

# Withdrawal/Redaction Sheet

## Clinton Library

| DOCUMENT NO.<br>AND TYPE | SUBJECT/TITLE | DATE | RESTRICTION |
|--------------------------|---------------|------|-------------|
|--------------------------|---------------|------|-------------|

|           |                                                                                             |      |      |
|-----------|---------------------------------------------------------------------------------------------|------|------|
| 001. list | re: Members of the President's Committee on the Arts and the Humanities [partial] (2 pages) | n.d. | b(6) |
|-----------|---------------------------------------------------------------------------------------------|------|------|

### COLLECTION:

Clinton Presidential Records  
First Lady's Office  
Melanne Verveer  
OA/Box Number: 20049

### FOLDER TITLE:

Presidential Committee on Arts and Humanities - Arts [1]

2013-0534-S

rc1659

### RESTRICTION CODES

#### Presidential Records Act - [44 U.S.C. 2204(a)]

P1 National Security Classified Information [(a)(1) of the PRA]  
P2 Relating to the appointment to Federal office [(a)(2) of the PRA]  
P3 Release would violate a Federal statute [(a)(3) of the PRA]  
P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]  
P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]  
P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

#### Freedom of Information Act - [5 U.S.C. 552(b)]

b(1) National security classified information [(b)(1) of the FOIA]  
b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]  
b(3) Release would violate a Federal statute [(b)(3) of the FOIA]  
b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]  
b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]  
b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]  
b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]  
b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

PHOTOCOPY  
PRESERVATION

Arts

Presidential Committee on  
Arts and Humanities

---

## **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.

---

President's Committee on the Arts and the  
Humanities - The Charitable Behavior of Americans

by David Rockefeller, Jr.

THE CHARITABLE BEHAVIOR OF AMERICANS  
by  
David Rockefeller, Jr.

President's Committee  
on the Arts and the Humanities

PRESIDENT'S COMMITTEE  
ON THE ARTS AND THE HUMANITIES

1100 Pennsylvania Avenue, N.W.  
Room 526  
Washington, D.C. 20506

OFFICIAL BUSINESS  
PENALTY FOR PRIVATE USE, \$300

POSTAGE AND FEES PAID  
NATIONAL ENDOWMENT  
FOR THE ARTS  
635



---

## **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.

---





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

Hillary Rodham Clinton, *Honorary Chair*

John Brademas, *Chairman*

Peggy Cooper Cafritz, *Vice Chair*

Cynthia Perrin Schneider, *Vice Chair*

Terry Semel, *Vice Chair*

Susan Barnes-Gelt

Lerone Bennett, Jr.

Madeleine Harris Berman

Curt Bradbury

John H. Bryan

Hilario Candela

Anne Cox Chambers

Margaret Corbett Daley

Everett Fly

David P. Gardner

Harvey Golub

Richard S. Gurin

Irene Y. Hirano

David Henry Hwang

William Ivey

Quincy Jones

Emily Malino

Robert Menschel

Rita Moreno

Jaroslav Pelikan

Anthony Podesta

Phyllis Rosen

Marvin Sadik

Ann Sheffer

Raymond Smith

Isaac Stern

Dave Warren

Shirley Wilhite

Harold Williams

### Federal Members:

Jane Alexander

James H. Billington

Joseph D. Duffey

Diane B. Frankel

Sheldon Hackney

I. Michael Heyman

Roger Johnson

Roger Kennedy

Earl A. Powell III

Richard W. Riley

Leslie Samuels

Lawrence Wilker

Timothy Wirth

Ellen McCulloch-Lovell, *Executive Director*

# Eloquent Evidence: Arts at the Core of Learning

This publication is a joint project of the President's Committee on the Arts and the Humanities and the National Assembly of State Arts Agencies, using material published by the National Endowment for the Arts.

It is made possible through the generosity of the General Electric Fund.



NATIONAL  
ENDOWMENT  
FOR THE  
ARTS





cc Melanne

file

F

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

May 1, 1996

The First Lady of the United States  
Office of the First Lady  
The White House  
Washington, DC 20500

Dear Mrs. Clinton:

I wanted to tell you how deeply the members of the President's Committee on the Arts and the Humanities and I appreciate the ceremony last Friday in the East Room, honoring arts and humanities programs for at-risk youth. Your remarks were just perfect. It was clear to all that you both understand, and feel, the power of creativity and ideas to change children's lives. Your beautiful statement, Richard Dreyfuss' presence, the children's testimonials and Bill Strickland's compelling remarks all conveyed a strong message and made a moving event. There were many moist eyes in the East Room after the Chicago Children's Choir sang "America the Beautiful", including my own.

The President's Committee is so very grateful to you for releasing our study, *Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk*, and for giving such strong recognition to our friends and colleagues, Jane Alexander, Sheldon Hackney and Diane Frankel. The NEA, NEH and IMS have been supporting these programs at the community level and deserve all our thanks.

The members of the President's Committee were extremely proud to be there and to see you put a spotlight on the arts and the humanities for young people.

I know that Judy Weitz and I were bursting with excitement and pride to see a year and a half's worth of work come to such a wonderful conclusion and be presented by you.

I am so grateful to you and to your wonderful staff for a glorious day.

With warmest best wishes,

Ellen McCulloch-Love  
Executive Director

---

## **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.

---

# Looking Ahead

Private Sector Giving  
to the Arts and the Humanities



PRESIDENT'S  
COMMITTEE  
ON THE ARTS AND  
THE HUMANITIES

DETERMINED TO BE AN  
ADMINISTRATIVE MARKING  
INITIALS: gm DATE: 6/11/2014

~~CONFIDENTIAL~~

Members of the President's Committee on the Arts and the Humanities

DO NOT DISTRIBUTE

Susan Barnes-Gelt  
700 Franklin Street  
Denver, CO 80218

Lerone Bennett, Jr.  
Executive Editor  
Ebony  
820 South Michigan Avenue  
Chicago, IL 60605  
Spouse: Gloria Bennett

Madeleine Berman  
30542 Hickory Lane  
Franklin, MI 48025  
Spouse: Mandell L. Berman

Curt Bradbury  
Exec. Vice Pres. & Chief Oper. Officer  
Stephens, Inc.  
111 Center Street  
24th Floor  
Little Rock, AR 72201  
Spouse: Charlotte "Chucki" Bradbury

Dr. John Brademas  
President Emeritus  
New York University  
Suite 400, 11 West 42nd Street  
New York, NY 10036  
Spouse: Dr. Mary Ellen Brademas

John Bryan  
Chairman & CEO  
Sara Lee Corporation  
Three First National Plaza  
Chicago, IL 60602  
Spouse: Neville Bryan

INTERNAL USE ONLY

303-321-7141 (h)  
331-9087 (h) fax

312-322-9250 (o)  
322-1082 (o) fax  
Asst: Beverly Copage

810-626-7352 (h)  
810-626-7731 (h) fax (call first)  
810-353-3520 (husband's fax)

501-377-8100 (o)  
377-2379(o) fax  
Asst: Diana Camp  
501-377-8101

212-790-1350 (o)  
790-1357 (o) fax  
212-473-6632 (h)  
Asst: Michelle O'Connor  
Yvonne McGlue  
Ingrid McFarlane

312-558-8502  
558-4913 (o) fax  
Asst: Janise Toftey/Kathy Rose  
J. Randall White, Asst. to the  
Chairman/558-8383 (o)  
419-3189 (o) fax  
Asst: Pat Negovan  
419-558-8647

Peggy Cooper Cafritz  
3030 Chain Bridge Road, NW  
Washington, DC 20016-3410  
Spouse: Conrad Cafritz

202-244-1966 (h)  
537-7040 (h) fax  
Asst: Lorraine Westbrook

Hilario Candela  
President  
Spillis Candela & Partners  
800 Douglas Entrance  
Coral Gables, FL 33134  
Spouse: Eva Candela

305-447-3535 (o)  
447-3576 (o) fax  
305-666-1035 (h)  
665-0746 (h) fax  
202-785-8550 (o)/DC  
728-4054 (o) fax/DC  
Asst: Connie Marrero

Anne Cox Chambers  
426 West Paces Ferry Road, NW  
Atlanta, GA 30305

404-233-4130 (h)  
261-8608 (h) fax  
Asst: Becky Kirkland  
e-mail: Pacesferry

Maggie Daley  
Chair  
Chicago Cultural Foundation  
78 E. Washington Street  
Chicago, IL 60602  
Spouse: Mayor Richard Daley

312-332-2334 (o)  
744-1616 (o) fax  
Asst: Mary Anne Keating

Everett Fly  
President  
E.L. Fly & Associates  
P.O. Box 6491  
San Antonio, TX 78209  
Street address: 5307 Broadway, Suite 226  
Spouse: Linda Fly

210-826-4440 (o)  
826-2726 (o) fax

David Gardner  
President  
The William and Flora Hewlett Foundation  
525 Middlefield Road, Suite 200  
Menlo Park, CA 94025

415-329-1070 (o)  
329-9342 (o) fax  
Asst: Mary Anne Palloti

Harvey Golub  
Chairman & CEO  
American Express Company  
200 Vesey Street  
New York, NY 10285  
Spouse: Roberta Golub

212-640-1667 (o)  
640-3370 (o) fax  
212-818-9119 (h)  
201-236-0851 (h) fax  
Pres. of the Philanthropic Dept.:  
Beth Salerno  
Asst: Rose Villanueva

# Withdrawal/Redaction Marker

## Clinton Library

| DOCUMENT NO.<br>AND TYPE | SUBJECT/TITLE                                                                               | DATE | RESTRICTION |
|--------------------------|---------------------------------------------------------------------------------------------|------|-------------|
| 001. list                | re: Members of the President's Committee on the Arts and the Humanities [partial] (2 pages) | n.d. | b(6)        |

### COLLECTION:

Clinton Presidential Records  
First Lady's Office  
Melanne Verveer  
OA/Box Number: 20049

### FOLDER TITLE:

Presidential Committee on Arts and Humanities - Arts [1]

2013-0534-S

rc1659

### RESTRICTION CODES

#### Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

#### Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

Richard S. Gurin  
President & CEO  
Binney & Smith  
100 Church Lane, P.O. Box 431  
Easton, PA 18044-0431  
610-253-6272, ext. 4425 (o)  
253-5267 (o) fax  
Asst: JoAnne Gori  
610-253-6272, ext. 4486  
Spouse: Susan Gurin

Irene Hirano  
President & Director  
Japanese-American National Museum  
369 E. First Street  
Los Angeles, CA 90012

David Henry Hwang

(b)(6)

Spouse: Kathryn Lang

William Ivey  
Director  
Country Music Foundation  
4 Music Square East  
Nashville, TN 37203

Quincy Jones  
3800 Barhan Boulevard  
Suite 503  
Los Angeles, CA 90068

Robert Menschel  
Limited Partner  
Goldman Sachs  
85 Broad Street  
New York, NY 10004  
Spouse: Joyce Menschel

Washington Representative:  
Dorothea Potter Teipel (Dory)  
Potter Teipel Associates  
1255 23rd Street, NW Suite 850  
Washington, DC 20037  
202-452-8106 (o)  
833-3636 (o) fax  
Asst: Melissa Barcellos

213-625-0414 ext. 231 (o)  
625-1770 (o) fax  
213-776-7562 (h)  
Asst: Cindy Hirai

(b)(6)

0017

615-256-1639 (o)  
255-2245 (o) fax  
615-292-5592 (h)  
Asst: Jane Messmore  
e-mail: hallfame1@aol.com

213-882-1339 (o)  
874-4236 (o) fax  
Asst: Hayden Wright

212-902-6913 (o)  
902-2361 (o) fax  
Asst: Marianne Sammarco  
212-535-6283

Rita Moreno

(b)(6)

Spouse: Dr. Leonard Gordon

Jaroslav Pelikan  
Sterling Professor  
Department of History  
Yale University  
P.O. Box 1504A Yale Station  
New Haven, CT 06520-7425  
Spouse: Sylvia Buvica

Anthony Podesta  
President  
Podesta Associates, Inc.  
1001 G Street, NW  
Suite 900  
Washington, DC 20001

Phyllis Rosen  
President  
P. Rosen Inc.  
18 E. 85th Street  
New York, NY 10028  
Spouse: Jack Rosen

Marvin Sadik  
P.O. Box 6039  
Falmouth, ME 04105  
Street address: 47 Foreside Common

Emily Malino Scheuer  
2435 Tracy Place, NW  
Washington, DC 20008  
and  
15 Queens Gate Gardens  
London SW 7 England  
Spouse: The Honorable James H. Scheuer

(b)(6)

Manager: Dr. Leonard Gordon

203-432-1375 (o)  
248-7402 (o) fax  
203-288-3030 (h)  
248-7402 (h) fax

202-393-1010 (o)  
393-5510 (o) fax  
202-387-7463 (h)  
Asst: Elise Brown  
e-mail: tpodesta@podesta.com

212-472-7648 (o)  
472-3526 (o) fax

207-781-4729 (h)  
781-5817 (h) fax

202-232-5776 (h)  
202-232-6091 (h) fax  
011-44-71-581-1228 (o)/Eng.  
589-7464/(o) fax/Eng.

Cynthia Perrin Schneider  
Associate Professor of Fine Arts  
Georgetown University  
17201 Norwood Road  
Sandy Spring, MD 20860  
Spouse: Thomas J. Schneider

301-570-4782 (h)  
301-570-9497 (h) fax  
202-687-6995 (o)/G'town  
202-316-3973/car

Terry Semel  
Chairman and Co-Chief Executive Officer  
Warner Brothers  
4000 Warner Boulevard  
Burbank, CA 91522  
Spouse: Jane Bovington

818-954-1287 (o)  
954-3133 (o) fax  
310-954-3593 (h)  
Asst: Jackie Booth

Ann Sheffer  
19 Stony Point Road  
Westport, CT 06880  
Spouse: Bill Sheffler

203-227-5522 (h)  
227-2767 (h) fax  
Asst: Susanna M. Marquess  
203-226-6600  
e-mail: asheffer@tmn.com

Raymond W. Smith  
Chairman and Chief Executive Officer  
Bell Atlantic Corporation  
1310 North Court House Road  
Arlington, VA 22201

703-974-3667 (o)  
974-0812 (o) fax  
Asst: Phyllis Bush  
e-mail: Raymond.W.Smith@  
BELL.ATL.COM.

Isaac Stern  
211 Central Park West  
New York, NY 10024  
Spouse: Vera Stern

212-799-6764 (h)  
769-9417 (h) fax  
Asst: Jacques Boubli

Dave Warren  
714 Gonzales Road  
Santa Fe, NM 87501  
Spouse: Aurea Warren

505-982-0798 (h)  
986-0524 (h) fax  
e-mail: dwarren@enan.unm.edu

Shirley Wilhite  
5763 Anchor Way  
Shreveport, LA 71119

318-636-5242 (h)  
636-7600 (h) fax  
Asst: Mary Lambert  
318-221-4963

Harold M. Williams  
President and CEO  
J. Paul Getty Trust  
401 Wilshire Boulevard, Suite 900  
Santa Monica, CA 90401  
Spouse: Nancy Englander

310-395-0388 (o)  
451-8750 (o) fax  
310-471-7899 (h)  
Asst: Valarie Gross

### **FEDERAL MEMBERS**

The Hon. Jane Alexander  
Chairman  
National Endowment for the Arts  
1100 Pennsylvania Avenue, NW  
Washington, DC 20506  
Spouse: Ed Sherrin  
Washington, DC 20506

202-682-5414 (o)  
682-5639 (o) fax  
Chief of Staff:  
Alexander (Sandy) Crary  
Scheduling: Noel Boxer

The Hon. James H. Billington  
The Librarian of Congress  
The Library of Congress  
Washington, DC 20540  
Spouse: Marjorie Billington

202-707-5205 (o)  
707-1714 (o) fax  
703-534-2920 (h)  
Special Asst: Janet Chase

The Hon. Joseph D. Duffey  
Director  
United States Information Agency  
301 4th Street, SW  
Suite 800  
Washington, DC 20547  
Spouse: Ann Wexler

202-619-4742 (o)  
619-6705 (o) fax  
Chief of Staff: Iris Burnett  
Asst: Helen Yurshaw  
e-mail: jduffey@usia.gov

The Hon. Diane Frankel  
Director  
Institute of Museum Services  
1100 Pennsylvania Avenue, NW  
Washington, DC 20506  
Spouse: Charles Frankel

202-606-8536 (o)  
606-8591 (o) fax  
Special Asst: Elsa Mezvinsky

The Hon. Sheldon Hackney  
Chairman  
National Endowment for the Humanities  
1100 Pennsylvania Avenue, NW  
Washington, DC 20506  
Spouse: Lucy Derr Hackney

202-606-8310 (o)  
606-8588 (o) fax  
Asst: Yvonne Van Blake  
Spec. Asst: Jeff Williamson  
202-606-8446

The Hon. I. Michael Heyman  
The Secretary  
Smithsonian Institute  
Washington, DC 20506  
Spouse: Theresa Heyman

202-357-1846 (o)  
786-2515 (o) fax  
Asst: Mary Lee Nissley  
202-357-1978  
e-mail: secsi@sivm.si.edu

The Hon. Roger W. Johnson  
Administrator  
U.S. General Services Administration  
18th & F Street, NW  
Washington, DC 20405  
Spouse: Janice Johnson

202-501-0800 (o)  
219-1243 (o) fax  
Ex. Asst: Pamela Berry

*Designee -- Department of Interior*  
Mr. Roger Kennedy  
Director  
National Park Service  
1849 C Street, NW  
Washington, DC 20240  
Spouse: Frances Kennedy

202-208-4621 (o)  
208-7889 (o) fax  
703-370-8764 (h)  
370-8684 (h) fax  
Asst: Carol Fox  
e-mail: rogerkennedy@nps.gov

The Hon. Earl A. Powell III  
Director  
National Gallery of Art  
6th and Constitution Avenue, NW  
Washington, DC 20565  
Spouse: Nancy Powell

202-737-4215 (o)  
289-5446 (o) fax  
Ex. Asst: Angela LoRe

The Hon. Richard W. Riley  
Secretary of Education  
U.S. Department of Education  
400 Maryland Avenue, SW  
Room 4181  
Washington, DC 20202  
Spouse: Ann Riley

202-401-3000 (o)  
401-2098 (o) fax  
Asst: Sandy Rinck  
Scheduling: 401-3043  
Chief of Staff: Billy Webster

*Designee -- Department of Treasury*  
Mr. Leslie Samuels  
Assistant Secretary  
Tax Policy  
Department of Treasury  
1500 Pennsylvania Avenue, NW  
Washington, DC 20220  
Spouse: Augusta Gross

202-622-0050 (o)  
622-0646 (o) fax  
Asst: Ros Baker  
202-622-0643  
e-mail:  
Les.Samuels@treas.sprint.com

Mr. Lawrence Wilker  
President  
The John F. Kennedy Center  
for the Performing Arts  
Washington, DC 20566-0001  
Spouse: Jill Wilker

202-416-8010 (o)  
416-8018 (o) fax  
Ex. Asst: Dinah Smith

*Designee -- Department of State*

Mr. Timothy E. Wirth  
Under Secretary of the State for Global Affairs  
Department of State  
2201 C Street, NW  
Washington, DC 20520  
Spouse: Wren Wirth

202-647-6240 (o)  
647-0753 (o) fax  
202-244-7179 (h)  
Chief of Staff: Janet Crist  
Asst: Sandra Ulmer

**President's Committee on the Arts and the Humanities**

1100 Pennsylvania Avenue, NW  
Suite 526  
Washington, DC 20506  
202-682-5409  
202-682-5668 (fax)

**PCAH Staff:**

The Honorable Ellen McCulloch-Lovell  
Executive Director

301-656-4860 (h)

Malcolm Richardson  
Deputy Director

202-234-5268 (h)

Ms. Cara Crowley  
Assistant to the Director

703-522-2598 (h)

Ms. Tahira Green  
Staff Assistant

301-899-9080 (h)

Judy Weitz  
At-Risk Youth  
Project Coordinator

202-232-5503 (h)

**PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES  
MEETING XXXIII, JUNE 27TH, 1995  
WASHINGTON, DC**

**MEMBERS BRIEFING BOOK**

**Melanne Verveer**

*Please bring briefing book to Meeting XXXIII, Washington, DC*



---

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

## **Agenda**

### **Cultural Tourism Working Group**

9:30 a.m.  
June 27, 1995

American Express Washington office  
801 Pennsylvania Ave. N.W./Suite 650

1.    Introductory Remarks Irene Hirano, Co-chair
  - 1.1 Introduction of Bill Moskin and Sandy Guettler
  - 1.2 Introduction of designer Bill Ogletree
2.    Demonstration of Express-Net [AmExpress representative]
3.    Update on White House conference Harvey Golub, co-chair
4.    Review of Draft PCAH Report Irene Hirano
5.    Discussion of PCAH Recommendations
6.    Review Publication Timeline and Plan of Work
  - 6.1 Next steps
  - 6.2 Discuss presentation at plenary session.



