

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. 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)
002. check	re: Times Mirror check (1 page)	01/09/1989	P4/b(4)
003. list	re: International Advisory Group Account reimbursements (10 pages)	09/02/1992	b(6)
004. check	re: Hallmark Corporate Foundation check (1 page)	07/01/1992	P4/b(4)
005. check	re: Silverstein Family Foundation check (1 page)	01/14/1988	P4/b(4)

COLLECTION:

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

FOLDER TITLE:

Presidential Committee on Arts and Humanities - Arts [2]

2013-0534-S

rc1660

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]

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

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PRESS

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**Jane Alexander, Chairman
National Endowment for the Arts
Remarks at the
National Assembly of Local Arts Agencies
Annual Conference
San Jose, CA
June 12, 1995**

Has it really been a year since we met in Fort Worth for the last NALAA convention?
Time flies under the guillotine!

We have all had a hard year in the public arts business. And for you at the local level, it's been longer than a year. You have been working hard at local cultural development and have taken on the additional burden of local arts advocacy. You are the long-distance runners, and I admire your stamina and endurance, your successes and your optimism, and I draw hope and inspiration from you all.

Government at all levels is feeling the pinch of increased demand for services and decreased interest in paying for those services. At the federal level, the buzzword has been devolution. Let's get out of the business of providing for the general welfare and the common good. And I've gotten some interesting response as Chairman. The other day I was in a store and the fella behind the counter says to me, "Anyone ever tell you, you look like Jane Alexander?" I said, "Yep, they have." And he says, "Makes you mad, doesn't it?"

That doesn't bode well for the future of the National Endowment for the Arts. Well, these are tough times to be a federal official or agency of any kind with the possible exception of the Department of Defense. I have toyed with the notion of asking the Secretary of Defense take us into protective custody, for, after all, we are defending the general welfare of this country, which depends upon the quality of life in the United States. And a diminution of the arts would surely impact upon that quality of life and soul.

Let me try to outline briefly the current state of debate over the future of the Arts Endowment. First, there is the matter of rescission. As you know, the Congress approved a \$16 billion package of cuts in fiscal year 1995 government spending. The bill calls for a \$5 million cut to the National Endowment for the Arts. President Clinton vetoed that bill last week and sent it back to the Congress for reconsideration.

Next, there is the matter of reauthorization for the National Endowment for the Arts. As you may know, our original legislation must periodically be reauthorized by Congress in order for the agency to continue its existence. Late on May 25, Senator Jim Jeffords Chairman of the Education, Arts, Humanities Subcommittee of the Senate Labor and Human Resources Committee, introduced a bill, S. 856, the Reauthorization of the Arts, Humanities and Museum Amendments of 1995. Along with Senator Jeffords, sponsors of the bill are Senators Nancy Kassebaum, Edward Kennedy, Claiborne Pell, Christopher Dodd, and Alan Simpson.

You might recognize some of those names as long-standing supporters of the arts, so I want to emphasize that this is the plan put forth by our friends. Senators Kassebaum, Dodd, and Simpson are our friends, in some part, because of your efforts to introduce them to the arts at the local level and to tell them about the impact of grants from the Endowment. In Kansas, in particular, the local arts agencies vigorously cultivated a relationship with Senator Kassebaum over the years, and that is an object lesson for us all. The lesson from Kansas is never give up.

Senator Jeffords' bill offers to authorize the Endowments for five years through the year 2000. The measure also creates the Institute for Museum and Library Services (which consolidates the IMS with the Library Services Act currently housed in the Department of Education) and authorizes this new agency for five years.

The bill would consolidate the current NEA structure into three program categories: Partnership grants, National Significance Grants and Direct Grants. Let me just outline briefly those three categories:

PARTNERSHIP GRANTS: 40 percent of our program funds would be allocated for partnership grants to states, local, and regional groups to establish local arts activities with an emphasis on arts education and projects that reach rural and underserved communities. These grants would be matched at a 1:1 ratio. 70 percent of those funds would be designated for basic state grants. The legislation states that federal funds must be used to supplement, not supplant, non-federal funds. The other 30 percent is for grants to states, arts agencies, or other local or regional groups for arts education, advancement and expansion programs and projects.

NATIONAL SIGNIFICANCE GRANTS: 40 percent of our budget would be allocated for national significance grants, and would be granted to organizations of demonstrated and substantial artistic and cultural importance. Priority would be given to programs or projects which increase access to quality arts programs and disseminate those programs widely. In general, matching requirements are increased to a 3:1 or 5:1 ratio, depending on the size of the organization's budget.

DIRECT GRANTS: the final 20 percent of NEA's budget would be reserved for direct grants to groups or individuals in the full range of the artistic disciplines. In general, the match for direct grants would be 1:1.

The bill recommends tightening the advisory panels, reducing the size of the National Council on the Arts from 26 to 20 members, and requests that the Council recommend to the Chairman more applications for funding than money available. The Chair would then have to approve each application and determine the final funding amount. There are other recommendations regarding project support instead of seasonal support, caps on the number of grants an organization may receive, and provisions for dealing with obscenity.

Finally, the Jeffords bill would authorize a cut of 2 percent per year for the next five years, so that our authorized funding levels would begin at \$158.8 million for FY 1996 and end at \$146.4 million for FY 2000.

That's where the bill stands now, and we hope that it will be debated and taken up by the full Senate soon. In May, a House of Representatives Committee reported out a reauthorization bill that would drastically cut the allowable budgets for the NEA and NEH as part of a three-year phase-out of our agencies by October 1, 1999. Furthermore, over the next three years, 80 percent of these funds would go to block grants for the states, and our administrative budget would be frozen at \$5 million. This would have the net effect of killing the Arts Endowment as we know it by October 1 of this year. Not only would the Federal leadership role be eliminated, but by fiscal year 1997, nearly every state, but six, would lose substantial amounts of Federal money. The millions the Arts Endowment invests directly and indirectly in local arts agencies would be gone entirely in three years. Of course, we are hoping for some compromise between the Senate version, and the draconian measures passed by the House. The battle is a long way from over, but it will be a tough one.

As you also may know, the Congress's plan is to balance the budget by cutting programs, departments and agencies, including the Department of Education. In the Senate version of the budget plan, the NEA and NEH would be cut in half. In the House version, we would simply be eliminated. Again, there is a long way to go on these measures, but you should know they may influence our appropriations substantially -- right now the outlines of both budget plans swing like an axe through all sorts of programs which impact upon the quality of life in our country.

That's the long view. The short view is that change is upon us, and change can be good. But we must fight first to ensure the continued survival of the Federal arts agency, compromise wisely on proposed changes, and embrace the future. Now is not the time for hand-wringing or to be stymied by the sheer complexity of the proposals or the feeling that we are on the wrong end of the steamroller. Where this will all sort out is anyone's guess at this point in time. We are fortunate to have great support in the White House, and President Clinton has indicated time and again his personal belief in the efficacy of Federal support for the arts. We are also lucky to have great allies among the members of NALAA, its board, and its leadership, particularly the indefatigable Bob Lynch.

I see many familiar faces out in the crowd today, people I have met in my travels as Chairman of the Arts Endowment. In a little more than a year-and-a-half, I have crisscrossed the country, getting to know you, discovering for myself the breadth and scope of the arts in America. I am blessed, in a way, by this national perspective. You can see clearly from this vantage point the interconnections that make possible art from San Jose to San Juan. We are all connected by a web.

Local arts agencies, state arts agencies, regional arts agencies, the Federal government, private foundations, businesses, corporations, individuals, schools and school districts, colleges, universities, community centers, partners in social services, artists, arts organizations, and the public are linked together in this web that has grown strong and broad over the past 30 years. We depend upon one another for financial support for the arts, for essential research, for ideas and inspiration, for information and dissemination. What effects one part of that web effects all others. If the center does not hold, the web falls apart. If the Federal government gets out of the business of arts funding, the ripples will be felt by all of you, whether or not you ever received a direct Endowment grant.

