be funded at current levels. Most sources close to the issue believe a CR would last until March 31, 1997. However, some rumors are circulating that a CR could last for the entire 1997 fiscal year.

### **In This Issue...**

|                                             |          |
|---------------------------------------------|----------|
| <i>Senate Delays Arts Funding Bill.....</i> | <i>1</i> |
| <i>House Holds Joint Hearing .....</i>      | <i>2</i> |
| <i>New Law Will Fine Excesses.....</i>      | <i>2</i> |
| <i>NYT Ad Highlights Arts Funding.....</i>  | <i>3</i> |
| <i>Tax-Exempts Score Victory.....</i>       | <i>3</i> |
| <i>Senate Leaders Debate NEA.....</i>       | <i>4</i> |
| <i>Goals 2000 Targeted Again.....</i>       | <i>4</i> |
| <i>AAA To Honor Retirees.....</i>           | <i>4</i> |

### **FY97 Funding as Passed by the Senate Appropriations Committee**

|            |                                                                                               |
|------------|-----------------------------------------------------------------------------------------------|
| <i>NEA</i> | \$99.5 million (same as last year; same level passed by the full House in June)               |
| <i>NEH</i> | \$99.5 million (\$10.5 million below last year's level; \$5 million below House-passed level) |
| <i>IMS</i> | \$21 million (same as last year; same as level passed by the House)                           |

### **House Holds Joint Subcommittee Hearings on Proposed Tax Credit**

On July 30, the House Ways and Means Subcommittee on Human Resources, along with the House Economic and Educational Opportunities Subcommittee on Early Childhood, Youth and Families, held a joint hearing to discuss the "Community Renewal Act." The bill would designate 100 poor urban and rural areas as special communities eligible for a variety of tax-based benefits to promote economic development.

The bill would also establish special tax incentives for certain charitable contributions, by providing a

75% tax credit of up to \$200 for single filers and \$400 for joint filers for charitable contributions made to nonprofit organizations whose predominant activity is to serve the poor (those within 185% of the poverty line).

The legislation also includes a provision for qualifying charities to be prohibited from engaging in voter registration, political organizing, public policy advocacy or research, and litigation on behalf of the poor.

In a political climate which currently places great emphasis on reducing or eliminating government-provided welfare, proponents of the tax credit argue that charitable and faith-based organizations can be more effective than the federal government in providing better services to the poor.

Opponents raise the issue that the bill defines "charity" too narrowly so as to exclude the worthiness of other nonprofit organizations.

Opponents of the bill also believe the tax credit would result in substitute donations to charities eligible for the tax credit at the expense of the donations they currently make to organizations that are not eligible for the tax credit.

Many nonprofit organizations are also very concerned with the bill's provision to virtually eliminate any type of political advocacy on the part of qualifying nonprofit organizations.

### **Highlights of the "Community Renewal Act"**

- ✓ Creates a new 75% tax credit for contributions made to nonprofits directly serving the poor.
- ✓ The tax credit is capped at \$200 for single filers and \$400 for joint filers.
- ✓ Qualifying charitable organizations that serve the poor would be prohibited from engaging in any of the following:
  - ✓ voter registration
  - ✓ political organizing
  - ✓ public policy advocacy or research
  - ✓ litigation on behalf of the poor

### **New Law Imposes Fines for Excess Compensation of Nonprofit Executives**

Congress recently passed, and President Clinton signed into law, legislation that imposes stiff penalties on leaders of nonprofit organizations who receive excessively high salaries or other inappropriate benefits.

Up until this law was passed, the only option the IRS had to punish the financial abuses of nonprofit leaders was to revoke the nonprofit status of the entire organization. This new law punishes individuals who break the law rather than the whole organization.

Penalties would apply to unreasonable salaries, perks, and preferential treatment in business dealings in which an individual is paid more than the current market value. The provisions in the law apply to transactions that occurred on or after September 14, 1995.

According to the new law, charity officials who receive improper financial benefits must pay fines equal to 25% of the portion of the benefits found to be excessive. If officials fail to pay the penalties, they could be fined up to 200% of the portion found to be excessive.

To avoid IRS penalties, a nonprofit organization's board must:

- ☛ Be composed entirely of people who are not related to or unduly influenced by -- the person receiving the benefits.

- ☛ Collect compensation figures from similar nonprofit and for-profit organizations

doing similar work.

- ☛ "Adequately document" the steps taken by the board.

The new law also makes it easier for the public to acquire information related to the finances of nonprofits by mandating that an organization make available copies of its three most recent informational IRS Forms 990 within 30 days to anyone who requests them in person or in writing. The only exception is if the request is determined to be part of a "harassment campaign" to make the organization do more work. The law instructs the Treasury Department to issue rules explaining how to determine if such a campaign is being waged against a group.

### Creative Ad Draws Attention to Need for Federal Arts Funding

On July 19, a full page ad appeared in the *New York Times*, courtesy of Americans United to Save the Arts and Humanities. The ad urged Americans to contact their members of Congress to show support for preserving and/or increasing federal funding for the arts and humanities.