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

June 15, 1995

**Memorandum**

TO: Members of the President's Committee

FROM: Irene Hirano, Co-Chair

RE: Status Report

This memo will provide you with an update on the progress of our publication on cultural tourism. Three consultants were reviewed by Malcolm Richardson, Beth Salerno, and me as possible writers for our report. We selected a team, Bill Moskin and Sandy Guettler, who had the most experience in the cultural tourism area. They have written many of the best publications on cultural tourism, and based on the writing samples they submitted, we felt they could produce a quality report. Bill and Sandy will join us for the meeting on June 27th to meet you and listen to our discussion of the issues we would like addressed in the final report.

Bill and Sandy have already drafted an outline for the final report which was reviewed and approved by the cultural tourism working group chairs and by the PCAH and American Express staff. This detailed outline will be circulated to members of the full Committee in advance of our meeting, and this document will serve as the basis for our discussion in the public session. Bill and Sandy will be in communication with various Committee members over the next few weeks to get input on specific sections of the report. The timetable, which reflects our original schedule, will be as follows:

|                                                        |                  |
|--------------------------------------------------------|------------------|
| First draft                                            | June 22, 1995    |
| Working group will review and approve draft. PCAH will |                  |
| Discuss the recommendations in the report.             | June 27, 1995    |
| Second draft will be completed                         | August 15, 1995  |
| Design/blue line                                       | Sept. 15, 1995   |
| Final report completed                                 | mid-October 1995 |

We are confident that we will have the report completed on time and ready for distribution to the delegates to the White House Conference on Travel and Tourism on October 30 and 31.

## Cultural Tourism Update/p. 2

Thanks to the support of the American Express Foundation, funds to pay the writer and designer have been approved. A designer, Bill Ogletree, of Washington, D.C. has also been selected for the publication. His firm has worked frequently with the National Endowment for the Arts, most recently in conjunction with the National Medal of Arts.

In addition to our discussion of the report, our meeting on the 27th will feature a presentation by Richard Moe, the president of the National Trust for Historic Preservation. This session should provide an opportunity to bring the public up to date on some of the issues which will be addressed in our report, and Mr. Moe's presentation will underline the importance of historic sites, museums and other cultural institutions to the travel and tourism industry. The discussion following Mr. Moe's remarks will also provide a forum for considering the recommendations that we will make in our report. A biography of Mr. Moe and additional information on the National Trust follows this memorandum.

Finally, I want to call your attention to a recent op-ed piece by Harvey Golub which appeared in *USA Today* after the Memorial Day holiday. A copy is enclosed. I think you will find it offers a very cogent analysis of the importance of tourism to our economy as well as some recommendations which could boost the travel and tourism industry.

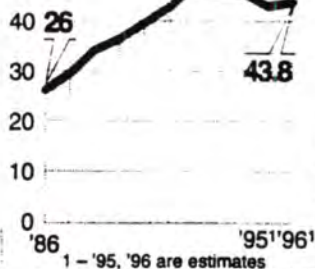
I urge you to read these materials in advance of our meeting. I look forward to a very productive meeting.

Please feel free to call me if you have any questions or suggestions.

## International arrivals down

The number of foreign visitors to the USA has been slipping in recent years. A look at the numbers, in millions:

Source: U.S. Travel & Tourism Administration



By Julie Stacey, USA TODAY

## U.S. travel, tourism need a big boost

**Better promotion, smarter tax strategy, fewer bureaucratic barriers would help.**

This week, as millions of Americans kicked off the summer vacation season, nearly 2,000 buyers from over 65 countries have been in New York City on a major shopping expedition. When it's over, they'll spend an estimated \$2.3 billion buying U.S. hotel rooms, convention space, rental cars, airline seats, tour buses, cruise cabins, theater tickets and more.

The expenditures resulting from the annual meeting of the Travel Industries Association will ultimately translate to some 4.4 million jobs across America and have a significant impact on the U.S. economy for years to come. Overall, travel and tourism bring in more than \$800 billion per year in direct and indirect revenue — 10.5% of the GDP. But, few people stop to think about this industry as an economic powerhouse. Until recently, it has been virtually invisible to many policymakers and economists.

Fact: Travel and tourism account for 11.4% of employment — or one out of every nine jobs in the United States. It is the leading industry in 37 states. For the New York metropolitan area alone, travel brings in over \$14.7 billion and is the second largest employer in the area. And the jobs that depend on travel go well beyond those in hotels, airlines, travel agencies and convention centers.

Travel significantly impacts aircraft and auto manufacture, retailing, construction, technology and the arts.

Ironically, despite its size, influence, and economic vitality, the industry suffers from a lack of vision. Since there is no national strategy for this industry, its potential is stifled by waning promotional investment, overtaxation and bureaucratic barriers. While the U.S. has taken its contributions for granted, other governments have made travel and tourism development an economic priority. As a result, the competition is tough and getting tougher.



AP

By Harvey Golub, chairman, CEO of the American Express Co.

International arrivals to this country have been declining since 1992 and are projected to drop at least 7% by 1996, while travel to other destinations continues to rise. The pie is growing bigger, but our piece is getting smaller. It's not too late to reverse the trend, but will require a seminal change in the way America views and treats this industry.

First, the public and private sectors must work together to more aggressively promote the U.S. as a destination for foreign visitors. The United States hasn't developed a bold, national strategy to complement state and city efforts. Other countries are out-marketing us, with noticeable success. For example, countries like New Zealand, Finland and Portugal invest millions more to encourage tourism and they are reaping the benefits. In fact, the United States is last on the list of 20 countries promoting travel and tourism.

Secondly, we need to implement a wise tax strategy. Federal, state and local governments have piled taxes on supposed non-voting visitors without considering the long-range implications. In fact, federal taxes add well over \$1.6 billion to the cost of travel, and state and local taxes add over \$400 million.

A study by the American Economics Group found that a 10% increase in taxes reduces demand by 7.6%. New York City learned the hard way when tourism and convention business took a sharp nose-dive due to an onerous hotel tax. The city and state government made a bold move in reversing the 22% hotel tax in 1994, but it will take years to regenerate the business and the losses will never be recouped.

With Congress and the administration rethinking tax strategies and investment allocation, now is the time to consider a prudent tax policy enforcing two basic principles: 1) before adding new taxes, policymakers should carefully review the combination of federal, state and local taxes to prevent inadvertent negative effects on demand, and 2) tax revenue should be re-invested in improving the industry, where it is badly needed.

Finally, we must reduce the unnecessary delays and bottlenecks due to bureaucratic customs procedures and outdated air traffic control systems. By improving border inspection processes, expanding visa waivers, enabling greater use of pre-inspection stations abroad, and providing better training for inspection staff, the United States could significantly improve its competitiveness in the business and leisure travel arena.

In addition, while U.S. air traffic control systems are safe, they are appallingly inefficient, causing delays and costing airlines millions of dollars every year. The technology and the money for improvements already exists... but Congress has frozen all of the \$12 billion in the Aviation Trust Fund to offset the national deficit. This money, along with private sector support, must be used to modernize our air transportation system. Another alternative is airport privatization, which is already working successfully in England and even in some airports in the United States.

We have reaped the benefits of travel and tourism despite ourselves. We haven't treated it as a serious business worthy of a plan. And now the United States is losing market share. Let's not squander the moment. Now is the time to reconsider our approach and devise a national strategy for the industry that keeps this country working.

Harvey Golub also is chairman-elect of the World Travel & Tourism Council.

# Travel to U.S. on a downturn

By Gene Sloan  
USA TODAY

NEW YORK — Despite a weakening dollar that is making the United States a better travel bargain, fewer Europeans are taking the bait.

Arrivals from Germany slumped 7% in '94, according to new figures released Monday by the U.S. Travel and Tourism Administration. About 3% fewer British travelers came; 1% fewer Italians.

"Safety and security clearly were an issue," says Greg Farmer of USTTA. "It'll take time" for Europeans to get over their fear of U.S. crime.

Overall, the number of international arrivals was 45.5 million, down 0.6% from the previous year. And it's expected to slide another 4% this year due to sharp declines in Canadian and Mexican visitors.

**Biggest downer:** Canadians, who account for 1 of 3 international visitors, continue to stay away in droves because the Canadian dollar is even weaker than the U.S. dollar. Uncertainty about Mexico's economy is keeping its people from traveling.

The losses from Europe are offset somewhat by increases

## Where visitors will come from

Projections of where travelers are expected to come from this year, compared with '94:

|           | Visitors     | Change |
|-----------|--------------|--------|
| Canada    | 13.7 million | -9%    |
| Mexico    | 9.6 million  | -15%   |
| Japan     | 4.4 million  | +9%    |
| Britain   | 3.0 million  | +2%    |
| Germany   | 1.8 million  | +5%    |
| France    | 895,000      | +4%    |
| Brazil    | 746,000      | +13%   |
| St. Korea | 504,000      | +20%   |
| Italy     | 546,000      | -1%    |
| Venezuela | 418,000      | -2%    |

Source: U.S. Travel and Tourism Administration

from Asia. South Korean arrivals jumped 23% to 504,000 in '94, placing the country among the top 10 sources of foreign visitors for the first time. Visits from Japan rose 15%; from Taiwan, 16%.

On an encouraging note, European visits are expected to increase by 3% this year, according to the USTTA. Also, international travelers spent a record \$77.6 billion here in '94, up nearly 5%.



## **PCAH - CULTURAL TOURISM REPORT OUTLINE**

Visibility  
8 South Michigan  
Suite 2500  
Chicago 60603  
312.419.0303  
Fax 312.419.6787

### **Cultural Tourism - Discovering America Through Its Culture**

- **Definition of cultural tourism**

Quality experiences/expressions of authentic culture/heritage

### **Economic Impact of Cultural Tourism**

- **Examples of findings from research studies that illustrate the economic impact of cultural tourism:**

California  
New York/New Jersey Metropolitan Region  
Monterey Jazz Festival, Monterey, California  
Torpedo Factory Arts Center, Alexandria, VA  
Smithsonian Institution, Washington DC

Note: Other examples will be added

- **Cultural Industry and Travel Industry Economic Impact/Profiles**

### **The Customer - The Cultural Tourist**

- **Profiles of the domestic and international cultural tourist**

Based on research information including Travelometer & TravelScope (United States Travel Data Center, research department of the Travel Industry Association of America); Pleasure Travel Markets to North America and In-Flight Survey of International Air Travelers (United States Travel & Tourism Administration); heritage tourism study (Davidson-Peterson for the National Trust for Historic Preservation).

- **Focus on the customer**

Consumers in the 90s and 2000 - Yankolovich  
(independent, want to feel products developed with them in mind, skeptical, etc.)

New travelers want more activity, involvement, education, etc.

Cultural tourist better educated - stays longer and spends more dollars

Purpose of trip - pleasure, business, convention/trade show or combination, visiting friends & relatives.

Consumers - family travelers; individuals, couples & friends; business associates.

Chicago

Emphasize that a customer focus is crucial to cultural tourism success. Products and services should be designed, enhanced, revised with the customer in mind. The strategy is to target -- bring specific products and services to specific customers rather than mass marketing or creating a mass appeal product.

## Successful Cultural Tourism Development

- **Partnerships and Collaboration**

Emphasize the importance of collaboration in product development, marketing, visitor service, research, financing and advocacy

Describe the effective ways to begin/continue collaboration (through discussion and cooperation between Convention & Visitors Bureaus/Tourism Organizations and Arts, Humanities and/or Historic Sites/Preservation organizations; participation in comprehensive local or regional planning process with planning agencies, etc.)

- **Cultural Tourism Assessments**

Assessments create a way for communities/regions and organizations/institutions to determine where they fit in cultural tourism or how to further strengthen and build cultural tourism (both short and long term). Assessments focus on tourism that is appropriate to the place.

Assessment Process:

1. Assess products -- evaluation of cultural tourism resources/destinations including accessibility, value, visitor service, setting/scenic value based on site inspection tour. Product assessments determine if resources are (or could be with further investment and enhancement) a Draw (product of the highest quality that can be a primary purpose of trip); Stop While There (a site that can extend a traveler's stay in an area) or For Local Consumption Only (should not be involved with cultural tourism).
2. Assess cultural tourism implementation -- evaluation and recommendations covering marketing/promotion, visitor services, research, financing, organizational structure, advocacy.

- **Cultural Tourism Products**

Wide range of products - A mosaic of places, traditions, art forms, celebrations and experiences that portray America and its people.

Emphasize that although a number of products already exist some need to be enhanced to increase their economic/cultural tourism potential. Other products need to be identified and developed.

Graphic representation/chart of the cultural tourism product (thematic and geographic) and to illustrate the breadth of cultural tourism possibilities:

**Thematic Products**

Presentation and exhibition of the arts

Visual arts

- Painting/Drawing
- Sculpture
- Murals
- Photography
- Film/Video
- Design
- Crafts

Performing Arts

- Theater
- Dance
- Music

Literary Arts

- Festivals
- Homes & hometowns of literary figures
- Literary communities

Presentation & exhibition of the arts can be experienced in museums, galleries and artists studios, theaters and other performance spaces, historic and heritage sites, fairs and festivals.

Traditional Lifestyles

Traditional Arts

- Folkways
- Storytelling
- Cuisine

Traditional lifestyles can be experienced in Native American Reservations, ethnically specific neighborhoods, communal societies, commercial fishing villages, farms, ranches, heritage and historic sites, archeological sites and festivals.

### Historic Places & Heritage Sites

Sites listed on the National Register of Historic Places  
 Sites designated as state or local landmarks  
 Sites associated with a significant individual or group  
 Sites associated with a significant historic event  
 Sites associated with important architecture  
 Significant archeological sites

Chicago

Historic places and heritage sites can be experienced at Presidential libraries, living history museums and villages, historic house museums, forts, barns, sites that interpret the unique history associated with regions, communities or neighborhoods, state and national parks.

Source: Touring Historic Places, National Trust for Historic Preservation, Heritage Tourism Program & National Tour Association

### Architecture/Landscape Architecture

Residential, commercial, civic and industrial buildings  
 Parks & gardens  
 Public spaces and plazas

Architecture and Landscape Architecture can be experienced through guided and self guided tours of significant neighborhoods, districts, buildings, gardens and parks; performances, exhibitions and events located in venues noted for their architecture and/or landscape architecture; and special events like historic home tours, commercial and residential modern architecture tours.

### The recent past (within 50 years)

Sites associated with industrialization/commerce  
 Places and routes associated with travel & transportation  
 Civil rights sites  
 Cold War sites  
 Sites associated with modern technology  
 Space Program sites  
 Sites associated with political events  
 Sites associated with television, recording & film

Sites reflective of the recent past can be found in communities and regions throughout the country and experienced through tours of individual sites and neighborhoods, heritage sites and parks, museums, television, recording & film studios, travels along heritage corridors and themed routes.

### **Geographic Products**

#### Linear Products

National Heritage Corridors  
 Corridors/Trails  
 Scenic Byways  
 Waterfronts & Waterways

Examples will be sited.

Regions

Chicago

Multi-community or multi-county within a state  
Multi-community or multi-county in two or more states  
Multi-state regions  
National and state parks

Examples will be sited.

Communities

Urban  
Suburban  
Rural  
Resort

Examples will be sited.

Neighborhoods

Downtowns  
Ethnic neighborhoods  
Historic districts  
Cultural Districts

Examples will be sited.

- **Cultural Tourism Marketing & Promotion**

Cultural tourism marketing opportunities (consumer and trade audiences).  
Activities such as cooperative advertising, public relations/ media tours & individual assistance, packaging, travel industry sales/trade shows, familiarization tours, special events, direct marketing, technology, etc.

Advantages of cultural tourism marketing partnerships.

Examples of cultural tourism marketing programs:

"Amana for Kids" Amana, Iowa

Monet Exhibition Packages - San Francisco Cultural Tourism Program

Tennessee Overhill Region, Etowah, TN

Maryland Tourism Development Board/Baltimore Symphony Concert

Illinois & Michigan Canal Heritage Corridor

San Antonio - Cultural Activities Updates (for concierges)

Note: Additional examples will be added.

Developing realistic marketing plans (with list of key elements).

Developing marketing and promotion strategies/plans. Emphasize creating realistic plans -- achieving short and long term success.

Chicago

- **Cultural Tourism Visitor Services**

Serving visitors in advance and during a trip.

What international and domestic travelers need to make it easy to "Discover America."

Visitor service opportunities - visitor information centers, on line services, hospitality training, cultural tourism information for concierges/front desk and other hospitality personnel, etc.

Examples:

Day of performance ticket booths (include locations)

Showcasing & marketing crafts at Welcome Centers (North Carolina and South Carolina)

Access Philadelphia (signage and cross marketing of sites)

Note: Other examples will be added

- **Cultural Tourism Research**

Cultural tourism research is in its infancy (limited examples of cultural tourism research are available). Additional cultural tourism research is essential. Need research to understand economic impact, identify customers, monitor customer satisfaction, build support and increase investment.

Describe ways to tie into existing research and/or to do meaningful cultural tourism research.

Examples - cross refer to Economic Impact and Customer sections.

- **Cultural Tourism Financing**

Need for collaborative financing.

Financing sources:

Taxes and fees

Government grants/matching fund programs

Earned and contributed revenue

Examples will be provided.

- **Cultural Tourism Advocacy**

Chicago

Areas/issues for advocacy collaborations.

Examples:

Denver "Arts to Zoo" Campaign to secure designated funding

Note: Other examples will be added.