Miami, for instance, is building itself a cultural infrastructure from the bottom up. Ten years ago, Miami and South Florida had very little in the way of professional arts and culture. A skinny pamphlet listed about 110 cultural groups. Through the hard work of the arts council leadership and in partnership with the Arts Endowment's Local Arts Agencies Program on planning grants, things have changed. Today, there are over 700 organizations, large and small, representing a broad cultural diversity in Miami. It's happening in Pittsburgh, San Antonio, Philadelphia, Atlanta, Tacoma -- the arts are revitalizing downtown areas. And it's not just our major cities. The arts have made Main Streets from Abilene, Texas to Grand Rapids, Michigan vital and exciting towns. In rural areas, arts centers are the hub of communities. But you know the vitality the arts bring to your towns, I don't need to tell you, and that's why you do what you do back home.

Some say that the private sector can and will do the entire job, and we here know that's not true. While the foundations, corporations and individuals who support the arts continue to be tremendously generous, many have acknowledged publicly that if Congress kills the federal goose, they cannot lay the golden eggs. Lest you think I am speaking solely out of self-interest, hear what they have to say:

Catharine Stimpson, director of the MacArthur Foundation's fellowship program, says it is "dangerous wishful thinking" to believe that private funds can replace government grants. She says, "The assumptions are that the foundations are these endless wells. Can the foundations do it? No." And Harold Williams, president of the J. Paul Getty Trust, estimates that foundations would have to raise an \$8 billion endowment in order to fill the \$400 million gap caused by elimination of the NEA, NEH and the Institute of Museum Services. In my travels to cities large and small, I have also met with many community foundations and private sector contributions whose message is the same: You cannot expect us to make up the difference for what the government cannot or will not do.

The bottom line is that without the Endowment, the private sector might do less, not more, to support the arts. And I believe that it would only be a matter of time before state legislatures followed Congress's lead and diminished or killed some state arts agencies. Even without this threat, the Endowment fills gaps that nobody else does. Block grants to the states are not the answer, for the states do not have the strength of partnership that the

Endowment does. In a number of states, the Federal proportion has, at times, been greater than the state's proportion of state funds. While a grant from a state arts agency carries a good deal of clout, and in the aggregate, there are far more state grants than Federal grants, a state arts council grant does not carry the same cachet as a grant from the Arts Endowment, for there is no national recognition of excellence on a state level, the imprimatur that helps leverage other monies.

We must save the web. And you are the people to do it. In your communities, you are the builders and the stewards of local webs. For decades, you have worked to bring artists and arts organizations together with their communities. We wish we could do more to solidify those local webs, we wish our budget was quadruple what it is -- but you have proven to be master builders. Local arts councils play a vital role in promoting cultural equity in communities of all sizes, especially from those with limited resources but with an excess of talent and a hunger for good art. Local arts agencies in partnership with the Endowment and state arts agencies have helped support your efforts. But you deserve the lion's share of credit, and the lion's share of thanks.

First, let us pledge to become more connected with one another across the country, to talk more, to share information and ideas. One of the ways that local arts agencies can be more involved with their peers and their colleagues is to hook on to information networks such as ArtsWire or the Internet. Some local arts agencies have been at the forefront, getting in on the ground floor of the Web, the Internet and ArtsWire. I get a daily download of news and information that keeps me tapped into what is going on in California, New York, the member states of WESTAF, the Art Beyond Boundaries states of the high plains, and national service organizations. The key to survival in the information age is to stay on top of the latest information. In a few months, the Arts Endowment itself will launch a site on the World Wide Web, as a number of arts organizations, advocacy groups, and public arts agencies have already done.

Technology can be frightening, daunting, cold, and it will only work if we remember our humanity before the computer screen, if we remember that we are connected to one another, telling each other the news, our stories, our dreams and hopes.

Stay connected the old-fashioned way, as well. NALAA, for example, relies on the good old fax machine, even if your fax machine is over at the local Kinko's. There's e-mail, the telephone, the U.S. mail. You know the stakes involved, and you know how to fight the good fight. You have been doing so with a flood of letters to your elected representatives, letting them know where you stand on the National Endowment for the Arts. I know -- the Members of Congress tell me of your letters. Many of you have traveled to Washington to meet with your representatives, and many have met with them at home. Even more importantly, you have arranged meetings and local forums with the arts community and arts supporters at home. You have been savvy about having your leaders hear from people who have their ear and who are also strong supporters of the arts in their districts.

The themes of this year's NALAA conference resound and echo against the approaching future. Advocacy: we must be united and heard. There are 1.3 million people who make their living as artists -- more than agriculture, more than law -- let's get organized! Where's our ArtPac?

Grantmaking: we must prepare for the changing nature of Federal funding, but we must not give up the Federal role. Government in one form or another has always helped support the artists in society.

Literature: we must tell our success stories, the great works and the growth of the arts in America this past generation. Ours is a great and human story that can resonate throughout the country.

Technology: we must become its masters lest it master us. One of the crucial ways to organize is to wire together, to share ideas and information, to construct the arts web.

I am, by nature, an optimist. On the other hand, I see the wisdom in Don Marquis' maxim that "An optimist is a guy that has never had much experience." I've gotten a lot of experience these past 20 months, and I tell you I am still an optimist, because the arts are life-giving. We have all been on a wild ride this past year, and it's been up and down for over a decade. We have survived these challenges before, grown stronger, become more connected.

The challenges in the months to come will be even greater, but I have no doubt we'll triumph. We're smarter now, and the arts are needed in society more than ever. And no matter what happens, remember this: through the power of the pen, the endurance of the image, and the majesty of monuments, through time immemorial, artists will always have the last word.

Thank you.

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

Executive and Deputy Directors' Report An Update on the Activities of the PCAH

In the last eight months the President's Committee has held four well-publicized meetings and has made a good beginning on forging an agenda that can be realized within the next year.

Since the President appointed new members last September we have:

- * launched a much-needed study of arts and humanities programs for at-risk youth, with support from four foundations.

- * planned and contracted for a report on cultural tourism to be issued in time for the upcoming White House conference on travel and tourism this October.

- * explored the need for new studies on the impact of arts education on the performance of K-12 students and initiated discussions with foundations and researchers to commission the studies needed to make the case for arts education.

- * utilized our public meetings in January and March to discuss the urgent policy questions of whether private philanthropy can replace Federal funding for the arts and the humanities; used our meetings to present statements from the First Lady and PCAH members and guests, such as author David McCullough.

- * with NEH, NEA and IMS, completed and published a report on the needs and opportunities created for the cultural sector by the national information infrastructure.

- * collected and compiled data on private funding trends for the arts and humanities and explored ways to expand private philanthropy.

In addition, the President's Committee has forged good working relationships with the National Assembly of Local Arts Agencies, our partner in the at-risk youth study; with the Federation of State Humanities Councils and the National Assembly of State Arts Agencies; and with Grantmakers in the Arts and community foundation leaders. Each of our Working Groups has defined the role of the President's Committee in its area and is making recommendations to the full Committee. The following summary will

describe where we stand in each area.

The Arts, the Humanities and Youth

In their public statements the President and the First Lady have repeatedly emphasized the value of the arts and the humanities in helping to provide a sense of self worth, self discipline and achievement among youth. Their charge to the President's Committee included ways to make the powerful experiences and skills of the arts and the humanities available to more children, especially those whose circumstances limit their development.

In 1994 the PCAH began its work in this area by identify opportunities for funding and cooperation with other federal agencies. In partnership with the National Assembly of Local Arts Agencies, and with help from the Federation of State Humanities Councils, the PCAH arranged for the preparation of a report on funding opportunities in the 1994 Crime Bill, published as a special bulletin in NALAA's series of monthly reports.