"Some on Capitol Hill are still focused on zeroing out the best of the American culture and

history. They should know that the business community does not want its representatives in Washington to head down this path," said Richard J. Franke, retired chairman and CEO of The John Nuveen Company and current chairman of Americans United.

The names of more than 100 U.S. business leaders appeared in the ad to show support from the business community for a federal investment in the arts and humanities.

### Tax-Exempt Organizations Score Court Victory

A Court of Appeals decision recently upheld an earlier decision that income from a tax-exempt organization's rental of its mailing list should not be subject to an unrelated business income tax (UBIT). The court ruled that such rentals constitute royalties for intangible personal property, which are not subject to a UBIT.

*Sierra Club v. Commissioner* was brought up on appeal from the Tax Court. The IRS claimed that the Sierra Club's income from rental of its mailing list should be subject to a UBIT.

The decision of the appeals court has been hailed as a victory by tax-exempt organizations, many of which rely on renting their mailing lists as a major source of income. However, on July 29th the Justice Department filed a petition for a re-hearing into the case.

### **NEA Funding Prompts Heated Exchange from Senate Leaders**

On the July 14th broadcast of NBC's *Meet The Press*, Senate Majority Leader Trent Lott (R-MS) and Senate Minority Leader Tom Daschle (D-SD) squared off on the issue of federal funding for the arts and humanities.

When asked where he stood on the House's plan to eliminate federal funding for the NEA next year, Sen. Lott responded by saying, "I think that support for the arts from taxpayers' dollars should be phased out over a reasonable period of time...[T]o have the federal government as the prime source of financial support, I think, is questionable."

In response, Sen. Daschle called Lott's remarks an example of "extremism." Daschle concluded by saying "I think the American people, through their government,

ought to have the opportunity to encourage and to find ways with which to ensure that we have a flourishing arts community in this country."

The discussion quickly degenerated into the two Senate leaders arguing over the definition of political "extremism" and the debate was abruptly ended by the host.

### **Goals 2000 Targeted for Elimination**

Once again, the House-passed education spending bill for the next fiscal year eliminates the Goals 2000 program. Funds for the program were re-directed to provide small increases in spending for several higher education programs.

The Senate has not yet begun consideration of its education spending bill, but is expected to do so in September. Senate staffers have indicated that restoring funding for Goals 2000 will be a high priority in the Senate.

### **American Arts Alliance to Honor Retiring Members of Congress**

The American Arts Alliance and its member organizations will honor a select group of

retiring Members of Congress in a special salute on September 24th. The reception will be held in the Caucus Room of the Russell Senate Office Building on Capitol Hill.

The following Members will be honored for their leadership on behalf of the arts and humanities in America: *Sen. Mark Hatfield (R-OR), Sen. Nancy Kassebaum (R-KS), Sen. Claiborne Pell (D-RJ), Sen. Paul Simon (D-IL), Sen. Alan Simpson (R-WY), Rep. Steve Gunderson (R-WI), and Rep. Pat Williams (D-MT).*

The arts community deeply appreciates the dedication of these members, and will greatly miss their presence on Capitol Hill.

#### **The American Arts Alliance**

805 15th Street, N.W., Suite 500  
Washington, D.C. 20005  
(202) 289-1776, phone  
(202) 371-6601, fax  
Executive Director: Lee Kessler  
Editor: Rob Caruano

*The American Arts Alliance is the principal advocate for America's professional nonprofit arts organizations, their artists and publics, and advances support for the arts before Congress, the White House and federal agencies.*

---

## **Clinton Presidential Records Digital Records Marker**

---

This is not a presidential record. This is used as an administrative marker by the William J. Clinton Presidential Library Staff.

This marker identifies the place of a publication.

---

Publications have not been scanned in their entirety for the purpose of digitization. To see the full publication please search online or visit the Clinton Presidential Library's Research Room.

---

# OLMEC

---

## ART OF ANCIENT MEXICO



NATIONAL GALLERY OF ART

June 30–October 20, 1996

The exhibition is made possible by  
The Fund for the International Exchange  
of Art

and generous support from

Goldman, Sachs & Co., Grupo Financiero  
Banamex-Accival, Pulsar Internacional, and  
Ford Motor Company

as well as other corporations

III. Dinner at Emily Malino's - October 3, 1996, 7:30pm

Arthurs, Alberta

Arthurs, Edward

Barram, David - GSA

Barram, Joan

Berman, Madeleine

Brademas, John

Croft, Caroline

Engelstad, Jane

Fly, Everett

Frankel, Diane

Frankel, Charles

Gurin, Rich

Hackney, Sheldon

Hawke, John

Hirano, Irene

Ivey, Bill - Country music

Klink, Marianne

McCulloch-Lovell, Ellen

Malino, Emily

Peterson, Terry

Podesta, Tony

Richardson, Malcolm

Sanders, Scott

Schneider, Cynthia

Scheffler, Bill

Scheuer, James

Sheffer, Ann

Teipel, Dory

Tryloff, Robin - John Bryant - Sara Lee

Verveer, Melanne

Wilhite, Shirley - Shreveport, La.

Woolley, Howard - Ray Smith

32 for dinner