## **Cultural Tourism Resources**

- **Listing of key organizations**

## **Recommendations**

Note: Recommendations organized by White House Conference on Tourism topic areas

**Research**

**Technology**

**Infrastructure Development**

**Product Development**

**Promotion**

**Facilitation/Reduction of Barriers**

**Education/Training**

**Environmental Concerns**

**Traveler Safety & Security**



## National Trust for Historic Preservation

1785 Massachusetts Avenue, N.W.  
Washington, D.C. 20036  
202/673-4000 FAX 202/673-4068

### RICHARD MOE

When Richard Moe became the seventh president of the National Trust for Historic Preservation, he brought to the position a lifelong interest in history and a career-long commitment to public service.

A native of Duluth, Minn., Moe graduated from Williams College, Williamstown, Mass., in 1959. Soon thereafter he launched the public-service career that led to administrative positions in city and state government and the chairmanship of the Minnesota Democratic-Farmer-Labor Party. During this period he also received a law degree from the University of Minnesota Law School.

In 1972 he moved to Washington to be administrative assistant to Senator Walter F. Mondale. Five years later he was named chief of staff to Vice President Mondale and became a member of the Carter White House senior staff. He practiced law in the Washington office of the Davis Polk & Wardwell law firm from 1981 until he assumed the presidency of the National Trust in January of 1993.

A member of the Committee for the Preservation of the White House and the board of the Civil War Trust, Moe is also the author of *The Last Full Measure: The Life and Death of the First Minnesota Volunteers*.

Chartered by Congress in 1949, the National Trust is the largest nonprofit preservation organization in the United States. It has approximately 270,000 members nationwide, operates seven regional offices and owns eighteen historic house museums. As president, Moe is responsible for leading the organization in its mission to create more livable communities for all Americans while preserving the nation's cultural heritage. Under his direction, the National Trust has become an outspoken and effective advocate of controlling sprawl, has launched efforts to demonstrate and document the effectiveness of preservation as a tool for community revitalization, and has reaffirmed its commitment to strengthening the organized preservation movement.

May 1995



## National Trust for Historic Preservation

1785 Massachusetts Avenue, N.W.  
Washington, D.C. 20036  
(202) 673-4000 / FAX (202) 673-4038

### What Is It?

The National Trust for Historic Preservation, chartered by Congress in 1949, is a nonprofit organization with more than 250,000 members. As the leader of the national preservation movement, it is committed to saving America's diverse historic environments and to preserving and revitalizing the livability of communities nationwide. It has seven regional offices, owns 18 historic house museums and works with thousands of local community groups in all 50 states.

### What Does It Do?

- ◆ Provides technical advice and financial assistance to nonprofit organizations and public agencies engaged in preservation;
- ◆ Sponsors educational programs, technical workshops and an annual preservation conference;
- ◆ Advocates for protection of the country's heritage in the courts and with legislative and regulatory agencies;
- ◆ Sponsors programs to demonstrate how preservation can stimulate community revitalization and economic development;
- ◆ Owns and operates historic house museums;
- ◆ Publishes a magazine, *Historic Preservation*; a legal monthly, *Preservation Law Reporter*; a quarterly journal for professionals, *Historic Preservation Forum*, a monthly newsletter, *Main Street News*; and books and brochures on a variety of preservation topics.

### What Does It Offer To National Trust Members?

National Trust members receive *Historic Preservation*, a members-only discount on books from Preservation Press, free admission to most National Trust properties, and special services, including materials for old house owners, educational tours of historic places at home and abroad, and annual awards for the best in home restoration.

### Where Do Operating Funds Come From?

Most of the National Trust's budget comes from private sources including membership dues, corporation and foundation grants, endowment income and merchandise sales. About 22% is a matching grant from Congress through the U.S. Department of the Interior.

### Does the National Trust Decide Which Buildings Are Historic?

No. Designating a building or neighborhood "historic" is a function of federal, state and local governments.

-more-

*The mission of the National Trust for Historic Preservation is to foster an appreciation of the diverse character and meaning of our American cultural heritage and to preserve and revitalize the livability of our communities by leading the nation in saving America's historic environments.*

## **Where Are the National Trust's 18 Historic House Museums?**

The National Trust owns and administers nine of its historic house museums:

**Chesterwood**, Stockbridge, MA  
**Decatur House**, Washington, DC  
**Drayton Hall**, Charleston, SC  
**Lyndhurst**, Tarrytown, NY  
**Montpelier**, Orange, VA

**Pope-Leighey House**, Mt. Vernon, VA  
**Shadows-on-the-Teche**, New Iberia, LA  
**Woodrow Wilson House**, Washington, DC  
**Woodlawn Plantation**, Mt. Vernon, VA

Nine historic house museums owned by the National Trust are administered by cooperating local nonprofit organizations:

**Belle Grove**, Middletown, VA  
**Brucemore**, Cedar Rapids, IA  
**Casa Amesti**, Monterey, CA  
**Cliveden**, Philadelphia, PA  
**Cooper-Molera**, Monterey, CA

**Filoli**, Woodside, CA  
**Oatlands**, Leesburg, VA  
**Frank Lloyd Wright Home & Studio**, Oak Park, IL  
**Kykuit**, Tarrytown, NY

The National Trust also owns the Aiken House in Charleston, SC, site of the Southern Regional Office; and 1785 Massachusetts Avenue, N.W., site of its headquarters in Washington, D.C. It protects more than 70 additional buildings with preservation easements.

## **How Can I Get Assistance or Information About Historic Preservation?**

Write or call the National Trust office nearest you.

**Mid-Atlantic** (215) 568-8162  
1 Penn Center at Suburban Station  
Suite 1520, 1617 JFK Blvd.  
Philadelphia, PA 19103-1815  
(DE,DC,MD,NJ,PA,VA,WV,Puerto Rico, Virgin Islands)

**Midwest** (312) 939-5547  
53 W. Jackson Blvd., Suite 1135  
Chicago, IL 60604  
(IL,IN,IA,MI,MN,MO,OH,WI)

**Mountain/Plains** (303) 623-1504  
910 Sixteenth St., Suite 1100  
Denver, CO 80202  
(CO,KS,MT,NE,ND,OK,SD,WY)

**Texas/New Mexico** (817) 332-4398  
500 Main St., Suite 606  
Fort Worth, TX 76102  
(TX,NM)

**Northeast** (617) 523-0885  
Seven Faneuil Hall Marketplace  
5th Floor  
Boston, MA 02109  
(CT,ME,MA,NH,NY,RI,VT)

**Southern** (803) 722-8552  
456 King Street  
Charleston, SC 29403  
(AL,AR,FL,GA,KY,LA,MS,NC,SC,TN)

**Western** (415) 956-0610  
One Sutter St., Suite 707  
San Francisco, CA 94104  
(AK,AZ,CA,HI,ID,NV,OR,UT,WA,Guam, Micronesia)

**National Trust Washington Office**  
(202) 673-4000  
1785 Massachusetts Ave., NW  
Washington, DC 20036

NATIONAL  
ENDOWMENT  
FOR THE  
ARTS

NATIONAL ENDOWMENT FOR THE  
HUMANITIES

**IMS**  
Institute of Museum Services



PRESIDENT'S COMMITTEE  
ON THE ARTS AND THE HUMANITIES

# Cultural Tourism in the United States



A Position Paper for the  
White House Conference  
on Travel and Tourism

# **Cultural Tourism in the United States**

## **A Position Paper for the White House Conference on Travel and Tourism**

Cultural tourism—travel directed toward experiencing the arts, heritage and special character of a place—is an important component of the United States' travel and tourism industry. America's rich heritage, rooted in our history, our creativity and our diverse population, provides visitors to our communities a wide variety of cultural opportunities, including museums, arts and crafts, historic sites, dance, music, theater, festivals, historic buildings and neighborhoods, landscapes, and literature.

As the White House Conference on Travel and Tourism's "Travel and Tourism Issue Papers" stated, "the natural and cultural environments of many of the nation's tourism destinations are part of the travel and tourism industry's major assets." Travel industry research confirms that tourists are increasingly better educated and more affluent, with high expectations for travel experiences that are both enjoyable and educational. For some tourists, cultural experiences are "value added," enhancing their enjoyment of a place and increasing the likelihood that they will return. For a growing number of tourists, however, tired by the homogenization of places around the world, authentic experiences of different cultures are an important factor in their travel decisions and expectations. Cultural specialists are an important resource to the travel and tourism industry in providing these customers with the accurate, insightful interpretation of local cultures they seek.

Cultural tourism makes a significant contribution to economic and community development. It involves and benefits local residents, cultural institutions, and the travel and tourism industry. It is also a means of preserving our nation's cultural heritage. Communities throughout the U.S. have developed successful programs linking the arts, history and tourism. Cultural organizations such as museums, symphony orchestras, festivals and historic preservation groups have formed partnerships with tour operators, state travel offices, convention and visitor bureaus, hotels, and air carriers to create initiatives that can serve as models for similar efforts across the U.S.

The *1995 White House Conference on Travel and Tourism* offers an extraordinary opportunity to expand the creative dialogue between the travel and tourism industry and America's cultural institutions, broadly represented by the arts, historic preservation and humanities communities. The Federal cultural agencies—the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), the Institute for Museum Services (IMS), and the President's Committee on the Arts and the Humanities (PCAH)—with the assistance of partners from these communities—propose the following recommendations for consideration by the White House Conference Committees as they address the key issues confronting the travel and tourism industry today.

## **PRODUCT DEVELOPMENT: Our Cultural Capital**

Product development encompasses the preservation, enhancement and promotion of our nation's natural, historic and cultural resources. Cultural specialists can help the travel and tourism industry develop new tour packages, regional circuits, and thematic packages of attractions. However, we must first assure that the natural, historic and cultural resources that are the basis of such products are identified, preserved and enhanced.

*Every place in America--rural area, small town, Native American tribe, big city--can develop cultural tourism.* Each must discover and value its own heritage and decide for itself what kind of tourism and how many tourists it wants to have, and what it wants to share with visitors. Each must tell its own story to its visitors through maps, tours, displays, publications, songs, paintings, dances. Each community seeking to develop its tourism potential can build on its foundation of cultural resources and the existing network of volunteers who contribute services to their local cultural institutions.

- ♦ **Authenticity and quality:** Historic and cultural attractions preserve our national heritage. The interpretive materials they present must be of high quality, providing accurate information in engaging and memorable ways. Cultural organizations must learn more about how the travel and tourism industry works and recognize that they are an important part of it. Travel and tourism industry professionals should recognize visitors' desires to experience the "*real America*," which can best be done through its historic sites and monuments, its folk and traditional artists, its architecture, landscape, museums and other cultural institutions and, above all else, its people.
- ♦ **Tourism Planning:** Comprehensive planning for cultural tourism development is crucial to assuring positive visitor experiences with minimal adverse impacts on local residents and resources. Tourism planning must be locally driven and focused on the connections between natural, historic and cultural resources and the life of the community itself. Expertise provided by local cultural organizations and cultural specialists can help the tourist industry satisfy visitor interest in "real places" by providing accurate interpretation of a destination's history and assuring the continued vitality of community life for residents and visitors alike.

The tourism planning process should recognize and encourage the growth of small businesses, both for-profit and not-for-profit. Services such as local guided tours, arts and crafts cooperatives, galleries, bed and breakfasts, museum shops, and ethnic restaurants are all important small business components that reflect and support the local culture.

- ♦ **Public/Private Partnerships:** Cultural organizations; Federal, state, local, and tribal arts and humanities agencies; other Federal, state, local and tribal government agencies; and the travel and tourism industry should establish public/private partnerships to identify opportunities for cultural tourism development. These partnerships can implement cooperative programs and projects and ensure the preservation of unique resources. Such collaboration can leverage the potential of existing institutions, expand the economic impact of cultural tourism, and ameliorate or even avoid adverse effects of unplanned tourism activities.

## **PROMOTION:** Revealing Our Character

Historic and cultural attractions make each destination unique. Promotional campaigns must follow a thoughtful product development process to ensure that quality services, attractions or experiences are in place before a destination is promoted.

- ♦ **"Cultural Capital":** A national "Cultural Capital" program should be established to designate an American community—city, town or region--each year as the national Cultural Capital. Special exhibitions, events, and festivals, as well as domestic and international promotional campaigns, are among the possibilities for these communities.
- ♦ **Cultural tourism, group tours and conventions:** Cultural institutions are a primary resource for group tour operators seeking to develop new regional and thematic packages. Cultural institutions also represent a resource for destination marketing organizations seeking to promote shoulder season and off-season travel and for meeting and convention planners looking for locations for special functions.
- ♦ **Regional character:** Promotional campaigns for U.S. regions should feature the natural, historic and cultural resources that define and sustain their distinctive character. Regional cultural organizations are uniquely positioned to help develop such campaigns and involve local residents in articulating their heritage and image.
- ♦ **Thematic tours:** Cultural organizations can assist the tourism industry in developing thematic tours that highlight aspects of the U.S. attractive to both domestic and international travelers; e.g., Civil War sites, ethnic settlements, industrial heritage sites.

## **RESEARCH: A Lens on the Landscape**

### ♦ **Data Collection and Dissemination**

- **Domestic tourism:** Communities, their cultural institutions, and the tourism industry need public information on a national basis that identifies domestic travelers' interest in cultural activities and tracks their actual visitation to cultural sites and institutions. The tourism industry and relevant Federal agencies should better publicize existing travel and tourism data and make it easier to obtain, preferably via the information superhighway.
- **International visitors:** The U.S. Travel and Tourism Administration research on international visitors (especially the inflight surveys and the *Pleasure Travel Market* series) provides important information. There should, however, be free public access to additional detailed information about international traveler interest in national parks; heritage sites and areas; historic buildings, neighborhoods and districts; and the arts. There is also a need for reliable information on travelers' interest in rural and multicultural tourism experiences, including the appeal of regional and thematic tours.
- **Cultural institutions:** Individual cultural institutions and their national service organizations should collect meaningful data about their visitors (projected visitation, actual visitation, and economic and cultural impacts) and make it available to the travel industry. Cultural institutions involved in regional or thematic promotion should improve the quality of their regional data.

Cultural institutions should share the results of their research with their local convention and visitors bureaus (CVBs). The CVBs and other destination marketing organizations should use their surveys to obtain information that will assist their local cultural institutions in promoting themselves as tourist attractions.

- ♦ **Economic impact studies:** The travel industry's studies of the economic impact of tourism should include interest in culture as an identifiable factor and the industry, working in partnership with cultural organizations and agencies, should develop a survey model that can be readily and economically applied at the local level.

## **TECHNOLOGY: Connecting with Culture**

- ♦ **Electronic clearinghouse of data and information on Federal tourism-related resources:** Such a clearinghouse should also include information on Federal support for cultural activities and on Federal support for access to the information superhighway (e.g., programs of the Commerce Department's National Telecommunications and Information Administration).
- ♦ **Electronic clearinghouses of cultural/historical attractions:** As additional tourism information sources (such as the U.S. Travel and Tourism Information Network or the travel-oriented components of the commercial information systems) come on line, they should include cultural attractions. The design of interfaces, hyperlinks, and other communications devices should make it easier for both individual tourists and tour operators to organize thematic, rural, and regional trips. Access to up-to-date scheduling information can greatly enhance the ability of tourists to tap into exhibitions and performances. *Performing arts organizations* in particular should use electronic clearinghouses to get information to tour operators as quickly as possible and overcome the problem of coordinating event schedules with tour operators. *State and local arts and humanities agencies* should work closely with destination marketing organizations in developing timely and accurate calendars of events.
- ♦ **Quality information system:** Tourist information systems should be well designed and user-friendly. In addition, technological developments such as wayfinding systems and low frequency radio stations should be used both to facilitate visitor travel (from airport arrival to city/resort/rural area to departure) and to provide convenient access to interpretation of places or events. Computerized maps should use consistent symbols for cultural attractions.

## **INFRASTRUCTURE: Access to Excellence**

Cultural resources are part of the travel and tourism industry's infrastructure. Assuring their physical preservation is crucial to the continued vitality of the travel and tourism industry. This requires careful delineation and coordination of the roles and responsibilities of the various levels of government as well as the private sector.

- ◆ **The visitor experience:** The travel and tourism industry and cultural organizations must work together to ensure that the visitor experiences available in the U.S. are memorable, visually attractive, and rewarding. Quality design of environmentally sensitive signage, entryways, streetscapes and public facilities combined with good interpretation can illuminate the landscape for the visitor, provide coherence to the visitor's experience, and ensure that the tourism infrastructure is itself a part of a high-quality tourism experience. Travelers want to *learn from their experiences* and cultural organizations fulfill that need by providing interesting, accurate, interpretation of destinations—rural areas, small towns, Native American reservations, historic sites, cities, or regions—for visitors.
- ◆ **Cultural impact of infrastructure design standards:** The cultural impact of infrastructure improvements must be considered in the planning and development of infrastructure design standards. For example:
  - In rural areas, the landscape/natural environment contributes to the traditions and cultural values of the people who settled there. Transportation facilities in rural areas should be designed in a way that does not threaten the very attributes that make rural areas attractive places to live in or visit.
  - Where possible, infrastructure development should use art, architecture and site design to reflect or be compatible with local culture and landscape. Transportation plans should be sensitive to the value of historic buildings and neighborhoods and to the need to preserve local communities. Transportation facilities should include services for travelers and be integrated with surrounding buildings that serve both tourist and resident needs.
  - Tourism infrastructure planning and development must address broader cultural and geographic regions, not just one specific tourist destination such as a park or resort. Heritage area partnerships and regional tour routes such as scenic and historic highways and themed corridors are excellent mechanisms for such planning and development.
- ◆ **Parks, historic sites and visitors:** We must make our parks and historic sites as accessible as possible to both foreign and domestic visitors while minimizing adverse impacts on these natural, historic and cultural resources. The parks, historic preservation, and cultural communities should work with the travel and tourism industry to assure the preservation and appropriate promotion of these resources.
- ◆ **Maps and signage:** Maps and highway signage should use consistent symbols nationwide to identify cultural attractions (e.g., brown signs for parks).

## **EDUCATION/TRAINING: Cultural Conversations**

- ◆ **Education/training programs for tourism professionals:** Education/training programs for tourism professionals should include the significance and value of natural, historic and cultural resources as well as an awareness of community development techniques such as land use planning, historic preservation, and community cultural planning.
  - Tourism educators should involve cultural specialists in their training programs. For example, museum or historic property docents interpret their sites and/or their city or region to visitors daily and may provide valuable insights to those involved in developing, promoting, and interpreting (for example, step-on guides) the destination community or other nearby tourist attractions.
- ◆ **Education/training programs for cultural organization staff:** Tourism industry issues and concerns should be part of the education and training of cultural organization staff members. In addition to tourism planning and development issues, this should include visitor service issues. Wherever possible, cultural organizations should work with local tourism industry officials to assure that needed information about the destination community reaches front-line staff such as hotel clerks, bus drivers and tour guides who meet the traveling public every day.
  - Cultural organizations should use tourism industry professionals in their education/training programs. These professionals develop and promote other area attractions and are informed about visitor interests, needed visitor services and planned promotional campaigns that could involve cultural organizations.
- ◆ **Education of travelers and citizens:** Just as the tourism industry has worked to educate travelers about their responsibilities to the natural environment (e.g., ASTA's responsible tourist campaign), the industry should join with cultural organizations in celebrating the diversity and uniqueness of place, educating travelers about the culture of their destinations, and helping residents appreciate the value of their own culture and their cultural institutions.
- ◆ **Education/training programs for community and rural development staff:** Cultural issues and concerns, as well as those of the tourism industry, should be part of the education and training of community and rural development professionals.