At the same time the Committee, with a group led by Peggy Cooper Cafritz, began studying model programs in the arts and the humanities that have been designed especially for reaching at-risk youth. Funding for this initiative came from the Emily Hall Tremain Foundation; the GE Fund; the Nathan Cummings Foundation, and the James Wolfensohn Foundation. With funding in place, we selected Judith Weitz, formerly of the Children's Defense Fund and Kids Count, to organize the study to document the best practices in this field. In mid-May an advisory group met to discuss guidelines, how to measure success factors and other information that will identify effective programs.

Since the first full meeting of the President's Committee Working Group on Youth, in December 1994, members have explored ways to provide convincing arguments for including the arts and the humanities in the school curriculum. Under Rich Gurin's leadership, the Working Group has explored several potential avenues for advancing this cause, and the group has concluded that the President's Committee might best accomplish its goal by sponsoring studies that demonstrate how rigorous arts instruction improves other areas of performance. We now expect to move ahead on a proposal that will be developed jointly with several national foundations and experienced researchers. PCAH also endorsed the G.E. Fund's evaluation of several arts and humanities programs for children and strongly supports the National Standards in the Arts.

Cultural Tourism

The President's Committee is working with American Express, the Endowments and IMS to highlight cultural tourism at this autumn's White House Conference on Travel and Tourism. A PCAH working group led by Harvey Golub and Irene Hirano is preparing a report highlighting the contributions the cultural sector makes to the industry and making recommendations to further the growth of tourism to American cultural organizations, historical sites, and arts festivals. This report will be ready for distribution to the 1700 delegates at the White House conference in October.

This working group has been moving quickly. Following the March meeting in Los Angeles the American Express Foundation agreed to underwrite the costs of this research and publication, and to expedite the project Irene Hirano and the Japanese-American National Museum have agreed to serve as fiscal agent for the Committee. After reviewing writing samples from various consultants and specialists in tourism and the arts, this Working Group awarded a contract to a team of consultants who specialize in this area. A first draft is due June 21st for review by Irene Hirano, Harvey Golub and other members of the working group. Parallel to this effort, we have selected a designer, Bill Ogletree of the Kamber Group, based in Washington, DC. Production work will begin in the late summer after revised text is submitted to the Committee, and a finished report will be ready for distribution at the October 30-31, 1995, conference.

National Information Infrastructure

The President's Committee has played an active role in coordinating the response of the cultural agencies to the administration's NII Task Force. PCAH staff, with colleagues from the IMS, the NEA, and the NEH, prepared a well-received report for the task force's committee on applications and technology. This document required hours of interagency coordination and fact-finding, and once completed and accepted by the NII Task Force, was published in hard copy and electronically and widely distributed. Through the Report, the cultural agencies spoke with a common voice and secured a place at the table in the formulation of the first phase of the administration's technology policy. The Committee's Executive Director continues to represent the cultural arena on the NIITF's Committee on Applications and Technology.

In exploring possible roles for the PCAH in this area, staff established good working relations with such important private partners as the ACLS, Getty Art History Information Program, the Benton Foundation, People for the American Way, the Coalition for Networked Information, and its newly-established successor, the National Initiative for Networked Cultural Heritage. As a result of this activity, Ellen Lovell was invited to speak to an important business forum, the Council on Competitiveness. Also, Malcolm Richardson represented PCAH at special sessions of such groups as the Coalition and the Association of Art Museum Directors.

Co-Chairs Mike Heyman and Tony Podesta recently met to recommend several technology initiatives to the rest of the Working Groups and to the Committee, described in a memo in your briefing book.

International Cultural Relations

The International Working Group met at the December PCAH meeting and again by conference call to explore ways to carry out the President's directive in this area. Members encouraged our involvement in celebrating the 50th Anniversary of the Fulbright Fellowships as a way to preserve an important program and encourage international exchange in the post cold war era. USIA and the Fulbright Alumni Association are moving ahead on their anniversary plans, while PCAH has actively advised on the culminating event in June 1996, in Washington, DC, including an exhibit

or forum at the Library of Congress.

The President's Committee is discussing the needs in this area with the main private funders of international exchange, including the needs for a system of information exchange, use of technology, the role of presenters, and developing both local funding and foreign sources for U.S.- based activities. We will be participating in a funders' forum on these subjects and may propose a future forum with the Pew Memorial Trust and the Institute of International Education.

We have also explored with Tim Wirth and Ann Cox Chambers the idea of cultural exchange with one strategic country, to bring more attention to the benefits of cultural understanding. Also, Jim Billington has proposed several ideas, still being researched, that are potential projects for this Working Group.

Preserving Cultural Heritage

This working group held its first meeting in Los Angeles with a lively discussion about culture, community and the ways culture unites the country. Dave Warren, Harold Williams and other members of this group think that preserving and extending America's diverse cultures will form a motif that runs through all activities of the President's Committee. Dave Warren led the meeting in Washington on April 25 to discover what the NEA, NEH, the American Folklife Center, and the Smithsonian Institution's folklife programs are planning and to discuss ways the President's Committee might assist them. Ellen Lovell and Malcolm Richardson later met with Roger Kennedy, Director of the National Park Service, and Kate Stephenson, Associate Director for Partnerships and Culture, to include their experiences in our planning. The agencies welcomed PCAH's encouragement for collaboration and more private resources. A wide range of ideas was discussed, from a forum to discuss "conserving culture," to loan funds, to state guides on folklife, to involvement with the Cultural Olympiad. The Working Group is meeting June 27th to make recommendations.

Design

The President's Committee and the General Services Administration have agreed to work together to further GSA's existing programs which commission public art and maintain historic buildings. As a first step the Working Group led by Cynthia Schneider had identified a new federal courthouse in Phoenix, Arizona, as a model project to increase the participation by artists in the design process. Currently, this plan is on hold until we know the fate of this project in next year's budget. (See Cynthia Schneider's memo under "Design" tab).

At its last meeting this Working Group brought together federal curators in the Washington, D.C. region, the officials responsible for the extensive public art collection and historic buildings, to discuss ways to make these collections more accessible to the public. Cynthia Schneider proposes to use the upcoming restoration of WPA murals in the main Justice department building as another model program. Following this conservation program, GSA will offer enhanced interpretation -- better explanation of

the works' origins, museum-style labels and brochures, and public tours led by docents or curators. In addition to the Justice department project, PCAH member Emily Malino has been talking with Voice of America about our participation in the rededication of two recently restored Ben Shahn murals. The Voice of America receives approximately 15,000 visitors each year, and better interpretation would help to make these works more widely known while underlining the role of the federal government in commissioning this and other important work by American artists.

New Philanthropy

The President's Committee is working with a number of partners to identify ways it may enhance private giving to the arts and the humanities. During 1994 we established good partnerships with Grantmakers in the Arts, the Federation of State Humanities Councils, along with NEA and others. PCAH staff helped research some proposed sources of funds for the arts and the humanities, studying proposals to extend copyright, create trust funds, or use lotteries and income tax check-offs.

The PCAH is exploring a partnership with community foundation leaders which could help tap important local sources of funding for the arts and the humanities. Community foundations are among the fastest growing areas of American philanthropy, and as a first step we are assessing an earlier NEA initiative from the mid 1980s which provided matching grants for selected community foundations to create cultural endowment funds.

In 1994 the PCAH staff also began discussion with the National Endowment for the Humanities and the Federation of State Humanities Councils on a plan to bolster the fund-raising capacities of the state humanities councils. Two preliminary meetings in our offices led to some general agreement about the goals of this initiative and a plan to draft a preliminary proposal for circulation to potential donors in the foundation community. This idea will be revisited after uncertainty over NEH's funding has been resolved.

Finally, as members are well aware, the President's Committee has used its public meetings to explore corporate and private foundation funding for the arts and the humanities. At a time when "privatization" of the nation's cultural agencies has been proposed, it is important to examine the actual capacity or willingness of the current philanthropic community to assume a larger funding role in the arts and humanities, to examine the relationship between public and private funding, and to weigh the impact of federal matching funds on private giving. We believe our meetings in Washington and Los Angeles have accomplished this purpose, and generated publicity, including seeding stories in the *Washington Post* and the *Chronicle of Philanthropy*. The Los Angeles meeting also resulted in a three minute news report on CNN's entertainment news show.