## **ENVIRONMENTAL CONCERNS: Cultural Conservation**

We strongly endorse the White House Conference on Travel and Tourism's "Travel and Tourism Issue Papers" statement that the responsibilities of the travel and tourism industry, the states and communities and the Federal government "include making certain that tourism development and activities are carried out in such a way as to sustain or improve the natural, social, and cultural foundations of a destination."

- ◆ **Broad interpretation of "environment":** Discussion of the environmental implications of tourism should include impacts not just on natural resources, but also on historic and cultural resources such as the built environment and local ways of life that attract visitors to a destination.
- ◆ **Access with minimum impact:** The travel and tourism industry should work with local communities to find ways to ensure visitor access to natural, historic and cultural resources in ways that will avoid damaging or destroying those resources. New technologies (e.g., lightweight viewing platforms in fragile landscapes and specialized vehicles) and creative management practices (e.g., conservation easements, design guidelines) should be used wherever possible to minimize impact.
- ◆ **Cultural Stewardship:** Poorly planned tourism development can endanger not only a destination's environment but also the very culture of the people who live there. Local cultural organizations should work with the travel and tourism industry to improve visitor awareness of the need to preserve natural, historic and cultural resources by minimizing the impacts of visitation.

## **FACILITATION: AccessAbility**

- ◆ **Accessibility:** Cultural organizations should ensure that their activities and facilities are accessible for travelers with disabilities. As the United States is among the most accessible nations for persons with disabilities, the travel and tourism industry should recognize that the 49 million persons with disabilities in the U.S. represent a major market. The U.S. should promote itself as a destination that strives to be accessible for persons with disabilities. American advances in the "universal design" of products, programs, graphics, buildings and public spaces can enhance this competitive edge, if tapped by all sectors of the travel and tourism industry.
- ◆ **International visitor facilitation:** Cultural organizations should seek to make their own facilities more accessible for international visitors through appropriate signage, language availability, and information about other tourist attractions in the area.

## **SAFETY AND SECURITY: Safe and Sound Design**

Safety and security are, of course, primary concerns for both our citizens and our visitors.

- ♦ **Good design:** In developing model programs and useful practices to assure traveler safety and security, creative design may be able to improve security without the addition of physical barriers that are ugly, intrusive or distancing and that may have a negative impact on the visitors experiences.

## **THE FRAMEWORK: Partnerships in Tourism**

Federal cultural agencies and the nation's cultural organizations have an important role in the travel and tourism industry's research, planning, development and promotion activities. The Federal cultural agencies seek to participate fully in addressing the future structure of the Federal government's role in tourism development and to ensure the representation of cultural tourism within it.

## **CONCLUSION**

The natural, historic and cultural resources of the United States are major assets to our nation's travel and tourism industry. As domestic and international visitor interest in experiencing the "real America" grows, the survival and prospering of cultural institutions becomes more and more important to the travel and tourism industry.

The Federal cultural agencies are involved in cultural tourism for two reasons: to encourage cultural institutions to provide visitors with accurate interpretation of the communities they visit and facilitate visitor exposure to authentic cultural experiences and to stimulate the earned revenues of cultural institutions.

The White House Conference on Travel and Tourism represents an extraordinary opportunity for the travel and tourism industry and the cultural industry to foster communication. The Federal cultural agencies have prepared this position paper on cultural tourism in the United States to further this dialogue and encourage future collaboration and partnership.

**BILL MOSKIN**  
**NARRATIVE BIOGRAPHY 1994**

Bill Moskin is a fund raising and planning consultant specializing in earned/contributed income planning, community cultural planning and cultural tourism. His work takes him throughout the country both as a consultant and lecturer.

Recent projects include the development of a long range plan for the St. Louis Regional Arts Commission, development of a tourism marketing plan for the Amana Colonies, Iowa Convention and Visitors Bureau, and advising an arts market study for the Metro Nashville Arts Commission.

Before pursuing consulting on a full time basis in 1987, Moskin spent nine years with the City of Sacramento as the first Executive Director of the Metropolitan Arts Commission and then as Development Officer for the Department of Parks and Community Services. Prior to arriving in Sacramento in 1978, Moskin managed the Margaret Jenkins Dance Company in San Francisco.

Moskin has written numerous articles and workbooks on earned and contributed income for the arts and governmental parks and community service programs. Publications include *Beyond the Bake Sale: A Fund Raising Handbook for Public Agencies* and in collaboration with Sandy Guettler, *Setting the Stage: A Guide to Building Arts and Tourism Partnerships in the Californias*.

Moskin has served as the President of the California Confederation of the Arts, the President of the San Francisco Bay Area Dance Coalition and the 1st Vice President of the National Assembly of Local Arts Agencies. In addition, he has served on a variety of statewide and national task forces and advisory committees, most recently serving as a member of the National Endowment for the Arts, Local Programs Challenge Panel.

**BILL MOSKIN**  
**PARTIAL CLIENT LIST**

**ORGANIZATIONAL AND REVENUE ASSESSMENTS/PLANNING**

City of Irvine, Department of Parks and Community Services  
Community Foundation of Santa Clara County  
Arts Council of Santa Clara County  
Children's Discovery Museum  
Opera San Jose  
San Jose Civic Light Opera  
San Jose Cleveland Ballet  
San Jose Museum of Art  
San Jose Repertory Theatre  
San Jose Symphony  
TheatreWorks  
Triton Museum of Art  
Villa Montalvo Center for the Arts  
Incline Village Chamber of Commerce  
Lake Tahoe Community Trust  
Incline Village General Improvement District  
Museum Management Consultants, Inc.  
San Francisco Camerawork  
Northern California Golden Arches Association  
Parks Foundation of Monterey County  
Sacramento City Unified School District  
Sacramento History Museum Association  
Sacramento Regional Foundation  
Crocker Art Museum  
Sacramento Ballet Association  
Sacramento Opera Association  
Sacramento Symphony Association  
Sacramento Theatre Company  
Sacramento Science Center  
Sacramento Zoological Society  
Texas Commission for the Arts

**COMMUNITY/AGENCY CULTURAL PLANNING**

Arts Benicia  
Arts Foundation of San Bernardino County  
Aspen Snowmass Arts Council  
City of Santa Barbara/Santa Barbara County Arts Commission  
De Anza College (Cultural Center Development)  
North Tahoe Fine Arts Council  
St. Louis Regional Arts Commission  
San Luis Obispo County Arts Council  
The Wolf Organization, Inc.  
City of Huntington Beach  
Portland Metropolitan Arts Commission  
Long Beach Public Corporation for the Arts

## CULTURAL TOURISM ASSESSMENTS/PLANNING

California Arts Council/California Department of Commerce  
(numerous communities and regions throughout the state)  
The Wolf Organization, Inc.  
Cultural Arts Council of Houston  
Visibility  
Amana Colonies Convention and Visitors Bureau  
City of Sarasota/Sarasota County Arts Council

## WORKSHOPS/LECTURES

### Fund Raising/Earned Income/Development Planning

California Confederation of the Arts  
California Department of Aging  
League of California Cities  
Metro Nashville Arts Commission  
National Trust for Historic Preservation  
National Assembly of Local Arts Agencies  
National Assembly of State Arts Agencies  
Pinellas County Arts Council  
Texas Arts Council  
Tucson/Pima Arts Council  
United States Conference of Mayors

### Cultural Tourism

Abilene Cultural Affairs Council  
Alachua County Office of Tourism Development  
Broward Cultural Affairs Council  
California Confederation of the Arts  
California Office of Tourism  
Colorado Tourism Board  
Denver Commission on Cultural Affairs  
International City Management Association  
Louisiana Tourism Promotion Association  
Metro Nashville Arts Commission  
National Assembly of Local Arts Agencies  
National Assembly of State Arts Agencies  
National Conference of State Legislatures  
Tennessee Arts Commission  
Texas Arts Council  
Wyoming Council on the Arts

BILL MOSKIN  
PARTIAL CLIENT LIST  
Page 3

#### BOARD RETREATS

North Tahoe Fine Arts Council  
Sacramento Area Literacy Coalition  
Sacramento Community Cable Foundation  
Sacramento History Museum Association  
St. Louis Regional Arts Commission  
San Jose Cleveland Ballet  
San Jose Jazz Society  
San Luis Obispo County Arts Council



**Sandy M. Guettler**

**Visibility**  
 8 South Michigan  
 Suite 2500  
 Chicago 60603  
 312.419.0303  
 Fax 312.419.6787

### **Tourism Marketing and Development Specialist**

- Tourism Assessments, Action Plans and Technical Assistance (destination, site, and service evaluations; issue, policy research and program analyses; identification of short and long term opportunities; organizational development; financing strategies and advocacy)
- Cultural and Heritage Tourism Planning and Development
- Tourism Marketing Plan Development and Implementation
- Public - Private Sector Partnerships
- Visitor Service/Information Center Assessments, Training, Planning and Development
- Workshops and Facilitation of Planning Sessions

### **Background**

- Nine years consulting practice
- Former Vice President-Tourism, Chicago Convention & Tourism Bureau and Director, Illinois Office of Tourism (named State Travel Director of the year by the National Council of State Travel Directors and the Travel Industry Association)
- Past Travel Industry Association of America board member and membership committee member, Great Lakes Travel Directors Association chairman and International Association of Convention & Visitors Bureaus tourism committee member.
- Board member, Illinois Arts Alliance (chairman of marketing and public relations committee) and Landmarks Preservation Council of Illinois
- Past president of The Three Arts Club of Chicago (a community cultural center and artists residence listed on the National Register of Historic Places). Past board member, Chicago Theater Foundation.
- Member Chicago Chapter - American Planning Association, and Resorts and Tourism Division, American Planning Association (co-chair of Resort and Tourism Division, 1993 national conference planning committee)
- Member Travel Industry Association, National Assembly of Local Arts Agencies, Association of Travel Marketing Executives and National Trust for Historic Preservation
- BS Degree, University of Wisconsin, Madison

**Partial Client List**

Chicago

**Broward County, Florida/Cultural Affairs Division**

**DuPage County Convention & Visitors Bureau (Illinois)**

**Illinois Bureau of Tourism**

**Missouri Arts Council**

**Bill Moskin**

**California Office of Tourism/California Arts Council**

**Cultural Arts Commission of Houston**

**St. Louis Regional Arts Commission**

**National Trust for Historic Preservation**

***Heritage Tourism Program***

**Tennessee (Tennessee Back Roads Region, Reelfoot Lake, The Natchez Trace, Tennessee Overhill Region and Northeast Tennessee Region)**

**Texas (Galveston and El Paso)**

**Wisconsin (Madison, Milwaukee and Racine - Frank Lloyd Wright Sites)**

***Flood Response Program***

**Nauvoo, Illinois**

**Grafton, Illinois**

**Hannibal, Missouri**

**Mark Twain Regional Council of Governments/Great River Road, Missouri**

**Amana Colonies Convention & Visitors Bureau**

**Sarasota, Florida/Sarasota County Arts Council**

**Santa Barbara, California**

**Services Marketing Group**

**Travel Industry Association**

**Selected Presentations**

Chicago

American Hotel & Motel Association  
American Society of Association Executives  
American Planning Association  
California Governor's Conference on Tourism  
Indiana Governor's Conference on Tourism  
Missouri Governor's Conference on Tourism  
National Assembly of Local Arts Agencies  
National Conference of State Legislators  
National Trust for Historic Preservation  
South Carolina Governor's Conference on Tourism  
Travel Industry Association of America  
United States Conference of Mayors  
Wisconsin Governor's Conference on Tourism

**Publications**

Setting the Stage: A guide to Arts and Tourism Partnerships in the Californias (co-authored with Bill Moskin)

Forthcoming Publication: Discover America: How to Develop and Implement A Tourism Marketing Plan (co-authored with Vic Heller for the Travel Industry Association)

104th Congress — Session (1995)  
Estimated Congressional Timeline the Federal Cultural Agencies

of 6/6/95)

| MONTH                                    | HOUSE OF REPRESENTATIVES                                                                                                                                                                                                                                                                                                                                                                                                                             | SENATE                                                                                                                                                                                                                                                                                                                                                                                                                                | PRESIDENT                                                               |
|------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------|
| January                                  | <b>Reauthorization:</b><br><b>FY 96 Appropriations:</b><br><b>FY 96 Budget:</b> Field hearings<br><b>FY 95 Rescissions:</b> Subcomm. Interior Approp. hearings on NEA, NEH                                                                                                                                                                                                                                                                           | <b>Reauthorization:</b> Labor & Human Resource Committee hearing on NEA<br><b>FY 96 Appropriations:</b><br><b>FY 96 Budget:</b><br><b>FY 95 Rescissions:</b>                                                                                                                                                                                                                                                                          |                                                                         |
| February                                 | <b>Reauthorization:</b><br><b>FY 96 Appropriations:</b><br><b>FY 96 Budget:</b> Field hearings<br><b>FY 95 Rescissions:</b> Subcomm. Interior Approp. cuts \$5 million for NEA & NEH                                                                                                                                                                                                                                                                 | <b>Reauthorization:</b> Subcomm. Arts & Humanities holds hearings on NEA<br><b>FY 96 Appropriations:</b><br><b>FY 96 Budget:</b> Committee hearings<br><b>FY 95 Rescissions:</b>                                                                                                                                                                                                                                                      | President's FY 96 Budget Submitted to Congress                          |
| March                                    | <b>Reauthorization:</b><br><b>FY 96 Appropriations:</b> Subcomm Interior Approp. hearings on NEA, NEH<br><b>FY 96 Budget:</b> Committee hearings<br><b>FY 95 Rescissions:</b> House version of the bill is passed, amendments for deeper cuts are defeated due to successful grassroots arts advocacy efforts.                                                                                                                                       | <b>Reauthorization:</b> Subcomm. Arts & Humanities holds hearings on NEH & IMS<br><b>FY 96 Appropriations:</b> Subcomm. on Interior Approp. hearings on NEA, NEH<br><b>FY 96 Budget:</b><br><b>FY 95 Rescissions:</b>                                                                                                                                                                                                                 |                                                                         |
| April                                    | <b>Reauthorization:</b><br><b>FY 96 Appropriations:</b> Subcomm Interior Approp. hearings on NEA, NEH<br><b>FY 96 Budget:</b><br><b>FY 95 Rescissions:</b> Conference negotiations<br><b>Recess/District Work Period:</b> April 8 — 30                                                                                                                                                                                                               | <b>Reauthorization:</b><br><b>FY 96 Appropriations:</b><br><b>FY 96 Budget:</b><br><b>FY 95 Rescissions:</b> Senate version passed, began conference negotiations<br><b>Recess/District Work Period:</b> April 8 — 23                                                                                                                                                                                                                 |                                                                         |
| May                                      | <b>Reauthorization:</b> Committee on Econ & Educ Opps mark-up of Goodling bill<br><b>FY 96 Appropriations:</b><br><b>FY 96 Budget:</b> House bill introduced, marked-up & passed by the House — Non-binding blueprint which calls for elimination of NEA & NEH in FY 96, budget guides the work of the appropriations committees.<br><b>FY 95 Rescissions:</b> House passes conference report<br><b>Recess/District Work Period:</b> May 29 — June 2 | <b>Reauthorization:</b> Senate reauth bill is introduced<br><b>FY 96 Appropriations:</b><br><b>FY 96 Budget:</b> Senate 7-year bill introduced, marked-up. Floor action is expected — Non-binding blueprint which calls for 50% cut of NEA & NEH in FY 96, budget guides the work of appropriations committees.<br><b>FY 95 Rescissions:</b> Floor action on Conference Report<br><b>Recess/District Work Period:</b> May 29 — June 2 | President may sign or veto the rescission bill                          |
| June                                     | <b>Reauthorization:</b> Floor action possibility of a House reauth. bill<br><b>FY 96 Appropriations:</b> Committee mark-up expected, Floor action is possible<br><b>FY 96 Budget:</b> Budget Resolution confer. negotiations & floor action expected<br><b>FY 95 Rescissions:</b> If the President vetos, they may re-work the bill<br><b>Recess/District Work Period:</b> May 29 — June 2                                                           | <b>Reauthorization:</b> Comm Labor & Human Res. mark-up of Senate bill expected<br><b>FY 96 Appropriations:</b> Committee mark-up expected, Floor action possible<br><b>FY 96 Budget:</b> Budget Resolution conference negotiations & floor action expected<br><b>FY 95 Rescissions:</b> If President vetos, they may re-work the bill<br><b>Recess/District Work Period:</b> May 29 — June 2                                         | Budget Resolution is non-statutory, hence not signed by Pres.           |
| July                                     | <b>Reauthorization:</b> Floor action possibility of a House reauth. bill<br><b>FY 96 Appropriations:</b> Floor action on House Interior approp. bill expected<br><b>FY 96 Budget:</b><br><b>Recess/District Work Period:</b> July 3 — 9                                                                                                                                                                                                              | <b>Reauthorization:</b> Floor action expected on Senate reauth bill in June or July<br><b>FY 96 Appropriations:</b> Floor action expected on Senate Interior approp. bill<br><b>FY 96 Budget:</b> Budget Resolution conference report & floor action expected<br><b>Recess/District Work Period:</b> July 3 — 9                                                                                                                       |                                                                         |
| August                                   | <b>Reauthorization:</b> Possibility of conference negotiations on House - Senate bills<br><b>FY 96 Appropriations:</b> Conference negotiations on House - Senate bills<br><b>FY 96 Budget:</b><br><b>Recess/District Work Period:</b> August 7 — Sept. 6                                                                                                                                                                                             | <b>Reauthorization:</b> Possibility of conference negotiations on House-Senate bills<br><b>FY 96 Appropriations:</b> Conference negotiations on House - Senate bills<br><b>FY 96 Budget:</b><br><b>Recess/District Work Period:</b> August 7 — Sept. 6                                                                                                                                                                                |                                                                         |
| September and probably extend to October | <b>Reauthorization:</b> Conference negotiations — reauthorization bill could become part of Omnibus Reconciliation bill or separate authorization laws.<br><b>FY 96 Appropriations:</b> Floor action expected on Conference Report<br><b>FY 96 Budget:</b> Floor action expected on Omnibus Budget Reconciliation Act<br><b>Recess/District Work Period:</b> August 7 — Sept. 6, House adjourns to January                                           | <b>Reauthorization:</b> Conference negotiations — reauth. bill could become part of Omnibus Reconciliation bill or separate authorization laws.<br><b>FY 96 Appropriations:</b> Negotiations & floor action expected on Confer. Rprt<br><b>FY 96 Budget:</b> Floor action expected on Omnibus Budget Reconciliation Act<br><b>Recess/District Work Period:</b> August 7 — Sept. 6, Senate adjourns to Jan.                            | President may sign or veto the approp. bills and/or Omnibus Budget bill |

---

## **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.

---

**NEW  
PHILANTHROPY**

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

---



---

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

## AGENDA

New Philanthropy Working Group  
Tuesday, June 27th  
Ann Sheffer, Acting Chair  
Nancy Hanks Center  
Room 507

1. Expanding local level support for the arts and the humanities: report on recent discussions and update of NEA's Community Foundations Initiative Report: Ellen McCulloch-Lovell.
2. Data on trends in private giving: Ellen McCulloch-Lovell.
3. Proposal for awards to organizations that serve at-risk youth: David Henry Hwang.
4. Training in marketing and finance for cultural administrators: Robert Menschel.
5. Ways to develop leadership in private sector to stimulate new giving: Members.



---

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

## **FUNDING FOR THE ARTS AND THE HUMANITIES IN 1994**

### **DATA FROM REPORTS TO BE ISSUED IN 1995**

The following charts and tables summarize the latest information on charitable giving in 1994. These materials are provided to the President's Committee courtesy of the American Association of Fund-Raising Counsel, the publishers of the annual survey *Giving USA*.

*Giving USA* provides the most comprehensive overview of giving, but the AAFRC derives much of its data from more specialized agencies which collect information from foundations, corporations, and various recipients. The Foundation Center publishes an annual report on grant-making by private foundations, and we have been permitted an early glimpse at the 1995 report. The figures, it should be noted, are for 1993, *the latest full year for which the Foundation Center has tabulated data*.

Thanks to Grantmakers in the Arts, we have also been permitted to reproduce an executive summary of a special report prepared by the Foundation Center for Grantmakers. This update of the 1992 Benchmark study provides a more detailed look at funding trends in the arts and humanities category.

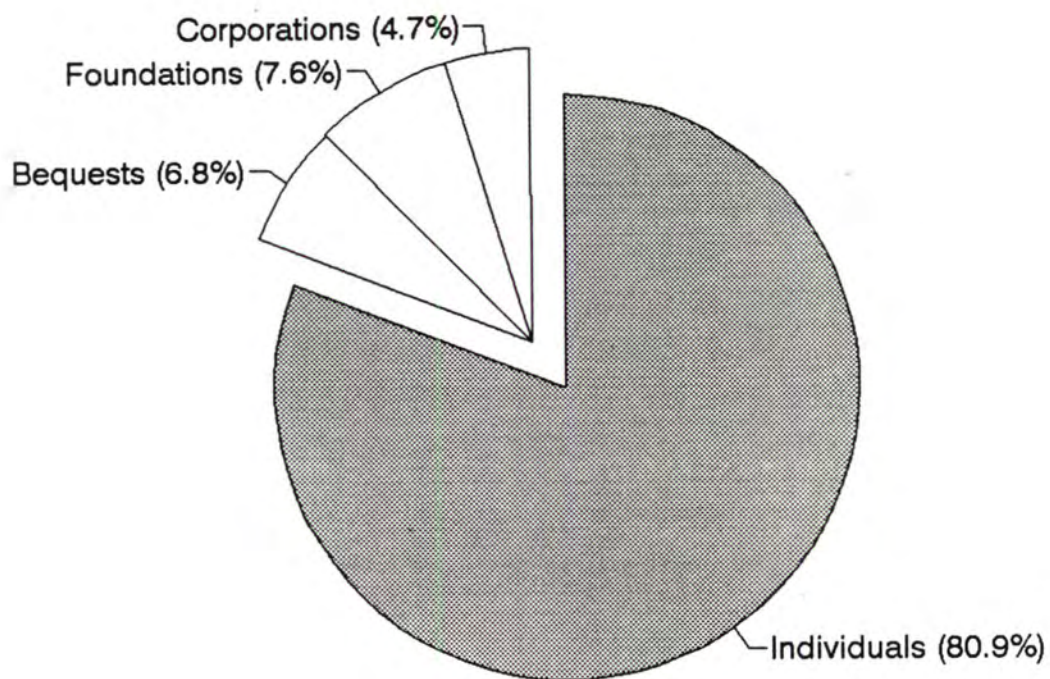
Members should note that this material was provided to us with an understanding that we would not circulate these drafts beyond our membership.

#### **Contents:**

1. Total private giving in 1994: Sources and Uses.
2. Chart comparing 1993 and 1994 figures compiled by *Giving USA*.
3. Graph showing historical trends for the arts and humanities.
4. Preliminary report from the Foundation Center for 1993 foundation giving.
5. Benchmark study update from Foundation Center and Grantmakers in the Arts.



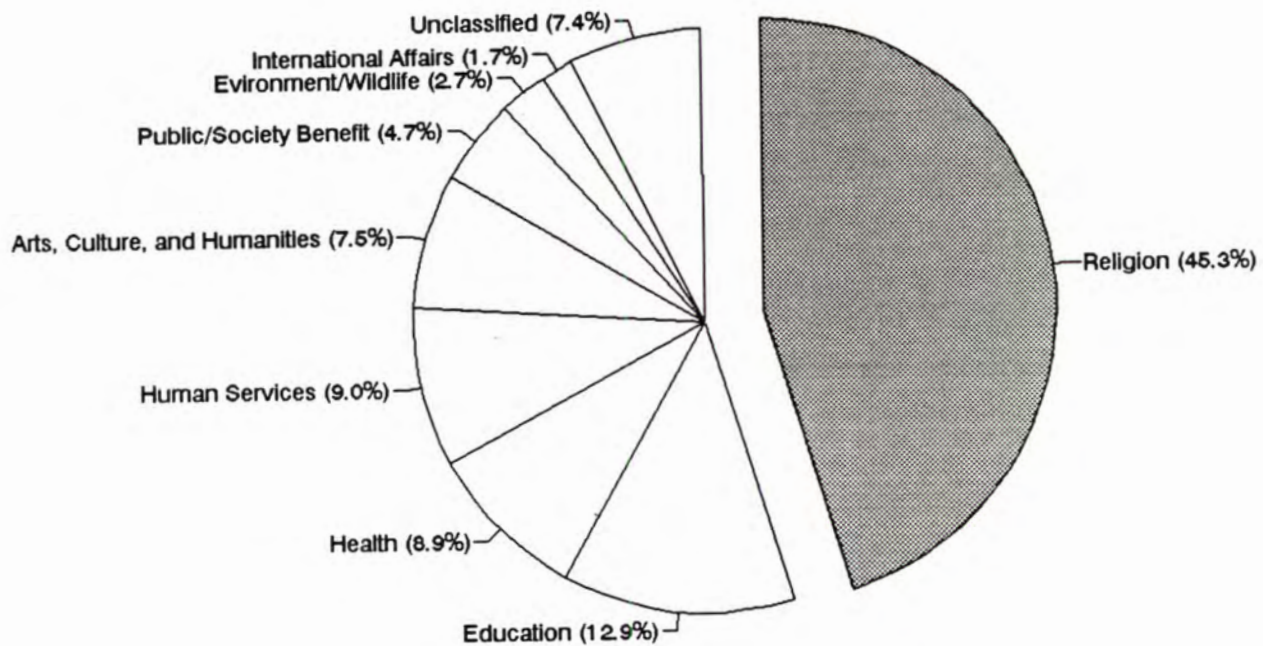
**Giving 1994: \$129.88 Billion  
Sources of Contributions**



**Source: AAFRC Trust for Philanthropy**



**Giving 1994: \$129.88 Billion  
Uses of Contributions**



Source: AAFRC Trust for Philanthropy

|                                                                        |
|------------------------------------------------------------------------|
| <b>Comparison of 1994 Estimates to 1993 Estimates (\$ in billions)</b> |
|------------------------------------------------------------------------|

|                                      | Original<br>1993 | Revised<br>1993 | 1994     | % Change<br>Current \$ | Change Adjusted<br>for Inflation |
|--------------------------------------|------------------|-----------------|----------|------------------------|----------------------------------|
| <b>Sources of Contributions</b>      |                  |                 |          |                        |                                  |
| <b>Individuals</b>                   | \$102.55         | \$101.16        | \$105.09 | 3.89%                  | 0.77%                            |
| <b>Bequests</b>                      | \$8.54           | \$8.54          | \$8.77   | 2.70%                  | -0.39%                           |
| <b>Foundations</b>                   | \$9.21           | \$9.53          | \$9.91   | 4.00%                  | 0.87%                            |
| <b>Corporations</b>                  | \$5.92           | \$6.05          | \$6.11   | 1.00%                  | -2.04%                           |
|                                      | \$126.22         | \$125.27        | \$129.88 | 3.68%                  | 0.56%                            |
|                                      | Original<br>1993 | Revised<br>1993 | 1994     | % Change<br>Current \$ | Change Adjusted<br>for Inflation |
| <b>Uses of Contributions</b>         |                  |                 |          |                        |                                  |
| <b>Religion</b>                      | \$57.15          | \$56.29         | \$58.87  | 4.58%                  | 1.44%                            |
| <b>Education</b>                     | \$15.07          | \$15.40         | \$16.71  | 8.51%                  | 5.25%                            |
| <b>Health</b>                        | \$10.83          | \$10.83         | \$11.53  | 6.46%                  | 3.26%                            |
| <b>Human Services</b>                | \$12.47          | \$12.47         | \$11.71  | -6.05%                 | -8.87%                           |
| <b>Arts, Culture, and Humanities</b> | \$9.57           | \$9.57          | \$9.68   | 1.22%                  | -1.82%                           |
| <b>Public/Society Benefit</b>        | \$5.44           | \$5.44          | \$6.05   | 11.25%                 | 7.91%                            |
| <b>Environment/Wildlife</b>          | \$3.19           | \$3.19          | \$3.53   | 10.95%                 | 7.61%                            |
| <b>International Affairs</b>         | \$1.86           | \$1.86          | \$2.21   | 18.82%                 | 15.25%                           |
| <b>Unclassified</b>                  | \$10.65          | \$10.24         | \$9.59   |                        |                                  |
|                                      | \$126.22         | \$125.27        | \$129.88 | 3.68%                  | 0.56%                            |

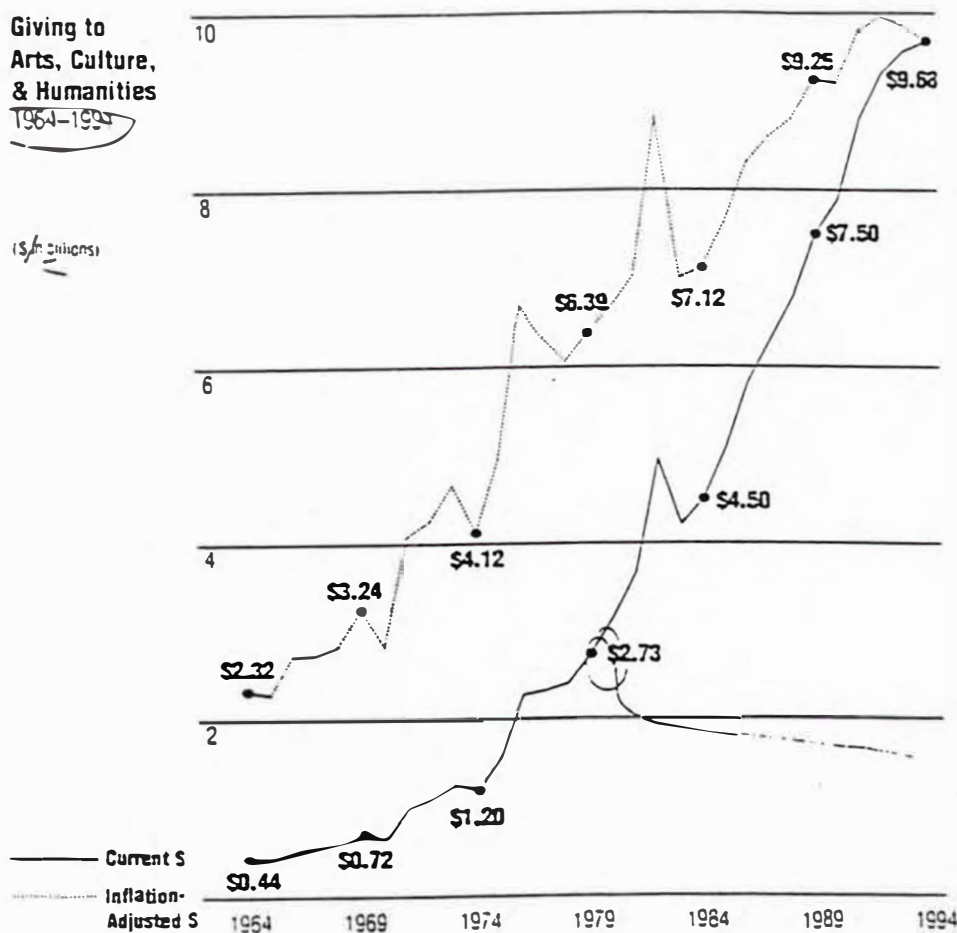
Note: Totals and percentage changes incorporate computer rounding.

Source: AAFRC Trust for Philanthropy

Source: AAFRC Trust for Philanthropy

Giving to  
Arts, Culture,  
& Humanities  
1964-1994

(\$ in billions)



Giving to Arts, Culture, and Humanities 1983-1994 (\$ in billions)

|      | Current \$ | Inflation-Adjusted \$ |      | Current \$ | Inflation-Adjusted \$ |
|------|------------|-----------------------|------|------------|-----------------------|
| 1983 | \$4.21     | \$7.01                | 1989 | \$7.50     | \$9.25                |
| 1984 | 4.50       | 7.12                  | 1990 | 7.89       | 9.22                  |
| 1985 | 5.08       | 7.63                  | 1991 | 8.81       | 9.80                  |
| 1986 | 5.83       | 8.31                  | 1992 | 9.32       | 9.96                  |
| 1987 | 6.31       | 8.61                  | 1993 | 9.57       | 9.86                  |
| 1988 | 6.79       | 8.81                  | 1994 | 9.68       | 9.68                  |

# Highlights of the Foundation Center's Foundation Giving, 1995 Edition

## 1993 GIVING AND GROWTH

The nation's 37,571 grantmaking foundations gave out \$11.1 billion in grants in 1993, up 8.9 percent or \$900 million. In real value, growth was 5.8 percent, less than in 1992, yet well ahead of individual and direct corporate giving. Moreover, the growth rate in 1993 was the second highest since 1988.

Giving was boosted in part by a surge in bequests and gifts from donors to their foundations, by the impact of more than 1,800 recently formed foundations, and by the Annenberg Foundation's conversion of one-fourth of its assets into exceptionally large one-time gifts. Modest gains in foundation asset values at year-end 1992 also raised grantmaking levels. In 1993, asset growth continued at a moderate rate. Foundations ended the year with assets of \$189.2 billion, a 4 percent rise in real value. This was the smallest rise in assets since 1990.

Giving increases were most pronounced among the largest independent foundations and among community foundations. On average, the top funders raised their giving more than 11 percent; for community funds, the combined increase was almost 13 percent. In contrast, corporate foundation giving rose only 1 percent, less than inflation. For corporate philanthropy, this marked a fourth year of zero growth. Of equal concern, business foundations continued to pay out more than they received in gifts from their companies. Nevertheless, gifts increased by 21 percent in 1993, reducing the shortfall to \$248 million. Moreover, company foundation assets rose for a second consecutive year, reflecting higher corporate profits.

## SUMMARY STATISTICS\*

|                        | 1993      | 1992      |
|------------------------|-----------|-----------|
| <b>All Foundations</b> |           |           |
| No. of Foundations:    | 37,571    | 35,765    |
| Total Grants:          | \$ 11,113 | \$ 10,209 |
| Total Assets:          | \$189,213 | \$176,825 |
| Gifts Received:        | \$ 7,757  | \$ 6,180  |
| <b>Independent</b>     |           |           |
| No. of Foundations:    | 33,224    | 31,604    |
| Total Grants:          | \$ 8,669  | \$ 7,844  |
| Total Assets:          | \$162,074 | \$151,277 |
| Gifts Received:        | \$ 5,029  | \$ 3,978  |
| <b>Corporate</b>       |           |           |
| No. of Foundations:    | 1,956     | 1,897     |
| Total Grants:          | \$ 1,585  | \$ 1,565  |
| Total Assets:          | \$ 6,885  | \$ 6,598  |
| Gifts Received:        | \$ 1,419  | \$ 1,172  |
| <b>Community</b>       |           |           |
| No. of Foundations:    | 374       | 353       |
| Total Grants:          | \$ 718    | \$ 638    |
| Total Assets:          | \$ 9,691  | \$ 8,726  |
| Gifts Received:        | \$ 857    | \$ 769    |

Source: *Foundation Giving*, 5th Edition (1995).

\*Dollar figures in millions.

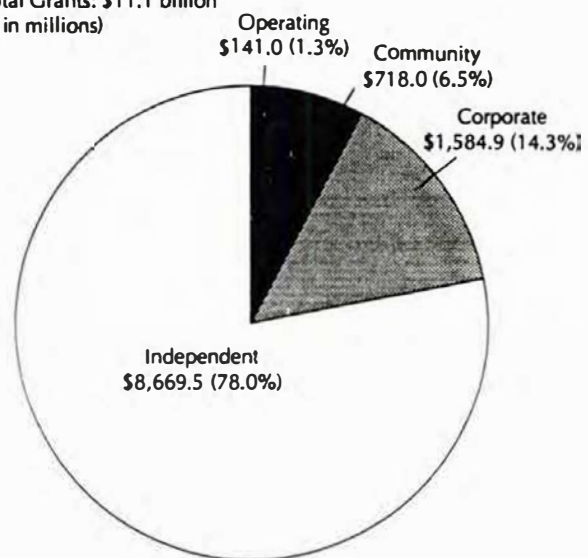
## FUTURE OUTLOOK

**Estimates for 1994:** Based on estimates provided by nearly 1,400 large and mid-size foundations, giving in 1994 is expected to rise only modestly. For independent and foundations, the rate of increase is likely to reach 5 to 7 percent, while among community funds, the increase should surpass 10 percent. For corporate donors, however, the rate will continue to fall under 4 percent. Despite overall gains projected, a few of the very largest foundations—those suffering asset losses in 1993—will increase their giving more modestly or may reduce funding. By contrast, funders who received large new gifts in 1993 or whose investments yielded sizable gains are expected to realize stronger increases in giving.

**Long-term:** Prospects for real growth in funding in 1995 and beyond have been strengthened by growth in the economy and corporate profits. After several years of uneven performance, the stock market has surged on renewed confidence that the economic recovery will be sustained. Still, while economic conditions have brightened, sweeping changes in Congress have brought new uncertainty over future tax policy. Nevertheless, within the foundation community, positive indicators of long-term growth include a record rise in gifts and bequests to established funds and the sustained growth of new foundations. Overall, gifts soared to \$7.6 billion in 1993, up 26 percent. Moreover, the number of gifts of \$5 million or above also rose by one-fourth. Many of these large gifts were made to foundations formed over the last decade. On the down side, the formation of new

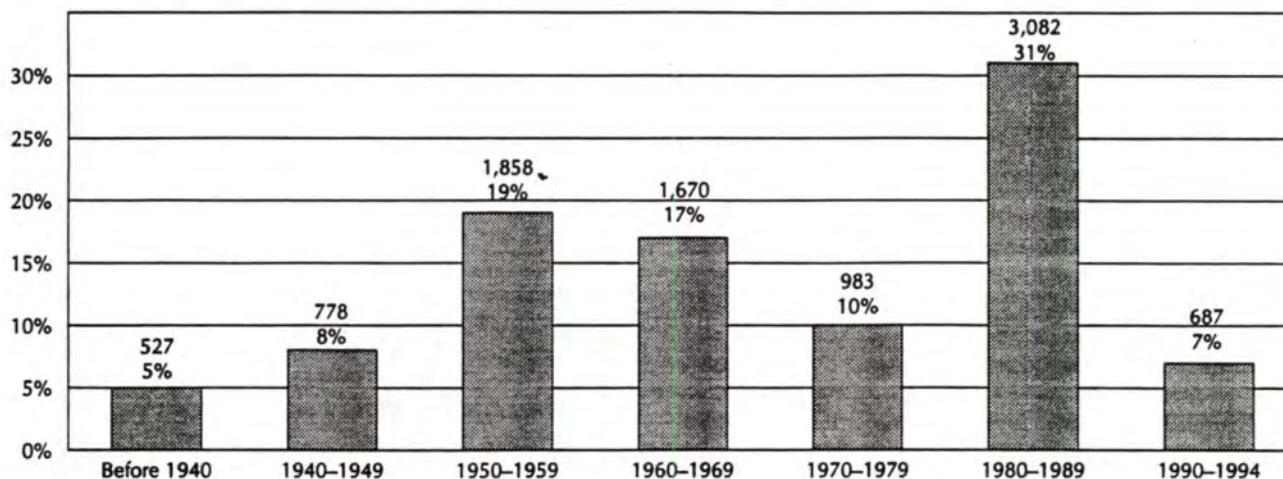
## 1993 FOUNDATION GRANTS BY FOUNDATION TYPE

Total Grants: \$11.1 billion  
(\$ in millions)



Source: *Foundation Giving*, 5th Edition (1995).