Resources

PCAH members and staff have directed resources towards the following projects:

- 1994 Jefferson Lecture
- 1995 Jefferson Lecture
- 1994 NEA Art 21 Conference, Chicago

Associated Writing Programs – Writers Corp

From the United States Department of Agriculture: six \$9,000 grants to visual arts workshops for youth to produce posters on the Food Stamp Program.

National Assembly of Local Arts Agencies: contract for survey on arts and humanities programs for at-risk youth.

June 22, 1995

Ellen McCulloch-Lovell
Executive Director
President's Committee on the Arts and the Humanities
Remarks to the National Assembly of Local Arts Agencies Annual Conference
San Jose, CA, June 10, 1995

Last June I stood before you, full of the joy of reunion, of joining with you to advance the partnerships that have sustained our country's cultural life for the last thirty years.

I remember spinning out a long metaphor of bright stars and some shadows: a new constellation of artists, cultural workers, agencies, foundations, businesses and individuals, that would converge to shape the America of the next century.

That was last year.

Now, it is only realistic to say, some dark patches are shadowing the light. Even in this dappled landscape, let me compliment you for being beams of light, as you have powerfully conveyed the value of your programs to members of Congress. As I heard it on Capitol Hill this Thursday, they know you are the "real grassroots, not astroturf."

However, we all know that the National Endowments and now the Institute of Museum Services are threatened with significant budget cuts, restructuring and even the possibility of phase-out. There are many steps in the long process towards a House-Senate conference this fall. Whatever the outcome, it will affect your work.

We need to worry about the entire budget context in which we are caught. We should be concerned about the costs that governors and mayors will have to absorb to pay for the services their citizens demand, and the future funding decisions they will have to make.

We must to peer ahead through the fog and worry about the effect of restructuring proposals, for what now looks like a gain may result in longer term deprivation.

We need to appeal for unity, not only because we are stronger together, but for a practical reason: most on Capitol Hill are not interested in the cultural groups' arguments with each other.

A year ago, I said that the President had chosen to revitalize the President's Committee in part because it would take longer to change the economic and political conditions that would favor larger appropriations and that we would be defining our agenda in the midst of great need. What an understatement.

I pledged to you that we would do everything in our power to make the case to public officials and private donors for the arts and the humanities, to explore the possibilities of new philanthropy, to reach young minds and hearts, and to be partners with you and NALAA. That turned out to be more accurate.

Last September the President appointed 32 private members to the President's Committee, including corporate leaders, citizens active in cultural life and some "stars." They serve with 13 heads of Federal agencies, and with two Congressional designees.

First Lady Hillary Rodham Clinton is our Honorary Chair and John Brademas, member of Congress for 22 years and former President of New York University, is our Chairman.

We are in the midst of carrying out our mission, including the First Lady's directive to "offer ideas about how (the arts and the humanities) can provide children with safe havens to develop and explore their own creative and intellectual potentials."

In response, the President's Committee, in cooperation with the National Assembly of Local Arts Agencies, the National Endowment for the Arts, National Endowment for the Humanities, and the Institute of Museum Services, launched a project to identify promising programs that reach young people who live in circumstances that limit their development. We are seeking information about who they reach, how they make a difference in children's lives, what are the common characteristics of success and whether they have measured their results.

We all know compelling stories of how intensive quality programs have changed lives. Some were documented recently in a fine publication by NASAA. We hope this will be the first comprehensive survey and will add substantial information to the field by early 1996. Please let NALAA and the President's Committee know of your outstanding programs for at-risk youth.

In other areas of mutual interest, the President's Committee developed, with NEA, NEH and IMS a policy paper for the Department of Commerce, "The Arts, Humanities and the National Information Infrastructure." We called for the "holders of content" to be included in developing the information highway; for the creation of the highest audio and visual standards; and for the digitization of cultural material.

The President's Committee is pursuing research, and will soon help provide the data on trends in private funding from the foundations, corporations and individuals.

The President's Committee is exploring ways to work with community foundations to expand resources for culture at the local level.

With the agencies and the American Express Corporation, we will present a report on cultural tourism at the White House Conference on Travel and Tourism in late October, with a new publication that will make the case for cultural tourism.

With several major foundations and researchers, we are developing a proposal to measure the effects of school-based arts education.

And I am glad to report the strong backing of the White House and the President's and First Lady's unflinching support for the cultural agencies and our work. I know Melanne Verveer will tell you more about that.

We are in a time when we must perform that difficult human task of holding several ideas simultaneously. We must affirm what is, and expect change.

We must fight for what we know works and is valuable. At the same time, we have to explore all the possibilities for new resources, perhaps creating ways to work that we barely glimpse today.

I see a time when what you offer is so yearned for and of such quality, that it is asked for and paid for.

A time when we understand the connections between folklife and popular culture and classical traditions.

A time when, if we must fight for our small corner of public investment, for a reasonable portion of private giving, for our place at the table with the policy-makers, then we fight with political savvy and resources that begin to match those of the un-convinced, the ideologically opposed and of the direct mail exploiters.

And at a time when the research we need to make the case for the arts and the humanities in the public arena exists, side by side with a creative and intellectual life in America that is compelling by its own force and vitality and its ability to provide symbols and ideas for the next era.

I am very pleased to give you this brief report and perspective from a year's vantage point, before you hear from a famous writer, better yet, from one who is widely read.

So while I still see the new convergence of stars, although temporarily cloud-covered, in a future sky, it is time to change the metaphor.

We are in the midst of a complex plot. You are the protagonists and the heroes. Delve into the hearts and minds of the other characters, be willing to act, and you will write the rest of the story.

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

June 8, 1995

REMARKS BY THE PRESIDENT
AT ARTS IN EMBASSIES RECEPTION

The East Room

6:17 P.M. EDT

THE PRESIDENT: One of these days we're going to have an event where I have to be introduced by the First Lady when we've had one of those other days. (Laughter.) Lord only knows what will happen -- (laughter) -- but it will be another adventure.

I am delighted to see all of you here. I'm glad to be here with our friend Lee Annenberg and with Ann Gund and with all of you who support this important work.

Let me say that this has been an interesting day at the White House. We swore in 263 police officers earlier today. We've had all kinds of people in here from all over America. But mostly we have been celebrating the liberation of that fine young Air Force Captain from Bosnia -- (applause).

Sometimes I read even in the American press from time to time that we don't seem to be doing anything in Bosnia, and we don't seem to have exerted ourselves. You should know that we have over a thousand American troops on the border of Bosnia in the former Yugoslav Republic of Macedonia to make sure that conflict doesn't spread. We have 200 Americans the hospital unit in Croatia. And we have flown the longest humanitarian airlift and the largest one in history -- larger than the Berlin airlift -- to guarantee food and medicine to people in the besieged areas of Bosnia.

And perhaps most importantly of all, people like that fine young Captain have been flying for a couple of years now to keep the war out of the air. And for all of our frustrations and feelings of anxiety and anger, in 1992 there were about 130,000 civilians killed -- a staggering number -- in that troubled land. Last year there were under 3,000.

So I ask you to remember as we celebrate this liberation that a lot of people stick their neck out everyday and the results have been important. If you look at Northern Ireland or South Africa or the Middle East, the lesson of this time is that it's very difficult to enforce peace on people that want to keep fighting with one another, but what you try to do is to keep it within some bounds of humanity, keep working on diplomacy until they spend their destructive energies and start trying to build again.

And once in a while the risk becomes apparent, as it was in the case of this brave pilot. And for six days he held out against a lot of attempts to find him and to shoot him and capture him. And he represented the best in our country. He told me today when we visited on the phone -- I talked to his parents last night at 1:30 a.m., and they asked me if I was going to call him; I said, no, you call him, I'm going to bed. I just wanted -- (laughter) -- I wanted you know he was home safe.