**DECADE OF ESTABLISHMENT OF ACTIVE GRANTMAKING FOUNDATIONS WITH ASSETS OF AT LEAST \$1 MILLION OR MAKING GRANTS OF \$100,000 OR MORE**



Source: *Foundation Giving*, 5th Edition (1995).

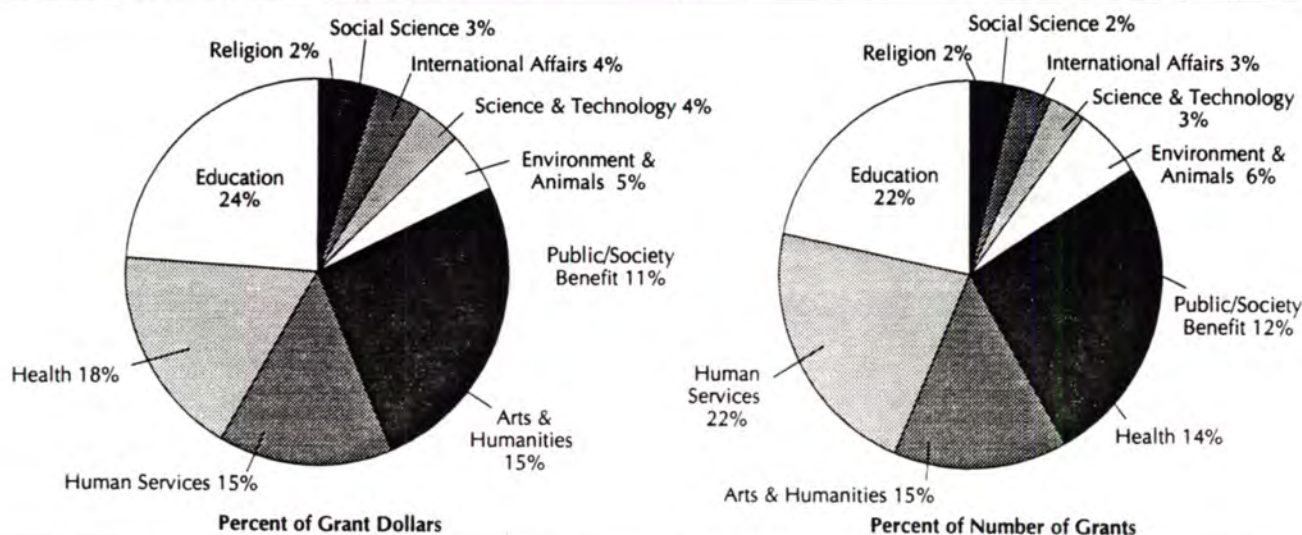
Note: Data were not available for 392 foundations. The number above each bar indicates the number of foundations formed in that period and still active in 1992-1993.

foundations has slowed since 1986, reducing the promise of new sources of revenue. This comes at a time when the voluntary sector, already underfinanced, faces a new government retreat from funding education, welfare, and arts and culture.

Finally, despite rebounding confidence in the economy and strong business profits, corporate philanthropy is expected to remain flat. After years of growth, fewer companies are forming new foundations, and many of the leading corporate giants have been reduced in size, leaving prospects for giving highly uncertain. Overall, future activity levels will depend on sustained corporate profits, a strong recovery, and a renewed commitment to replenishing foundation resources. As one sign of promise, businesses sharply increased gifts to their foundations in 1993, for the first time in several years.

**Foundation Formation Peaks in the 1980s:** More foundations were formed in the 1980s than in any other decade. Of the nearly 10,000 larger foundations—those with assets of at least \$1 million or grants of at least \$100,000—more than 3,000 were formed in the 1980s, compared with around 1,900 in the 1950s, heretofore the peak establishment decade. Among the more than 37,000 foundations of all sizes, more than 13,000 were formed since 1980. While donors have continued to form new foundations, lower income tax rates in effect after 1986, the volatility of financial markets, and a loss of confidence in the economy have all contributed to a drop in the creation rate. Still, during the latest two-year reporting cycle, the number of active grantmaking foundations increased more than 12 percent.

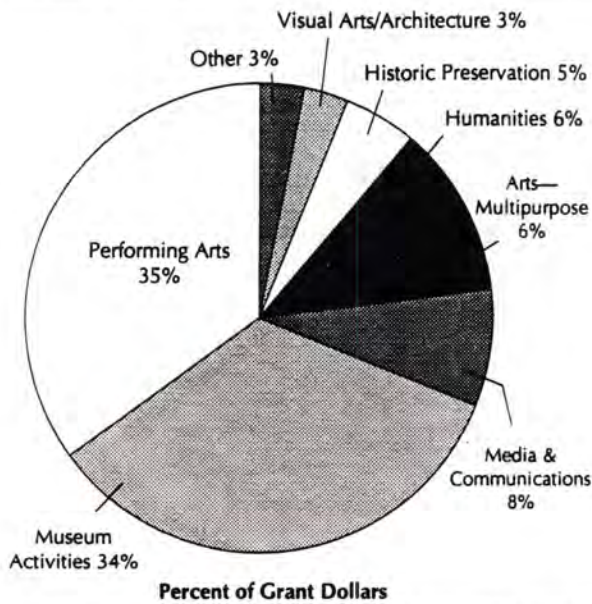
**GRANTS BY MAJOR SUBJECT CATEGORIES, 1993\***



Source: *Foundation Giving*, 5th Edition (1995). Based on a sample of 1,020 larger foundations.

\*Due to rounding, figures may not add up.

**ARTS, CULTURE & HUMANITIES,  
GIVING TO SUBCATEGORIES, 1993\***



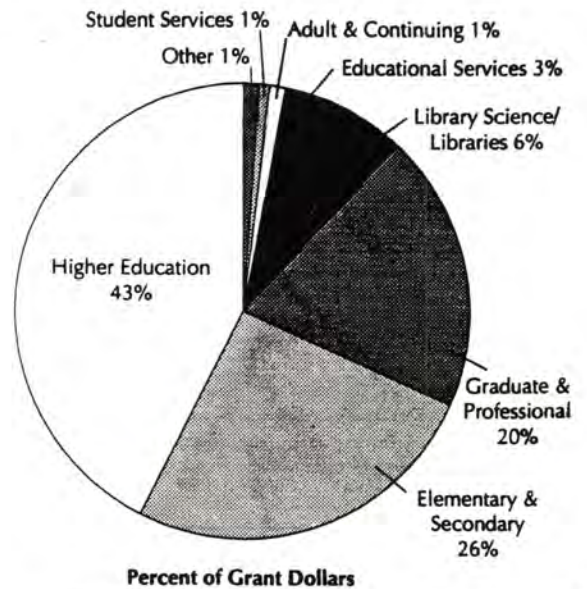
Source: *Foundation Giving*, 5th Edition (1995). Based on a sample of 1,020 larger foundations.  
\*Due to rounding, figures may not add up.

**TRENDS IN GIVING, 1993**

The following data derive from an analysis of over 68,000 grants of \$10,000 or more made by 1,020 foundations, including 800 of the 1,000 largest ranked by grants. Giving by these foundations represented over 50 percent of all foundation grant dollars.

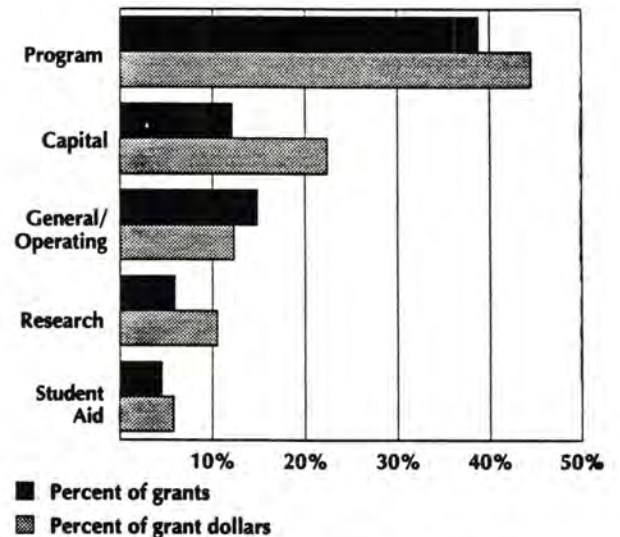
- **Giving for Education Slips Below One-Quarter of Grant Dollars:** Support for education declined slightly to 23.8 percent of grant dollars and 22 percent of grants. Higher education accounted for 10.1 percent of dollars, while graduate and professional education increased to 4.8 percent. Funding for elementary and secondary education declined marginally to 6.2 percent of dollars.
- **Arts, Culture, and Humanities Benefits from Year's Largest Grant:** Arts and culture collected 14.8 percent of grant dollars, a dramatic increase over the 12.7 percent reported last year, and the largest share of funding recorded since 1987. Half of this gain resulted from a single \$72.7 million gift from the Annenberg Foundation to the Metropolitan Museum of Art. Overall, giving for museums rose from 4 percent to 5.1 percent of dollars.
- **Funding Increases for Second-Ranked Health:** Foundations awarded 18.2 percent of grant dollars for health—up from 17.8 percent last year—the highest level of funding recorded since 1988. Health's share nonetheless remained below levels reported in the early 1980s.
- **Program and Capital Support Gain; General Support Slips:** Over 44 percent of grant dollars supported special programs and projects, compared to only 12 percent for general support. Capital grants remained steady at 22 percent of dollars, well below the 27 percent reported in 1991.

**EDUCATION, GIVING TO SUBCATEGORIES, 1993\***



Source: *Foundation Giving*, 5th Edition (1995). Based on a sample of 1,020 larger foundations.  
\*Due to rounding, figures may not add up.

**MAJOR TYPES OF SUPPORT, 1993\***



Source: *Foundation Giving*, 5th Edition (1995). Based on a sample of 1,020 larger foundations.  
\*Types of support representing at least 5 percent of grant dollars. Capital support includes endowment funds.

- **Funding for Children and Youth and for Minorities Grows:** Foundations targeted just over one-third of grant dollars to named beneficiaries, including 13.7 percent for children and youth programs and 9.9 percent for minorities.
- **Giving to Foreign Recipients Rises:** Grants to foreign-based organizations and to U.S. organizations to conduct international activities accounted for nearly 11 percent of total dollars, a strong increase from the previous year and nearly triple the share reported in 1984.

# Executive Summary

**From *Arts Funding Revisited: An Update on Foundation Trends in the 1990s*, to be published in July 1995 by The Foundation Center, New York, in cooperation with Grantmakers in the Arts.**

## Funding Trends in the 1990s: How Have the Arts Fared?

### **FOUNDATIONS SPEND MORE IN THE 1990s, BUT GROWTH RATE SLOWS; ARTS SPENDING LAGS SLIGHTLY BEHIND ALL SPENDING**

In 1992, U.S. private and community foundations gave out \$10.2 billion in grants to all fields. Overall, giving stayed well ahead of inflation, rising 14 percent in real value since 1989, but this increase did not match the much faster growth rate of the 1980s.

Arts spending also outpaced inflation, but at a lower rate than giving to all fields. In 1992, foundations gave an estimated \$1.36 billion to the arts, a gain of nearly 12 percent in constant dollars over three years. As in all foundation fields, arts funding grew more slowly than in the 1980s.

### **GROWTH OF FOUNDATION ARTS SPENDING CONTRASTS WITH DECLINE IN GOVERNMENT FUNDING**

Although its growth rate slowed, foundation arts funding far outpaced government spending. Between 1989 and 1992, the National Endowment for the Arts's budget dropped by more than 9 percent in real value, while state arts funding plummeted by 18 percent after inflation.

### **SHARE OF FUNDS TO THE ARTS DROPS SLIGHTLY**

From a ten-year perspective, arts giving as a share of all giving remained fairly constant. Nevertheless, comparing data from foundation samples for 1989 and 1992, the share of arts giving inched downwards from 13.6 percent to 13.3 percent. The drop in the share of number of grants was more pronounced, from 15.5 percent to 14.5 percent.

### **SHARE OF ARTS FUNDING SLIPS FOR ALL FUNDER TYPES**

Examining patterns by funder type, arts funding as a percentage of all funding declined more noticeably among corporate and community foundations than among independents. For example, among corporate foundations (one-fourth of funders in the sample), the

arts funding share fell from nearly 15 percent to 14 percent. Among community foundations (nearly one in ten funders in the sample), the share dropped from 18 to 15 percent. Yet, among independent and family foundations (roughly two out of three funders in the sample), the 13 percent share was only slightly less than 1989 levels.

Even though the arts claimed a slightly smaller share of all funding among independent and community foundations, these funder groups nevertheless gave more money to the arts, amid increases in their overall grants budgets. This was not the case, however, in the corporate funders' world. Overall, corporate foundation giving was flat in the arts, as in all fields. For several major donors, giving was reduced.

### **FOUR OUT OF FIVE FOUNDATIONS MADE GRANTS IN THE ARTS: SHARE UNCHANGED**

The relative stability of funding in the arts, even accounting for a small decrease in 1992, may also be interpreted through the share of funders who supported the arts. Regardless of changes in the sample, the arts continued to maintain a high level of involvement among funders. In 1992, out of 980 funders in the sample, 802 (82 percent) supported arts and culture. Patterns were similar throughout the 1980s.

### **MEDIAN ARTS GRANT CATCHES UP WITH MEDIAN IN ALL FIELDS, BUT FALLS BEHIND INFLATION**

Another way to compare arts giving with all giving is by defining the "typical" or most representative arts grant—the median. Between 1989 and 1992, the median size of arts grants increased from \$24,000 to \$25,000, reaching a level equal to all grants. Though it grew more rapidly than all grants, the median arts grant failed to keep pace with inflation. In real terms, the purchasing power of the median arts grant fell by nearly 8 percent, compared with a nearly 12 percent drop in the value of the median grant overall.

## Examining Trends Specific to the Arts Field

### **MORE GRANTS, BUT GROWTH IN NUMBER OF RECIPIENTS SLOWS**

In 1992, funders in the sample gave out more than 9,500 arts grants to 4,037 recipients. Between 1989 and 1992, the number of grants continued to rise rapidly along with the sample size, but the number of arts recipients, which had jumped by nearly half in the 1980s, increased by only a few hundred. These data suggest that either the formation of new arts groups slowed down or that funders were less likely to expand support to new grantees.

### **SHARE OF DOLLARS TO TOP 50 RECIPIENTS UNCHANGED**

Not only did the recipient sample grow more slowly, but the trend toward more equitable distribution of funding across the sample, noted throughout the 1980s, failed to progress. In 1992, the top 50 recipients, representing 1 percent of arts grantees, secured 31 percent (\$227.3 million) of the total funds awarded by sampled foundations, a share identical to that claimed by the top 50 recipients in 1989.

### **MILLION DOLLAR GIFTS NEARLY DOUBLE, ABSORBING ONE IN THREE ARTS DOLLARS**

The number of million dollar plus gifts grew at a much faster pace than the number of all grants, adding to the imbalance in funding between large and small recipients. In 1992, nearly one in three arts dollars were contained in grants of \$1 million or more, compared with just one in five dollars in 1989. In fact, these million dollar plus gifts—including many for capital projects—accounted for more than half of the increase in arts funding reported by the funder sample. The number of institutions receiving these gifts nearly tripled, but still remained small—fewer than 100 out of more than 4,000 recipients.

### **MID-SIZE GRANTS HOLD ON TO SHARE OF NUMBER OF GRANTS, BUT LOSE PROPORTION OF TOTAL ARTS GIVING**

Increasingly greater shares of all giving are consumed in large grants. For example, grants of \$250,000 and above now account for nearly 54 percent of all funding, compared with nearly 48 percent in 1989. In contrast, middle size grants (\$25,000 to \$250,000) have dropped from 43 to 38 percent of total arts dollars, even though they continue to account for nearly half of all grants. Finally, small grants (\$10,000 to \$25,000) inched downwards both as a share of number of

grants (46 percent) and as a proportion of total arts dollars (8 percent).

### **TOP 25 ARTS FUNDERS PROVIDE TWO-FIFTHS OF GRANT DOLLARS; LILA WALLACE-READER'S DIGEST FUND SPURS GROWTH**

Despite sharp growth in the size of the funder sample, the top 25 held on to their 40 percent share of arts funding dollars. Between 1989 and 1992, spending by the top 25 jumped from \$206 million to \$301 million, a 29 percent increase after inflation. Yet more than half of the total dollar increase was provided by a single funder, the Lila Wallace-Reader's Digest Fund. In the early 1990s, the Fund became the largest private arts donor in the country. In 1992, the fund was responsible for 7.7 percent of all arts funding in the sample.

### **NEARLY TWO-THIRDS OF SPENDING COMES FROM FIVE STATES; TOP STATES UNCHANGED SINCE 1989**

The top five states by arts dollars awarded stayed the same: New York, Pennsylvania, California, Texas, and Illinois. Within the top ranked group, however, Pennsylvania and Texas advanced, while California and Illinois dropped in placement. In 1992, these five states accounted for 65 percent of all funding, up from 63 percent in 1989. More than half of all arts funders in the sample were located in these states.

Although the share of funds held by the top five states increased, the share held by the top ten states declined slightly. Also, Florida advanced into the top ten in 1992, displacing Indiana.

## HOW FOUNDATIONS ALLOCATED THEIR ARTS GRANTS

### **PERFORMING ARTS LEADS IN GROWTH OF FUNDING; MUSEUM SHARE REMAINS STEADY**

Support for the performing arts—including music, dance, theater, and performing arts centers—surged to 38 percent of all arts funding in 1992, up from less than 34 percent in 1989. Yet despite higher spending levels, the share of number of performing arts grants was unchanged at 43 percent. Thus, a jump in the number of unusually large gifts, including several from the Lila Wallace-Reader's Digest Fund, appears responsible for the higher share of funding. Of the nine grants of \$5 million or more made in 1992 by all arts funders, six were in the performing arts.

Museums held on to the 31 percent share of funding they had captured in 1989. Their share of number of arts grants was also unchanged at one-fifth.



**IN PERFORMING ARTS, FUNDING FOR MUSIC AND ORCHESTRAS AND PERFORMING ARTS SCHOOLS GROWS FASTEST**

---

Music and orchestras captured 37 percent of performing arts funding, up from less than 33 percent in 1989. Funding of performing arts schools also increased. By contrast, theater and opera and musical theater garnered smaller shares of performing arts support when compared with 1989. The share of support for performing arts centers and dance was almost unchanged.