But he told me today that he was on the ground between three and five minutes before armed people made it to his parachute. He had three to five minutes to find a place to hide and begin this incredible odyssey that I'm sure some day will be a very great movie that all of us will think is suitable for everyone to see. (Laughter and applause.)

Let me say on behalf of all of our administration, and especially the people who work in America's diplomatic efforts, we are profoundly grateful for what you do.

By putting American art in our embassies around the world, you are part of our public diplomacy, you expose an important part of the essence of America to people all around the world. And it couldn't happen without you.

I also want to thank you because you have put, I think now, over 2,200 works of American art in more than 170 countries, raised over \$7 million to fund projects at embassy residencies in Beijing, and Cairo, and Rome, and London, Singapore, Tokyo and Warsaw. And I've been to a lot of those places, so I am one of the chief beneficiaries of your efforts. And I thank you for that.

You couldn't do it alone. The State Department couldn't do it alone. This represents one of those remarkable partnerships between the public and the private sector in America that almost nobody knows about, but everyone takes for granted when they benefit from it.

We're having such a raging debate in this country today about whether public is bad and private is good; whether all of our efforts should be directed at correcting personal conduct or at changing economic or political direction. I think these

debates make for very interesting print and maybe news coverage at night, but they don't conform to the real-world experience of most people.

Most of us, I think, all of our lives, have felt that when people get together in some sort of constructive partnership, that's what works best. And I think one of the most frustrating things to me about going to work every day, in this otherwise exhilarating environment, is knowing that what comes across to the American people are these polarized choices and conflicts and rhetorical battles which don't reflect the way any sensible person would run his or her family, or business, or charitable organization, or hospital, or church, or you name it.

You have done what I think is best about America. You have taken the world as you find it, worked together in a real spirit of partnership, recognized that there is a personal responsibility and opportunity, and also a public responsibility in this area. I wish we had more of it, and I'm glad we've got you.

Thank you very much. (Applause.)

I have a lot to be grateful to Lee Annenberg and her fine husband, Walter, for, but not so long ago we were here to announce that the Annenbergs had decided to donate a staggering sum for the purpose of trying to improve public education in this country. I think there is no more noble cause. And because of what they have done, all across America people are doing things differently -- striving for global standards of excellence in grass roots community schools. And for that, and for this, and for so much else, the country owes a great debt of gratitude to Lee Annenberg, and I am very pleased to introduce her now.

Thank you. (Applause)

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6:25 P.M. EDT

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LEGISLATIVE UPDATE

Fax broadcast
June 6, 1995

TO: NALAA members and arts advocates

FR: Bob Lynch, President and CEO *Bob*
Nina Ozlu, Vice President of Government Affairs and Development *no*

RE: Senate Reauthorization bill

Background:

On May 25th, the Senate introduced S.856, the Reauthorization bill of the National Endowment for the Arts (NEA), National Endowment for the Humanities (NEH) and the Institute of Museum Services (IMS). The bill was introduced by longtime arts supporter and Chairman of the Senate Subcommittee on Education, Arts and Humanities, Senator James Jeffords (R-VT). Sponsors of the bill include the following bi-partisan leaders: Senators Nancy Kassebaum (R-KS), Edward Kennedy (D-MA), Claiborne Pell (D-RI), Alan Simpson (R-WY) and Christopher Dodd (D-CT). The reauthorization bill proposes significant changes in the three agencies. Mark-up of the bill by the Subcommittee is expected in mid-June.

Analysis of the NEA in the Senate Bill:

Term: 5 years (FY 1996 — 2000)

Funds: The NEA funding authorization levels:

YEAR	TOTAL	GRANTS
FY96	\$158,760,000	\$139,710,000
FY97	\$155,580,000	\$136,910,000
FY98	\$152,470,000	\$134,270,000
FY99	\$149,430,000	\$131,500,000
FY00	\$146,440,000	\$128,870,000

Joint Admin: The NEA and NEH would jointly carryout the following administrative functions: facilitates, space and records management, contracting, procurement, printing, and mail and library services.

Admin. Cap: 12% of total appropriations would be the cap for administrative costs.

Structure: The NEA's structure would be split into three main categories: -

1. Partnership grants: A total of 40% of NEA grant funds (\$55.9 million) would be allocated for Partnership "grants to states, local and regional groups to establish local arts activities, with particular emphasis on arts education and projects that reach rural and urban underserved communities." Within this category, 70% of the funds (\$39.1 million) would be given out as basic state grants. The remaining 30% of the funds in this category (\$16.8 million) would be for grants to states, arts agencies, or other local or regional groups to promote access to the arts through support of education, and expansion and advancement of the arts. All grants would be matched at a 1:1 ratio.

(Note: Funds currently reserved in the Underserved category for promoting access to the arts for rural and inner city communities would be eliminated.)

2. National Significance grants: A total of 40% of NEA grant funds (\$55.9 million) would be allocated for national significance grants to a broad spectrum of arts organizations of demonstrated and substantial artistic and cultural importance. Grants would be awarded based on projects that would increase the access of the public to the arts and culture. Grants would be matched at a 3:1 basis or 5:1 basis, if the group's budget is above \$3 million.

3. Direct grants: The remaining 20% of NEA grant funds (\$27.9 million) would be allocated for "grants to groups and individuals that are broadly representative of the cultural heritage of the U.S. and broadly geographically representative, for projects, productions and workshops of the highest artistic excellence and artistic merit and would be disseminate widely after completion. The match for would be 1:1.

- Panels:** The criteria for recommending projects by Advisory panels would continue to be based on artistic excellence and artistic merit. However, a significant change would be that panels may only recommend general ranges of funding, rather than specific amounts to the National Council. Another change is that the number of lay persons on each panel would increase from at least one to at least two. The overall membership of each panel must change substantially from year to year and that no individual would be eligible to serve for more than five years, no 2 of which may be consecutive.
- Council:** The size of the National Council on the Arts would be reduced from 26 to 20 members. The Council would be required to recommend to the Chairperson more applications for funding than funds available. The Council also would recommend the amount of funding that the Chairperson should provide for each application.
- Chair:** The Chairperson would have final authority to approve each application that has been recommended by the Council as well as determine the final funding amount.
- Limits:**
- Prohibition on seasonal support
 - No individual may receive more than 2 grant awards by the NEA
 - No agency or organization, other than a state arts agency, may receive more than 3 NEA grant awards in a year
 - No grants could be used for lobbying or providing general membership services
 - Prohibition on subgranting, except for states and regional groups
- (Note: Local arts agencies could lose their current subgranting exemption because of this provision)*
- Repay:** New to the NEA bill is a recapture provision for financially successful grants
- Obscenity:** No major changes from present law.

###

National Endowment for the Humanities — highlights only

Funds: The NEH funding authorization levels:

<u>YEAR</u>	<u>TOTAL</u>	<u>GRANTS</u>
FY96	\$168,560,000	\$148,330,000
FY97	\$165,190,000	\$145,370,000
FY98	\$161,890,000	\$142,470,000
FY99	\$158,660,000	\$139,620,000
FY00	\$155,490,000	\$136,820,000

Changes: There would be an increase to 25 % for basic state grants used for the Federal/State partnership. NEH dollars would have a 1:1 match.

Institute of Museum Services — highlights only

Changes: The Institute of Museum Services would be consolidated with the Library Services Commission (formerly housed at the Department of Education.)

###

Abridged Statement by Senator James Jeffords (R-VT):

"It has been my intention to preserve what the Agencies do well, yet provide them with greater guidance and direction as to the purpose of their work. We are putting forward a proposal that consolidates programs, streamlines functions, restructures and provides clear guidelines for the Agencies. It recognizes that there are initiatives that are best done locally and other initiatives that are clearly national in scope and benefit a broad audience. This bill makes the Agencies more accountable and more responsive to the American public while enabling them to continue to do what they do best — provide and enhance access to the best of the arts and humanities to all the people of this nation."

Statement by NEA Chairman Jane Alexander:

This bill represents a solid bipartisan effort to preserve and strengthen the Endowment's national leadership role in the arts, while streamlining the grantmaking process. It is a major improvement over the House bill and I commend Senators Kassebaum, Jeffords, Kennedy, Pell, Simpson and Dodd for their efforts."

Statement by NALAA President and CEO Robert Lynch:

"The recently introduced Senate reauthorization bill is a positive statement in support of the arts. It reaffirms a significant federal role. Our hope is that a final version of the bill will clarify and strengthen the partnership role of local arts agencies. With a reauthorization bill now in hand, we need to step-up our efforts on the appropriations process in the Senate."

United States Senate
Senate Full Committee on Appropriations
Index of Subcommittee on Interior Appropriations and Arts Voting Grade
Capitol Switchboard Number: (202) 224-3121

REPUBLICANS:

Mark Hatfield (R-OR)* Chair, Full Committee 50%
 Ted Stevens (R-AK)* 50%
 Thad Cochran (R-MS)* 50%
 Arlen Specter (R-PA) 100%
 Pete Domenici (R-NM)* 67%
 Phil Gramm (R-TX) 0%
 Christopher Bond (R-MO) 50%
 Slade Gorton (R-WA)* Chair, Interior Subcom. 50%
 Mitch McConnell (R-KY) 0%
 Connie Mack (R-FL)* 0%
 Conrad Burns (R-MT)* 25%
 Richard Shelby (R-AL) 0%
 James Jeffords (R-VT) 100%
 Judd Gregg (R-NH) 50%
 Robert Bennett (R-UT)* 33%

DEMOCRATS:

Robert Byrd (D-WV),* Ranking Minority
 Full Committee & Subcommittee 25%
 Daniel Inouye (D-HI) 100%
 Ernest Hollings (D-SC)* 25%
 J. Bennett Johnston (D-LA)* 75%
 Patrick Leahy (D-VT)* 100%
 Dale Bumpers (D-AR)* 75%
 Frank Lautenberg (D-NJ) 100%
 Tom Harkin (D-IA) 100%
 Barbara Mikulski (D-MD) 100%
 Harry Reid (D-NV)* 100%
 Robert Kerrey (D-NE) 100%
 Herb Kohl (D-WI) 75%
 Patty Murray (D-WA)* 100%

* = Interior Appropriations Subcommittee (in charge of NEA,NEH,and IMS appropriations)
 Arts % Grade = based on voting record in the 103rd Congress (1993-94)

United States Senate
Senate Committee on Labor and Human Resources
Index of Subcommittee on Education, Arts and Humanities and Arts Voting Grade
Capitol Switchboard Number: (202) 224-3121

REPUBLICANS:

Nancy Kassebaum (R-KS)* Chair,
 Full Committee 75%
 James Jeffords (R-VT)* Chair,
 Educ, Arts Subcommittee 100%
 Dan Coats (R-IN)* 0%
 Judd Gregg (R-NH)* 50%
 Bill Frist (R-TN)* n/a
 Mike DeWine (R-OH)* n/a
 John Ashcroft (R-MO)* n/a
 Spencer Abraham (R-MI)* n/a
 Slade Gorton (R-WA)* 50%

DEMOCRATS:

Edward Kennedy (D-MA)* Ranking Minority
 Full Committee 100%
 Clairborne Pell (D-RI)* Ranking Minority
 Educ, Arts Subcommittee 100%
 Christopher Dodd (D-CT)* 100%
 Paul Simon (D-IL)* 100%
 Tom Harkin (D-IA) 100%
 Barbara Mikulski (D-MD)* 100%
 Paul Wellstone (D-MN)* 100%

* = Education, Arts, Humanities Subcommittee (in charge of NEA,NEH, and IMS reauthorization)
 Arts % Grade = based on voting record in the 103rd Congress (1993-94)
 n/a = arts grade is non applicable because the Senator is a freshman Member this year.

The Washington Post

Front Page A1

THURSDAY, JUNE 1, 1995

Kennedy Center Head To Leave

Wolfensohn Narrows Focus to World Bank

By Marc Fisher
Washington Post Staff Writer

One day before assuming the presidency of the World Bank, James D. Wolfensohn yesterday reversed himself and said he will step down as chairman of the Kennedy Center, thrusting the financially troubled institution into a difficult search for leadership.

Wolfensohn, 61, will remain chairman of the performing arts center until the end of this year, when he will become chairman emeritus. The center's newly formed governance committee met Tuesday afternoon to begin its search for a new chairman—a job that focuses on fund-raising, policy and relations with Congress.

Wolfensohn restored financial stability to the Kennedy Center and lured major stars to Washington to lead the National Symphony Orchestra and Washington Opera. But he leaves his post without having brought the center the national artistic reputation he had sought since he arrived in 1990.

Although the World Bank board did not require him to relinquish the Kennedy Center position, "the board here now knows I will have no other full-time responsibility," Wolfensohn said from his new office on H Street NW.

"The more I got into the work at

the bank, the more it became clear to me that I could not take on the total responsibility" of the Kennedy Center post, Wolfensohn said in an interview yesterday.

Wolfensohn, an Australian-born, naturalized U.S. citizen, had said only six weeks ago that he would stay on as Kennedy Center chairman even after starting at the World Bank. He was no stranger to working multiple jobs; he took over the Kennedy Center five years ago while commuting to his post as chairman of New York's Carnegie Hall.

Kennedy Center board members said they regretted Wolfensohn's departure but had gradually realized over the past few weeks that the energetic executive was stretched so thin that something had to give.

"The World Bank would not permit Mr. Wolfensohn to raise funds," said James Evans, one of the Kennedy Center's vice chairmen. "Obviously, we would have wished to have him stay on. But hopefully, he'll continue to be involved."

"Jim Wolfensohn is not your ordinary man," said Alma Gildenhorn, the other vice chairman and head of the committee that will seek a new leader. "Washington needs a booster for the arts, and Jim will be that, now that he will be living here full time."

Local arts impresarios had been eagerly anticipating the next couple of years as a period when the Kennedy Center would finally reach a new level of stability and prestige, with Wolfensohn's fund-raising and management skills complemented by the arrival of National Symphony Orchestra music director Leonard Slatkin and Washington Opera managing director Plácido Domingo.

But while the artistic side of the center's activities are gaining strength, some board members and others worry that a search for a new chairman could be lengthy and potentially damaging to fund-raising.

The center is a presidential memorial and relies on government money for maintenance, but is dependent on private contributions for the bulk of its programming and educational efforts.

The Republican majority in Congress is eager to cut federal funding of the arts, a prospect that

Countering Congress, the Private Sector Passes the NEA Hot Potato

By Robert Kolker

The private sector has spoken and the message is clear: "We gave at the office."

Almost in unison, philanthropists and foundation chiefs have let Congress know they can't make up for lost funding if the nation's cultural endowments are wiped out or cut back. Many private charities claim they simply lack the cash to fill a new gap in arts donations.

"While the foundations, corporations, and individuals who support the arts continue to be tremendously generous, they've acknowledged publicly that they cannot pick up the slack," explained National Endowment for the Arts Chairman Jane Alexander in her April 5 testimony before the House of Representatives Appropriations Committee. She cited directors from the Lila Wallace-Reader's Digest Fund, the MacArthur Foundation, and the Pew Charitable Trust, each of whom have told *The Washington Post* that private charities won't fill in for fallen cultural agencies.

Why they won't do it has less to do with politics than it does with money and the restrictions placed on charities. Harold Williams of the J. Paul Getty Trust has told Congress it would cost the private sector \$8 billion to start a private endowment earning \$400 million in annual interest to run the NEA, National Endowment for the Humanities, and the Institute of Museum Services.

Add the Corporation for Public Broadcasting to that surrogate endowment and the start-up cost could reach \$12 billion, according to Rep. Pat Williams (D-Mont.).

Last week, Williams introduced a House bill to create a trust that could continue the agencies. (See a related story on page 1.)