**SCIENCE AND NATURAL HISTORY MUSEUMS CLAIM LARGER SHARE OF MUSEUM SUPPORT**

---

Although art museums are major beneficiaries of foundation support, their share of overall museum funding continued to decline, dropping from nearly one-half to two-fifths of dollars. In contrast, support for science and technology museums and natural history museums jumped up. A few exceptionally large grants, including one of the year's two largest culture grants, helped to explain this trend.

**FUNDERS ALLOCATE LESS FOR MEDIA AND COMMUNICATIONS**

---

Between 1989 and 1992, funding for media and communications plunged from nearly 12 percent of arts funding to 8 percent. The share of media funding declined for all foundation types. Yet, although the percentage of arts dollars for media fell sharply, the share of number of grants stayed close to one in ten. This suggests that while funders continued to make media grants, the mean size of these grants declined relative to grants in other arts and culture fields.

**MORE DOLLARS FOR HISTORIC PRESERVATION AND VISUAL ARTS**

---

Comparing other trends by discipline, funding of historical activities increased, as did funding for the visual arts; support for multidisciplinary arts programs and centers held steady among independent foundations, but weakened among corporate and community foundations; and support for the humanities—provided almost exclusively by independent foundations—held steady by share of dollars, but slipped by share of grants.

**CONSISTENT FUNDERS RAISE SPENDING FOR ARTS EDUCATION, FULFILLING PREDICTIONS FROM 1992 FUNDER SURVEY**

---

The Center's 1992 survey of arts funders predicted strong growth in the arts education field, which

broadly defined includes multidisciplinary and single discipline programs and professional training. To accurately monitor changes in funding since 1989, the grants of a matched set of funders were compared. Results of this analysis supported the funders' prediction. Among consistent funders, both the number supporting arts education and the amount of total spending increased significantly.

**SUPPORT FOR ETHNIC ARTS GROWS IN 1990s**

---

One of the more striking changes in funding patterns between 1989 and 1992 was a jump in funding of ethnic arts programs, including programs that foster multidisciplinary artistic expression within specific ethnic groups; ethnic and folk arts museums; ethnic arts groups that embrace a single arts field; and grants to non-ethnic organizations for programs that promote cultural awareness. Looking at broad trends, the share of funding for ethnic arts more than doubled, increasing from less than 4 percent in 1989 to more than 8 percent in 1992. Actual dollars accounted for in the sample tripled (from \$18.6 million to nearly \$60 million), while the number of grants roughly doubled. The jump in funding share would have been smaller without the added dollars provided by the Lila Wallace-Reader's Digest Fund, which focuses its grantmaking on broadening audiences for the arts.

**FUNDERS MAKE MORE GRANTS FOR PROGRAM AND OPERATING SUPPORT**

---

Consistent with trends in the 1980s, the share of support for arts programming continued to rise, while the share for capital projects continued to decline. In contrast, unrestricted support, which had fallen in the late 1980s, returned to 1986 levels. Specifically, operating support climbed from 13 percent to more than 16 percent of dollars, and from one in six and a half to one in five grants.

The rise in operating funding nevertheless fell short of expectations raised by the 1992 funder survey. Six out of ten foundation respondents had cited unrestricted operating support as the most critical need of arts groups and more than half had mentioned unrestricted support among the priorities "likely to receive most of their funding" in the next year. In fact, when asked about priorities, surveyed funders had rated unrestricted support above program support.





---

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

**Expanding Local Support for the Arts and the Humanities: Notes on a preliminary discussion with community foundation leaders.**

New York/June 6, 1995

The discussion began with a brief review of previous national initiatives involving community foundations. The group identified the factors common to successful initiatives in the past and desirable features for any future project. Much of this discussion centered on the NEA's Community Foundation Initiative, but the National Aids Partnership, the Coalition of Community Foundations for Youth, and the Mott Foundation's neighborhood program were also cited as potential models. In general, community foundation leaders suggested that a successful partnership between the PCAH, national funders and community foundations should include:

- 1) **a multi-year commitment** to give the partners time to plan adequately and to develop good working relationships;
- 2) **programmatic flexibility** based on a recognition that local needs vary and that community foundations reflect these regional and local differences;
- 3) **administrative support** for the community foundations;
- 4) **joint planning** and **continued communication** among the program partners once project begins.
- 5) **technical assistance** to help the community foundations raise additional money and create permanent funds.

There was general agreement that the arts and the humanities play a crucial role in building community, and that this civic role clearly fits into the mission of community foundations.

Participants stressed that any new community foundation initiative for the arts and for the humanities should have the broadest possible guidelines to meet the widely divergent needs of American cities and towns and respond to changing needs. There was enthusiasm for linking these broad goals to efforts to build support for cultural life.

The timing for this proposed project is good. Community foundations could be the best vehicles for positioning the arts as vital to livability of communities. Community foundations are broad-based and offer opportunities for building coalitions with many other sectors of the community. Any initiative should draw upon the strengths of community foundations: their permanence, flexibility, community-wide perspective and contact with civic leaders, and their ability to mobilize public opinion and influence a community's priorities.

Potential new donors want to be involved in their giving -- they often mistrust nonprofit organizations -- and see community foundations as a vehicle for wise management of their gifts. How to tap these donors is a key question.

Citing threats to federal funds, however, is not the best way to motivate local donors. The donor potential behind community foundations is larger than the 14% share they currently contribute to the arts and humanities.

Donors, meanwhile, are frustrated by polarization and dichotomies between large/small, mainstream/multicultural organizations. They would like a program that brings diverse elements together, one that brings in a broad cross section of people in the community and forges new alliances.

An important part of what community foundations can do is foster community-wide conversation about the importance of the arts and the humanities to community life. Community foundations have a unique opportunity to provide leadership on the arts, recast problems as opportunities, and encourage broad-based community discussion.

#### **Role for national foundations:**

At the national level some philanthropic leaders worry about what will happen to major, bedrock institutions, especially if NEA/NEH disappear. The threats to federal funding suggest a conclusion favorable to this proposed initiative: there is a need to develop local funding. The key to involving national foundations is to identify the commonality of purpose: joining what is important nationally with what is important locally.

If large national foundations see a role for seeding something permanent, many will be interested. For multiple national funders to get involved, the frame has to be large enough. Many questions remain to be considered: Is it collaborative or more narrowly focused and experimental? Will NEA/NEH contribute, too? There must also be careful thinking about the sequence of who gets in when.

If participants can agree on defining some measures of success, there was general agreement that a plan could be shaped which would allow different local plans of action.

### **Scale**

The meeting turned to a consideration of some practical details that remain to be determined. For example, what scale of grant would be most effective? The NEA's CFI grants were \$50,000 per year for four years. The children's coalition began with grants of \$10,000 to 30 organizations.

While some thought grants of \$100,000 to \$200,000 per community would be sufficient, the size of operating budgets for cultural groups today might mean that larger grants would be necessary. To have a significant impact on institutions' budgets will require more money than in mid 1980s when CFI was launched. It would be better to have larger grants, it was argued, even if that meant fewer participating communities.

There was general agreement that there had been too many requirements in the NEA program, but the CFI formula of expending some funds while simultaneously building an endowment was endorsed.

### **Conclusion**

There was sufficient interest in a possible partnership between national funders and community foundations to warrant further exploration of these issues.

---

## **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.

---

**NII**

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

---



---

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

June 16, 1995

**MEMORANDUM**

TO: MIKE HEYMAN  
TONY PODESTA

FROM: ELLEN McCULLOCH-LOVELL

SUBJECT: Arts, Humanities and the NII Working Group

---

On May 25, 1995, we met in Secretary Heyman's office, along with Marc Pachter, Counselor to the Secretary, to discuss possible roles for the PCAH in developing policies and partnerships for the arts and the humanities for the "national information infrastructure," or NII.

In the Fall, the President's Committee, along with the NEH, NEA and IMS, created a policy paper on the needs of and opportunities for the arts, humanities and museums on the national information infrastructure; it was released by Secretary Ron Brown of the Department of Commerce in September, 1994. Since then, the President's Committee has investigated several of the paper's recommendations. We discussed the possible roles for PCAH in light of what the Committee could realistically expect to accomplish.

Ellen Lovell briefed the group on the formation of NINCH (National Initiative for the Networked Cultural Heritage), created as an advocacy group for nonprofit cultural organizations to affect NII policy and seek private partnerships. NINCH is backed by ACLS, Coalition for Networked Information and the J. Paul Getty Trust. Lovell also described the Benton Foundation's project to represent the nonprofit sector in NII development, and the efforts of People for the American Way to lobby for a "public space" and nonprofit rates in the telecommunications legislation.

PCAH has thirteen Federal agency designees on the Committee, a number of which are significant "content holders" of vast cultural resources. Also, a number of the agencies are developing their own technology plans and initiatives. PCAH can serve as an information forum for them. More importantly, it can be a forum to discuss technology standards, which if used

by the Federal agencies, would have an effect on the field.

The agencies which are Federal resource-holders have been meeting for over a year to discuss a cross-agency approach to partnerships with the private sector. Since the Smithsonian has taken the lead for this group, Secretary Heyman and Marc Pachter described their exploration in some detail. They have been meeting with private companies to first ascertain what the private sector needs, then assess what is the potential for partnerships with the holders of cultural content. Their inquiries have been in several categories with those companies which would: digitize materials, produce programming, utilize archives of material, use content for consumer services (guides, chat lines, view or hear, scholarly services), and develop product for distribution networks.

We discussed whether the PCAH could advance these partnerships and the difficulty of doing that when we have no "assets" to bring to the table.

We decided PCAH could not affect telecommunications legislation, nor could it have much influence on the NTIA grants program at the Department of Commerce. Assessing the strengths and structure of PCAH, we then discussed several roles to recommend to the entire Committee:

- Encourage the development and use of video, audio, and other relevant standards by agency members and Federal grantees; help cultural institutions participate in on-going private-sector and governmental working groups on the NII and the standards-setting process.
- Convene member agencies for information exchange; understand Library of Congress and NEH technology initiatives; Smithsonian to share private sector explorations.
- Work with mid-sized cultural organizations to assist in understanding the opportunities for possible private partnerships.
- Develop PCAH home page, to include online service listing Federal technology projects and examples of model arts and humanities projects in the fields.
- Explore developing online service for cultural tourism with private partners.
- Explore how to include cultural materials into K-12 curricula being developed by private producers for the NII.
- Explore working with online arts and humanities communications services to develop more accessible systems so that individuals and smaller cultural institutions can participate.

The NII Working Group Co-Chairs Heyman and Podesta thought we had some specific ideas to present as well as some potentially fruitful areas to explore.

---

## **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.

---

### **HERITAGE**

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

---

---

# MEMORANDUM

---

**DATE:** April 6, 1995  
**TO:** Ellen Lovell  
**FROM:** Dave Warren  
**RE:** LOS ANGELES MEETING

Many good results came from the PCAH Los Angeles meeting. The stage is set for developing an awareness of the function of folk and traditional arts/culture in the larger scheme of the PCAH's work and by implication bring the same attention to this area as part of the arts and humanities discussion.

Among other things, I think our working group on Culture and Heritage adopted the following as a definition of its task:

- America is in the process of forming a "New Society" comprised of diverse peoples, all of whom contribute to the whole. Diversity can be a rich resource, not a threat, in building the nation.
- The understanding of the formation of this society will be found in community-based programs, where many communities contribute to and share with others from a particular culture and heritage

("Culture," "Heritage," and "Community" are nearly synonymous as we viewed the task of the group)

We also identified some areas for follow-up action:

- 1) Identify possible projects for PCAH collaboration. Among those cited were the NEA Folk and Traditional Arts study;
- 2) further development of the ideas/recommendations found in the Conserving Heritage volume;
- 3) call a meeting at PCAH offices during the time that Betsy Peterson and the NEA survey team will be in town (April 24). We need to talk about a possible agenda and participants for this discussion.

On reflection, I recommend that PCAH convene a White House Conference on Traditional and Folk Arts and Culture. It would be a way to fully explore issues, needs, and opportunities of the topic. Discussion of the NEA survey could be combined with and amplified by the presentations of others in the field. These include funders, research, educators, community leaders, etc. The discussion would also facilitate better understanding the model of FFC as a catalyst and facilitator in leading edge programs in the field and example of productive partnerships with federal and foundation agencies. It is an opportunity to fully address the gap between the arts versus humanities approach to cultural development, etc.

I enclose some thoughts on a conference we may wish to consider.

I have not shared this information with anyone else. But if you think it has potential, let's talk further and consider the distribution of this and anything else to the working group.

At some point, I would like to talk to the chairs of the NEH and NEA about all this. We need their support and clearly something like a White Conference requires close coordination with them or it could backfire...



---

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

June 8, 1995

**MEMORANDUM**

TO: DAVE WARREN

FROM: ELLEN McCULLOCH-LOVELL

RE: APRIL 25th MEETING WITH ALAN JABBOUR, DIRECTOR OF THE FOLKLIFE CENTER AT THE LIBRARY OF CONGRESS, RICHARD KURIN, DIRECTOR OF THE FOLKLIFE PROGRAM AT THE SMITHSONIAN INSTITUTE, SUZI JONES, PROGRAM OFFICER IN THE MUSEUMS PROGRAM AT THE NEH AND DAN SHEEHY, DIRECTOR OF THE FOLK & TRADITIONAL ARTS AT THE NEA

---

I thought it would be useful to briefly summarize our fruitful discussion and extract the ideas that were suggested. What follows is a very quick review of the main points.

Dave Warren introduced the themes as concerning:

- America's heritage of the future
- Culture "where it is lived," in the community
- How communities use traditions to solve problems, i.e: folk medicine, knowledge of the environment

Ellen Lovell posed the question of whether PCAH has a role in conserving culture and if so, what it might be.

Dan Sheehy said NEA's ideas reinforce the theme of deepening community, embodying the balance between the product-oriented perspectives and a "whole cloth cultural approach." PCAH definitely has a role, especially to bring the agencies together.

Alan Jabbour said that PCAH can be broker for a collective initiative that brings the arts and the humanities together, that could take a new approach, and help leverage new money. Alan described the heritage areas movement and the competing bills in

Congress to link heritage with tourism and long-range regional planning. The legislation designated the Park Service as the coordinator. The National Coalition for Heritage Areas is working on the outside.

Suzi Jones said the PCAH can bring the arts and the humanities together, gain attention for folklife, and help people understand the synthesis of cultures which make what we think of as America. NEH's approach is more scholarly; it also funds preservation, such as dictionaries of Indian language. Suzi recalled the WPA state guides and suggested a project of guides to state heritage or culture.

Richard Kurin talked about how mass culture has eclipsed traditional culture. Business looks at "community" as a market. He asked, do we compete as marketeers and as an interest group? Rich described some of the Smithsonian's entrepreneurial activities, in light of government funding drying up an corporate philanthropists' dislike of controversy. Some programs are Folkways Records, developing new technology products for classrooms, a national crafts catalog, and the Voices of California and Voices of Virginia pilots. Rich outlined five directions where he saw potential:

1. cultural tourism;
2. marketing of products and people, to educate and entertain;
3. local planning to include folklife;
4. using folk system of knowledge (medicine, environment, social system);
5. involvement in civic process--looking at regional and occupational identities, not exclusively race and ethnicity.

He also pointed out that folk ways and objects are part of the economy and could help poor communities and countries. People need loans, and organizational and marketing expertise.

We discussed whether PCAH could use its links to other federal agencies to rejoin folklife with some of their initiatives, such as irrigation, agriculture and NIH's Alternative Medicine Program.

The group also discussed a "larger conversation" about folklife and what kind of conference or forum would be fruitful.

Other ideas were:

- A PCAH task force to identify private sector partnerships for specific projects;
- Explore involvement with the Cultural Olympiad's southern culture program, co-produced with the Smithsonian;

- Would Clinton and Gore be willing to talk about their southern cultural experiences in an internet conversation?
- Create a "cultural bank" that could make loans;
- Link folk knowledge to the scientific and scholarly communities;
- Encourage folk material on the internet; provide technical assistance to "content holders" on how to negotiate partnerships.

The main questions we were left with are:

- What is our focus?
- How do we organize?

---

## **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.

---

### **DESIGN**

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

---



---

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

June 19, 1995

**MEMORANDUM**

TO: MEMBERS OF THE PRESIDENT'S COMMITTEE

FROM: Cynthia Perrin Schneider

SUBJECT: Update on Design Working Group

---

We have concentrated in two areas: 1) expanding the scope of the arts in new Federal buildings and renovation projects, and 2) working on ways to make the beauties of "working buildings", including WPA murals and sculptures, more accessible to the public.

In the first area we have concentrated on two projects, which we hope to make models of their kind. First, we have worked with the Justice Department on their systems renovation scheduled to begin next year. As a result of our involvement, the Justice Department has decided to expand the scope of the scheduled renovation and to hold a design charrette early this autumn to help plan the renovation. The Justice Department now plans to go further towards restoring the original components and details of their beautiful WPA building. In addition, they have endorsed our idea of making the conference rooms, to be constructed out of what is currently bare bones office space, a 1990s WPA project. The new conference rooms will be discussed in the charrette, but the general idea is to integrate 1990s art and design in a fashion analogous to that of the WPA era rooms.

Our second design project was to be a new courthouse in Phoenix, Arizona, for which the members of our working group were to serve on the outside advisory committee. Working with the architect, Richard Meier, we had hoped to make it a model of the integration of design, art, and craft. At the moment, however, the future of this project is uncertain. Ours is the very courthouse the President has singled out as an example of government spending that could be eliminated! The construction schedule is unchanged, but the nature and scope of the art component is under consideration.

## **DESIGN UPDATE, p.2**

In the second area -- making art in federal buildings more accessible to visitors -- we have begun to have discussions with some of the government curators about joint opening hours for all federal buildings. The most progress has been made, however, by Emily Malino, who has been working with the Voice of America on a specific project -- publicizing the important Ben Shahn murals in the VOA building, which recently have undergone restoration. Emily has spearheaded a plan with VOA to raise funds to publish a color brochure on the murals and to hold a reception honoring Ben Shahn and the murals this fall in conjunction with the White House Conference on Tourism. Malcolm Richardson and Emily Malino have worked with Liz Gibson of the GSA National Capital Region Office, who sees the publicizing of the Ben Shahn murals as one step in a much needed campaign to make federal art more accessible.

---

## **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.

---

**INTERNATIONAL**

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

---



---

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

June 19, 1995

**MEMORANDUM**

TO: MEMBERS OF THE PRESIDENT'S COMMITTEE

FROM: Malcolm Richardson

SUBJECT: Update on International Working Group

---

Although the working group on International Cultural Relations will not be meeting this month, Ellen and I have been pursuing a number of ideas with Dr. Brademas and other Committee members. At the January meeting this working group requested the staff to look into the commemoration of the 50th anniversary of the Fulbright program in 1996, and we began discussions with USIA and the Fulbright Alumni Association about their plans for events next Spring. The Fulbright Association has already completed its plans for grassroots observances of this anniversary, but the Association expressed a desire to consult with us during the planning of its 50th anniversary conference, scheduled for mid-summer next year in Washington.

Ellen and I have also had preliminary discussions with the Pew Charitable Trust and other funders about the need for better coordination among funding sources and a concerted effort to identify new funding sources. Program officers at Pew and other foundations which support international projects in the arts and humanities suggest that, as a first step, the President's Committee might convene an exploratory meeting with Pew to discuss these problems.