Competing With Welfare Needs

As far as federal funding goes, "We're in a period where some cuts are inevitable," acknowledges Robert Crane, programming vice-president of the Joyce Mertz-

"We're in a period where some cuts are inevitable. But when money goes, it isn't readily replaceable—or even replaceable at all."

—Robert Crane

Gilmore Foundation in New York. "But when money goes, it isn't readily replaceable—or even replaceable at all."

Mertz-Gilmore gives \$2 million a year to local arts organizations, including about \$800,000 to theatres. "Government's assumption that the cuts can be made up by the private philanthropic or corporate sector really does not square in reality," Crane says.

By charter mandate, the foundation must split its giving between the arts, the environment, foreign aid, and human rights. But the amount it dispenses in each category may change after this year's fed-

Continued on page 38

Easter Bonnets Break Record

The ninth annual Easter Bonnets competition for Broadway Carers/Equity Fights AIDS raised \$1,112,639 for the charity, breaking the organization's 1994 record of \$1 million for the event.

Glenn Close, Whoopi Goldberg, and Victor Garber announced the winners at the competition on April 11 at the Palace Theatre. The winner is the company that raises the most money—usually through curtain speeches and autographs—for BC/EFA.

First place was "Sunset Boul-

levard," which brought in \$147,235. Close also announced that Andrew Lloyd Webber was adding his own contribution to make that figure an even \$200,000.

The first runner-up was "The Phantom of the Opera" with \$89,409. "Miss Saigon" and "Les Misérables" tied at \$80,000 for second place, and third runner-up was "Show Boat," with \$73,511.

"Sunset Boulevard" also received a special award for best presentation.

Continued on page 39

Simon's Off-B'way Premiere Raises Stagehands' Ire

By Robert Kolker

In their first public reaction to Neil Simon's Off-Broadway debut, stagehand union representatives passed out fliers scolding the playwright for abandoning Broadway—and all the pricey labor it requires—at the April 9 premiere of "London Suite," according to the play's general manager, Leonard Soloway.

Leafletting was limited to a few men quietly passing out photocopied sheets of paper at the doors of the Union Square Theater, said observers. The fliers read, "Neil Simon Leaves Broadway to Avoid Union Labor.... He Makes Millions But Won't Pay for Stagehand Benefits," the *Daily News* reported.

The message on the fliers could merely be the stagehands' reply to Simon for defecting from the Great White Way—or it could foretell bad blood for this summer's contract negotiations between theatre producers and the powerful IATSE Local 1.

Continued on page 38

Yank in "Hot Mikado" Angers British Equity

By David McGillivray

LONDON—Much bitterness has surrounded the casting of American actor Lawrence Hamilton in the title role of "Hot Mikado," a new jazz adaptation of the Gilbert and Sullivan classic, scheduled to begin previews on May 18 at the Queens Theatre in the West End.

British Equity is displeased with American producer Ronald S. Lee, accusing him of failing to look hard enough for a British actor. The union is also angry with the Government's Department of Employment, which ignored British Equity's advice that Hamilton should be banned.

The dispute has blown up only weeks after a similar row over the casting of two Americans in the musical "Mama, I Want to Sing." All three performers involved in both cases are black.

British Equity particularly resents the implication that British black actors lack comparable musical skills.

Continued on page 39

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"Guiding Light," Erika Szczak,
"Life to Live."

Supporting Actress: Sydney Penny, "All
Children," Jacklyn Zeman and Rena
"General Hospital," Melissa
"Arden and Jean Carol," "Guiding
Light."

Supporting Actor: Keith Hamilton
"All My Children," Ian Buchanan,
"Sold and the Beautiful," Rick Hearst
"Ver Ver Dorn," "Guiding Light,"
Howarth, "One Life to Live."

The Private Sector Passes the NEA Hot Potato

Continued from page 3

central budget is finalized. To compensate for government service cuts, the foundation might decide to dedicate more resources to health and welfare.

The effect on arts organizations: still more uncertainty about money. "Planning for the future now is traumatic," comments Mark Hough, director of development for the Manhattan Theatre Club. "The responsibility to maintain the social fabric is now going to fall under individuals, private corporations, and foundations. We all will compete with that for funding."

Hough says he's getting mixed messages from the theatre company's usual benefactors. "Some of my colleagues who work in those [philanthropic] positions...don't know if they will be asked to pick up some of the slack."

Problems With Private Money

The President's Committee on the Arts and the Humanities, the advocacy group revived last year by President Clinton, convened two weeks ago in Los Angeles to discuss the climate for corporate and foundation giving.

"Not surprisingly, what we heard was that public funding does, in fact, play a key role in leveraging private

support," recalls the Committee's deputy director, Malcolm Richardson. Alexander echoed this sentiment in her April 5 testimony: "We are jump-start money, the only national measure of recognizing excellence. We exist to leverage the other public and private monies, and we do our job well—on average, leveraging \$11 for every dollar we award."

John Orders, program officer for the James Irvine Foundation, told the Los Angeles gathering that charities usually donate money within small geographic areas—and rarely on a national scale. This restriction would make most foundations a sorry substitute for a federal arts endowment.

"Even if a new, true endowment fund were to be created, it would not likely draw strong support. The very nature and strength of most foundations is based on a strong sense of local, regional, or subject-specific issues," he explained. "Foundation boards see up close the vast unmet needs of their various communities."

Changing the scope of donations is easier said than done for many private charities. Some foundations place hard restrictions on how and where the money should be used. And stepping up donations for any reason is almost always a challenge. By law, founda-

tions may only donate five percent of their capital each year.

Corporate Goals Limit Giving

No matter how the federal budget is cut, corporate-affiliated charities may forge ahead with their giving strategies without major changes in emphasis, says Suzanne M. Sato, director of philanthropic programs for the AT&T Foundation. The business foundation's theatre initiatives include AT&T Onstage, which supports the development of new plays.

"Will we continue to support the arts? Absolutely," Sato promises. But she quickly qualifies her pledge. "We tend to be governed more by the long-term goals. We always look for the middle road between the goals of arts organizations and our corporate interests."

AT&T's interests may differ greatly from those of the federal arts endowments, she acknowledges. The same can be said for others in the private sector.

"Our budgets and missions continue to be driven by each of our institutional mandates," she concludes. "I think we are all aware that the health of the arts community is based on a mix of revenue streams."

ET

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Yank Angers British Equity

Continued from page 3

"There's a wealth of black talent in this country," protested British Equity press officer Martin Brown.

Ronald Lee has produced three plays on Broadway, including "Lucifer's Child," which starred Julie Harris, as well as five musicals in the West End. He first produced "Hot Mikado" at Ford's Theatre in Washington, D.C., where Hamilton played the title role. The show ran there April 26-June 26, 1994. The music has been adapted by Rob Bowman, who will serve as musical director in London, and the book and lyrics were adapted by David H. Bell, who will serve as director/choreographer in the West End production.

Lee claims that he failed to cast his Mikado with a British performer in the West End run despite an advertisement in the London theatrical paper *The Stage*, and three-and-a-half weeks of auditions. Asked what made the Mikado so hard to cast, Lee explained, "He has to be over 40 since his son is 25. He's got to be black, a fabulous tap dancer, a baritone, and to hold the stage with the authority the part commands. Dancers stop between the ages of 30 and 35, so the talent pool over the age of 40 is vastly reduced."

"too busy," the producer maintains.

Responding to Lee, Equity's Martin Brown stated, "It's not unknown for actors to act older than their real age. We find it hard to believe Mr. Lee could not cast that part." Brown dismissed the rebuttal as a "partial truth. He wanted to address our Council. That's not something we do. If we allowed every producer to do that, we'd do nothing else."

As a result of its disagreement over the casting of "Mama, I Want to Sing," Equity met with the Department of Employment to establish guidelines for work permits for foreign actors. The results of that meeting, held April 6, appear to have been inconclusive. "We put our view forcefully that they should abide by their own code," said Brown. "The Department is obliged to find out whether British labor is being displaced." The Department's response? "They went away to think about it," Brown reported.