We have also discussed the possibility of focusing our efforts on one country or region of high interest to the White House and the State Department. In this instance, the idea is to highlight the value of international cultural exchanges generally by launching a new, high-profile project in a nation or region where the United States would wish to increase contacts. (India and Mexico, for example, have been mentioned as leading prospects where additional cultural programs are needed.) Mike Schneider, of Undersecretary Tim Wirth's office, has been very helpful with this exploration.

## International Update/2

Finally, Dr. Brademas, Ellen and I met with Jim Billington at length to discuss some long-term projects that the Committee and the Library of Congress might work on together. While it is too early to decide which of these interesting ideas might be best suited for the Committee to advance, we hope to have conference calls with the members of this working group when both Anne Cox Chambers and Tim Wirth are back in the country later this summer. We will then shape a set of recommendations for the October meeting of the Committee.

---

## **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.

---

**YOUTH**

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

---



---

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

**Agenda**  
**Children and Youth Working Group**

9:30 a.m.  
June 27, 1995  
Room 430

Peggy Cooper Cafritz, co-chair  
Harold Williams, co-chair

I. Status of Research Projects in Arts Education

- |                                                                  |                     |
|------------------------------------------------------------------|---------------------|
| 1. Rand Proposal                                                 | Harold Williams     |
| 2. Possible Collaboration on Research<br>with MacArthur/GE/Getty | Jane Polin, GE Fund |
| 3. Summary of findings from the<br>NEA's Research Compendium     | Doug Herbert        |

II. Discussion: Higher Education and Arts Education

1. Are there ways to use higher education's influence to  
further adoption of the National Standards?

III. Update on At-Risk Youth Study

Peggy Cooper Cafritz



---

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

June 16, 1995

**MEMORANDUM**

**TO: Ellen McCulloch-Lovell**  
**Executive Director**  
**President's Committee on the Arts and the Humanities**

**FROM: Judith Weitz**  
**Coordinator**  
**At-Risk Youth Project**

**Re: Status Report on the PCAH At-Risk Youth Project**

---

The At-Risk Youth Project is off to a swift and steady start. Since my arrival at the end of March, we have put together a group of advisors to guide the Project, including educational evaluators, youth development specialists, artists and people who have developed and run arts and humanities programs for children outside the school curriculum. The group also includes representatives from NEA, NEH, IMS, and state and local arts and humanities councils. Because of budget constraints, the advisors are primarily from the East Coast. Of the fourteen advisors, six are from communities of color. Attached is a list of advisors and biographical information on each.

The advisors met on May 18, 1995 in Washington, D.C. We discussed the broad goals and parameters of the Project and focused on developing guidelines for the identification of programs to include in the survey. As you know the Project seeks to identify promising arts and humanities programs that reach young people who live in family and/or community circumstances that endanger their health and safety, limit their development or otherwise diminish their chances of growing up healthy, safe, skilled, and purposeful. The survey will concentrate on those arts and humanities programs that are on-going, intensive or in-depth, and community-based. We are seeking information about programs, who they reach, how they make a difference in children's lives, and whether they have measured their results. While there are compelling stories of how programs have affected young peoples' lives, we hope that this will be the first comprehensive and systematic survey, and will add substantial information to the field by early 1996. The advisors will meet again in late September to discuss program assessment issues and in November to review a first draft of the report.

To advance this effort, the President's Committee has contracted with the National Assembly of Local Arts Agencies (NALAA) to assist in the survey of programs. Programs are being identified by NALAA and the President's Committee in a variety of ways. First, some networks, such as the Association of Youth Museums, the Coalition of Community Foundations for Children and Youth, and the Federation of Humanities Councils, have agreed to contact their members and solicit suggestions. The President's Committee has contacted the top foundation funders in the arts and humanities, and for children and youth for program suggestions. Second, some organizations, such as the National Assembly of State Arts Agencies, NALAA, and the Harvard University Project Co-arts, have substantial databases of arts and humanities programs from which we are pulling appropriate contacts. And finally, we are spending a substantial amount of time with staff at the National Endowment of the Arts, National Endowment of the Humanities, Institute of Museum Services, and other federal agencies such as the Departments of Health and Human Services, Agriculture, Justice and Labor identifying programs.

Detailed program information will be obtained through a phone interview conducted by NALAA using a substantial survey form. This survey instrument is based on one developed by NALAA and its partners, including the President's Committee, for its Institute for Community Development and the Arts. However, with assistance from the At-Risk Project advisors, we have modified the questionnaire to include more open-ended questions about program content, impact, and strengths and weaknesses. Program evaluations will also be requested. The resulting program descriptions will be provided the President's Committee in both hard copy and on a computer disk. We anticipate a database of approximately 175 programs for which an estimated 500 programs will be interviewed.

To provide some context within which to look at the database, we are talking with experts about developing a child and youth development white paper to spell out what is known about what children and youth need to grow up healthy, skilled, and productive. We also plan to visit a small number of experienced programs to hear from staff about what they believe have been the most important ingredients in their program for succeeding with at-risk children and youth.

Because we anticipate that this report will be an important resource for community decisionmakers, we have begun to think about a dissemination strategy for reaching community leaders, funders, and practitioners in arts, humanities, policymaking, and children's services. The funds provided by the Nathan Cummings Foundation, G.E. Fund, Emily Hall Tremain Foundation, and the Wolfensohn Foundation are sufficient to support the research for the report. However, I anticipate that we will need to raise additional funds for the production and dissemination.



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

### **At-Risk Youth Advisory Group, Biographical Information**

**Jessica Davis** is a cognitive developmental psychologist, teacher and maker of art who is currently a Research Associate at Harvard Project Zero and a Lecturer on Education at the Harvard Graduate School of Education. Her research focuses on cognitive development in graphic symbolization and learning in and through the arts. She is currently Principal Investigator of two national initiatives at Harvard Project Zero: Project MUSE (Museums Uniting With Schools in Education) and Project Co-arts which studies the educational effectiveness of community art centers, primarily in economically disadvantaged communities. Project Co-Arts' two volume report (Safe Havens and the Co-Arts Assessment Handbook) provides an overview of this work.

**Diane Frankel** is the Director of the Institute of Museum Services, an independent agency and the only federal agency that serves the full range of museums including science, history and art. In one of her first acts in office, Ms. Frankel has developed a museum-school partnership program under which fifteen museums are transforming the traditional field trip visit into a sustained and collaborative relationship with schools and school children. Ms. Frankel comes to Washington, D.C. from San Francisco where she was Executive Director of the Bay Area Discovery Museum, a museum that brings nature, art, science, theater and dance to thousands of children and their families each year. From 1980-1985, she was director of the Center for Museum Studies at the John F. Kennedy University, from 1985-1986 she was the dean of the School of Liberal and Professional Arts at the John F. Kennedy University. She was assistant director of education at the San Francisco Museum of Modern Art from 1976-1980. She received a B.A. from the University of California, Berkeley and an M.A. in Museum Education from the George Washington University.

**Otis Johnson** is Executive Director of the Chatham-Savannah Youth Futures Authority in Savannah, Georgia which oversees the Annie Casey Foundation's New Futures Initiative in Savannah. Dr. Johnson was a member of the Study Group on School-Linked Integrated Services sponsored by the U.S. Department of Education and Health and Human Services. He is a member of The Working Committee for the Black Community Crusade for Children, which is coordinated by the Children's Defense Fund in Washington, D.C. He is a member of the National Center for Service Integration's Advisory Panel on Management Information Systems; the Aspen Institute's Roundtable on Comprehensive Community Initiatives for Children and Families; and

the National Community Building Network. He served on the Georgia Policy Team which participated in the Council of Governor's Policy Advisors State Policy Academy on Families and Children from 1992-1993. He has worked on task forces sponsored by the Georgia Partnership for Excellence in Education and the Georgia 2000 Project. A graduate of the Florence Heller School For Advanced Studies in Social Welfare, Brandeis University (Ph.D., 1980), Dr. Johnson was elected to the Savannah City Council in 1982 and re-elected in 1986.

**Lynn Wright-Kernodle** of Greensboro, North Carolina, is Coordinator for the MOTHEREAD Literacy Development Program with the North Carolina Humanities Council. She brings twelve years of experience as a classroom teacher of English in the North Carolina public schools to her current position. A graduate of Duke University and the University of North Carolina at Greensboro, Dr. Wright-Kernodle also serves as adjunct faculty in the School of Education at UNC Greensboro. Since beginning her work with the NC Humanities Council in 1992, she has worked with MOTHEREAD, Inc. as Director of Training, as a MOTHEREAD instructor and trainer, and as a liaison between NCHC, MOTHEREAD, and North Carolina's "Smart Start" initiative. She has also worked with the California Council for the Humanities and the South Carolina Family Literacy Resource Center to help establish MOTHEREAD programs in those states.

**Marianne Klink** has served as the Federal Liaison for the National Endowment for the Arts since October, 1994. She originally joined the Endowment as Deputy Director of Congressional Liaison in January, 1990. Prior to joining the staff of the Arts Endowment, Ms. Klink served as the Deputy Director, Older American Volunteer Programs at ACTION, the Federal Domestic Volunteer Agency, from April, 1987 - January, 1990. For sixteen years, Ms. Klink served on Congressional staffs in both the United States Senate (1979 - 1987) and the U.S. House of Representatives (1970 - 1977). She held legislative assistant and staff management positions which included primary responsibility for legislation pertaining to social services, health, and education programs. Ms. Klink served as Legislative Staff Director to the Assistant Minority Leader of the U.S. Senate from December 1984 - April 1987. She received a B.A. cum laude degree in Political Science from The Catholic University of America, Washington, DC.

**Wayne P. Lawson** has been Executive Director of the Ohio Arts Council since May 1978. He has served on many panels for the National Endowment for the Arts, was chairman of the National Assembly of State Arts Agencies for three terms and completed three terms as chairman of Arts Midwest. He serves on the evaluation team of Young Audiences, New York City, and is a member of the National Advisory Committee for the Mandel Center at Case Western Reserve University in Cleveland. In 1994 Lawson was honored by The Association of American Cultures for leadership in the development of cultural diversity in the arts. He also received the 1994 Gary Young Award for outstanding leadership in arts administration from the National Association of State Arts Agencies. He holds a

doctorate in Theatre and Comparative Literature from Ohio State University.

**Ellen McCulloch-Lovell** is the Executive Director of the President's Committee on the Arts and the Humanities. From 1983 to 1994 she served as Chief of Staff to U.S. Senator Patrick Leahy (D-VT). In addition, she coordinated his national and state political activities, including two state-wide re-election campaigns. She was the Washington, DC Finance Director for the 1988 Presidential Campaign and one of the Directors of the 1992 Coordinated Campaign in Vermont. While on Capitol Hill, she chaired the Board of Vermont Governor's Institute on the Arts, on Environmental Science and on International Affairs, which she founded in 1983. From 1970 to 1983, Ms. McCulloch-Lovell worked for the Vermont Council on the Arts, the state arts agency, where she was the Executive Director for eight years. She designed and ran the Artists-in-the-Schools, Touring aid, Grants in-Aid, Artists' Fellowships, Dance Touring, Challenge Grants, Museum Services and Folk Arts Programs. She was responsible for annual appropriations for the Council, NEA grants and private fundraising. She also managed arts publications and membership activities. During that time she served on five NEA grants panels, the Executive Committee of the National Assembly of State Arts Agencies, and helped found the New England Foundation for the Arts. She published numerous articles on public arts policy and has been a frequent speaker on the arts.

**Frances Lucerna** obtained her Bachelor of Arts in Dance and Education from Hunter College and a Masters in Education from Bank Street College. She danced professionally for 13 years and in 1980 founded a community-based arts program for adolescents in Williamsburg, Brooklyn called the Williamsburg Arts and Cultural Council for Youth. Soon thereafter, Ms. Lucerna became Co-Founder and Artistic Director of El Puente, a Brooklyn based community/youth development organization. Under Ms. Lucerna's leadership, El Puente houses one of Brooklyn's most comprehensive Arts and Cultural Centers providing pre- and professional training in five arts disciplines for young people. Three professional performing companies in Dance and Drama comprised of former El Puente students tour throughout the New York State. Most recently, Ms. Lucerna has broken new ground on the frontier of national school reform as the Founding Director of the El Puente Academy for Peace and Justice which is a New Visions/N.Y.C. Board of Education High School and perhaps one of the only high schools focused on human rights in the country.

**Karen J. Pittman** was appointed by Vice President Gore in February 1995 to serve as the Director of the President's Crime Prevention Council. Prior to coming to the Crime Prevention Council, Ms. Pittman was a Senior Vice President at the Academy for Educational Development and Founder and Director of the Center for Youth Development and Policy Research. She also served as Director of the adolescent pregnancy prevention and youth development work at the Children's Defense Fund, where she initiated and was principal author/editor of a widely disseminated bimonthly series of research

and policy reports on adolescent issues. Ms. Pittman has also worked for the Urban Institute, the National Center for Family Studies, and in a special consultant capacity for the Superintendent for the District of Columbia Public Schools. Ms. Pittman is a member of numerous boards and advisory boards, including the Center for Early Adolescence Board and the Carnegie Council on Adolescent Development Task Force on Youth Development and Community Programs. She is author of two books, *Black and White Children in America: Key Facts*, and *Testing the Social Safety Net: The Impact of Changes in Support Programs During the Reagan Administration*. Ms. Pittman holds a B.A. in Sociology from Oberlin College. She has completed a Masters of Arts degree from the University of Chicago where she was an American Sociological Association Fellow, and completed a Ph.D. dissertation pending acceptance.

**Nancy Rogers** is the Deputy Director of the Division of Public Programs at the National Endowment for the Humanities. Prior to assuming this position in September 1994, Ms. Rogers was the regional officer for the West in the Division of State Programs, where she worked with thirty-three state humanities councils and was responsible for the management of the State and Regional Exemplary Awards program. Ms. Rogers earned M.A. and Ph.D. degrees in French literature from the George Washington University. Her professional experience includes teaching French and Humanities at Howard University, the receipt of an NEH Fellowship-in-Residence at Princeton University, and two years as a program officer in the Division of Education Programs at the NEH. A specialist in literary prose style, she also taught in the English Seminar at the University of Tuebingen in Germany. Dr. Rogers is the author of two books on American English style and of numerous articles on 19th-century French literature and women's studies. She is at work on a book on the literary achievement of George Sand.

**Bill Strickland** is the Executive Director of the Pittsburgh Pennsylvania Manchester Craftsmen's Guild and President/CEO of Bidwell Training Center, both founded in 1986. He has served as Chairman of the Expansion Arts Panel of the National Endowment for the Arts in Washington, DC and is currently serving a six-year Presidential appointment as a Council member to the NEA. Strickland also has served as a member of the Pennsylvania Council on the Arts and Chairman of its Crafts Panel and member of its Minority Arts Panel. He has served as a consultant and grant evaluator for the Community Foundation Initiative Program and as a consultant to the NEA's Advancement Grant Program. He graduated cum laude from the University of Pittsburgh in 1969 where he studied American history and foreign relations.

**Ruby Takanishi** has been Executive Director of the Carnegie Council on Adolescent Development, an operating program of Carnegie Corporation of New York, since its creation in 1986. She previously served as Director of the Office of Scientific Affairs for the American Psychological Association (APA), first Executive Director of the Federation of Behavioral, Psychological, and

Cognitive Sciences, the APA's Officer for Children, Youth and Families, and a Legislative Assistant in the United States Senate. Her research and policy interests center on child and adolescent development and their linkage to education and public policies for children, youth and families. She is an author and editor of several publications, including a special issue of Teachers College Record, "Adolescence in the 1990s: Risk and Opportunities."

**Nancy Welch** is a Senior Research Analyst at Morrison Institute for Public Policy, School of Public Affairs, Arizona State University. Currently Project Manager for Evidence of Magic: A Compendium of Research in Arts Education, Ms. Welch has directed research in the arts, library and information services, telecommunications, employment and training, small business development, and community development. She also manages media relations for Morrison Institute. Prior to joining Morrison Institute in 1989, Ms. Welch was a free-lance writer and researcher. She previously served as Executive Director for Arizona Women's Education and Employment and as a planner for the Arizona Governor's Office of Economic Planning and Development. A former musician, Nancy Welch is a member of the board of the Arizona Center for the Book, President of the Roosevelt Action Association, a board member for the International Association, a board member for the International Association of Business Communicators Research Foundation, and a member of the Arizona Telecommunications and Information Council.

**Halima Williams** is currently Co-Artistic Director with Oran Sandel of Living Stage Company in Washington, DC. She joined Living Stage in 1988, and was promoted to Assistant Director in 1990. She returned to Living Stage after a one year sabbatical for the 1993-1994 season. In addition to her five years of work with the Living Stage Company, she has done similar community outreach work with the Red Ladder Theatre Company in San Jose, CA and Staunch Poets and Players in London, UK. Locally, she has acted on many stages, including the Smithsonian Institution's Discovery Theater, WOSE African Dance Theater, Shakespeare Theater, Source Theater, Studio Theater, Home Theater for New Columbia, New Back Alley Theater and Sanctuary Theater. She is an accomplished playwright and director as well. She is a former Director of the Black Women's Writing Project sponsored by Black Women's Voices. Ms. Williams has traveled several times in West Africa to study dancing and drumming and in 1993 directed the WOSE Festival of African Dance and Drum of Guinea, West Africa in Washington, DC. She has also lectured or led workshops in African music and culture for local schools and universities and has made presentations on the creative process and multi-cultural issues before the National Black Child Development Institute, D.C. Chamber of Commerce, and U.S. Postal Service. She received her theater degree from Oberlin College, 1985.

Arts and Humanities Programs Reaching  
At-Risk Children and Youth: Guidelines  
for the Program Survey

One goal of the At-Risk Youth and Arts and Humanities Programs Project is to identify and survey arts and humanities programs making a difference in the lives of children and youth who are growing up in detrimental family and community circumstances. Programs included in the survey will meet the following minimum guidelines.

1. Programs should be **experienced programs**. They should have been in operation for a minimum of three years, including this year ('93, '94, '95), and preferably longer. They should expect to be in operation in future years.
2. The program should be for children and youth, **ages 0-24, or any subset of these ages**. Young adults ages 18-24 have been included because of the importance of the transition to the workforce to future well-being.
3. The primary constituency for programs profiled should be **children and youth who live in adverse family and community circumstances**.
4. The focus should be on programs that are **community-based**. Programs taking place in schools as part of the school day and school curriculum will not be included in this database in order to avoid duplication with other school-focused initiatives. However, community-based programs located in schools during after-school hours may be included as may community schools.
5. To have an impact on child and youth development programs should be **sustained over time**. One-day, one-week, or programs that last less than the summer (e.g. six-eight weeks) will not be included.
6. A priority will be given to those programs that offer **more intensive programming**. Sporadic or one-shot experiences will not be included.
7. The database will focus on programs in which children and youth are **active participants in the arts or humanities experience**, not solely consumers. Developmentally appropriate and quality programming is important.
8. The programs should represent models with the potential to reach other children and youth. Programs whose existence is the result of circumstances so particular as to make replication unlikely will not be included.
9. The arts and humanities programs should have as an expressed goal, reflected in program, **child and youth development promotion, and/or the prevention of detrimental outcomes in children's lives**. Programs of pre-professional training only will not be included.