It's probably safe to say that this isn't the last time British Equity and the Department of Employment will clash. On April 10, the British newspaper *The Guardian* reported that more trouble is brewing, this time over imminent cast replacements for

Cultural Affairs

Continued from page 1

not been briefed on any of these scenarios, so it would be premature to comment on what direction the mayor is headed. Additionally, the executive budget, by law, is due out April 26. Undoubtedly, a great deal of discussion will ensue between that time and the time at which the budget is ultimately adopted."

After Giuliani releases his proposed budget for fiscal year 1996, the City Council will hold hearings on the figures. The city's fiscal year begins July 1.

In February, the mayor asked for a 15 percent reduction to all government agencies. If those cuts come through, the DCA's budget will be slashed from its current level of \$96 million to \$80 million. The DCA funds more than 400 cultural institutions.

The discussion of further budget cuts to the arts in New York is extremely distressing, commented Virginia P. Louloudes, executive director of the Alliance of Resident Theatres/New York. "In preliminary budgets from both the governor and mayor and with what we're hearing from Congress, New York City arts organizations and arts patrons are wit-

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THURSDAY (CLASSIC EDITION)

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Hollywood Should Pay for the NEA

By Laurence Jarvik

WHEN THE Academy Awards were broadcast last month, Hollywood's biggest stars and moguls took advantage of the ceremony to try to rally public support for the National Endowment for the Arts.

Everyone knows the NEA supports major institutions like the Museum of Modern Art and the Brooklyn Academy of Music, as well as folk artists, symphonies, dance and Shakespeare companies. But Arthur Hiller, president of the academy, did not go into details when he began the most-watched, prime-time, family-oriented television show of the year with a political call to arms. Nor did he refer to the Endowment's penchant for validating the bizarre, such as ritual torture and body carving from HIV-positive performance artist Ron Athey, or the "Pias Christ" photograph by Andres Serrano, recently on display at the New Museum in New York.

The previous month, Michael Greene, head of the National Academy of Recording Arts and Sciences, made a similar pitch at the Grammy awards, giving an 800 number. Greene said, "Folks, without arts education and the Arts Endowment, music and the love of it will no longer be a cultural treasure, but more and more a privilege tied to personal, family and class economics." Charlton Heston flew to Washington to testify before Congress on behalf of

continued funding for the NEA, and country music phenomenon Garth Brooks came to the Capitol to personally lobby House Speaker Newt Gingrich.

But this flurry of pro-NEA lobbying is unseemly, to say the least. For if movie and record moguls really want to fund the NEA, they are perfectly able to do so without a penny of taxpayer money. Under current law the NEA is permitted to accept private contributions of any size — even millions of dollars.

Not long ago, Barbra Streisand told a Harvard audience that the entertainment industry is a \$340-billion-a-year enterprise. Streisand makes \$52 million of that herself, according to Forbes. Oprah Winfrey earns \$53 million, Harrison Ford \$27 million and Kevin Costner \$15 million. Last year Tom Hanks made \$15 million, but with the Oscar for "Forrest Gump," he is expected to make \$30 million this year.

How big are the businesses involved? Edgar Bronfman Jr. is willing to spend \$5.7 billion to buy MCA and Universal Studios. Each of the major networks has revenues in the neighborhood of \$3 billion annually. Disney chairman Michael Eisner has earned \$300 million in pay packages since 1984 and has another \$600 million coming in profits on his stock. Garth Brooks reportedly sells \$100 million worth of recordings annually. Stephen Spielberg makes \$165 million a year, Forbes magazine says. Recently, he hosted 100 top Hollywood figures who paid \$50,000 a couple to meet with President Bill Clinton at his home, raising more than \$2 million for the Democratic Party.

This level of financial success, combined with proved fundraising ability and interest in the arts — record producer David Geffen and super agent Mike Ovitz of CAA are among the biggest art collectors in the United States today and Sylvester

Stallone collects French Impressionists — makes Hollywood the logical substitute funder for the NEA, especially given Chairman Jane Alexander's claim that Hollywood benefits from the training and experience the NEA provides young talent. Geffen, by the way, just donated \$5 million to my alma mater, UCLA's School of Theatre, Film and Television — headed by Oscar broadcast producer Gil Cates — to pay for a new playhouse.

The annual budget for the agency is \$167 million. This is little more than lunch money for Hollywood studios. A single picture like Spielberg's "Hook" can easily cost \$100 million.

Privatization of the NEA in this manner would be easy to accomplish. Congress simply needs to permit the NEA's federal authorization to expire. The agency could then reorganize as a private not-for-profit corporation under the laws of the District of Columbia, and appoint advocates like Hiller, Martin Landau and Quincy Jones (who were also on the Oscar show pitching) to a reconstituted board of directors. Without the need for Senate confirmation and the obligatory investigations of the private lives of nominees, many more prominent artists and performers might be willing to serve as members of the board. With a prominent board of megastars, the NEA could then solicit contributions and give grants freely to artists of its own choosing.

Such a change would end the NEA as a federal program and truly insulate the arts from political interference.

But perhaps Hollywood and the recording industry don't truly like or care enough about the NEA to pay for it. Like many rich people, they might prefer using public money to subsidize their private tastes. It's easier and cheaper to make a noble-sounding speech.



Laurence Jarvik is editor of "The National Endowments: A Critical Symposium" and Washington director of the Center for the Study of Popular Culture.

Information Technology

Shaping Cultural Images

Projects backed by Getty Trust promote networking for arts and humanities

By Goldie Blumenstyk

AR T CONNOISSEURS are most likely to associate the Getty name with the oceanfront museum in Malibu and its galleries of antiquities. But that could change as the giant trust left by J. Paul Getty seizes a larger role in establishing a place for art in the computer age.

The J. Paul Getty Museum, designed as a replica of an ancient Roman villa, is known worldwide for its rich collection of sculpture, manuscripts, tapestries, and decorative furniture. The lesser-known Getty that is helping to shape the high-tech future is the Art History Information Program. It, like the museum, is an entity of the \$4-billion Getty Trust.

VITAL AND VEXING ISSUES

Founded in 1983, the information program, known as AHIP, is a sponsor of projects that deal with some of the most vital—and vexing—issues for those concerned with moving arts and culture into the 21st century.

The program is helping museums and universities to solve legal and technical issues involved in putting digitized images on computer networks; testing how art historians might use interactive computer data bases; and developing common technical standards and vocabularies to make it possible for institutions worldwide to electronically exchange images and scholarship about them.

AHIP also is a major participant in the movement to give universities, museums, and other cultural institutions some influence over the shaping of the National Information Infrastructure, the Clinton Administration's name for the envisioned "information highway." The goal of the effort is to make sure that networks of the future—and the software and machines that work with them—can accommodate the arts and the humanities affordably.

"We're not the museum. We don't have a collection," says Eleanor Fink, the director of AHIP since last fall. "Our mission is really playing the catalytic role."

"We're trying to enable the voice of the cultural-heritage community," she says.

'A REALLY CRITICAL TIME'

Librarians, museum leaders, and university officials welcome the involvement. "They're coming in at a really critical time," says Howard Besser, a faculty member in the University of Michigan's library school and a consultant to AHIP who is well known in technology circles for his frankness.

"The word 'Getty' carries a lot of clout with it," he says, noting, for example, that it is much better known than the Coalition for Networked Information or the American Council of Learned Societies, its two partners in the effort to inject the arts and humanities into the planning process for the information highway.

Policy makers at the White House and in



Eleanor Fink of the Art History Information Program: "We're not the museum. We don't have a collection. Our mission is playing the catalytic role."



Maxwell Anderson of the Association of Art Museum Directors: For many years the Getty Trust's program "was a sleeping giant. Now it has energized."

Congress "are going to be more willing to sit down to talk to someone from 'the Getty' than something called the Coalition for Networked Information," Mr. Besser says.

The Getty Trust's visibility has evolved from the wishes of its namesake, who died in 1976 and left his estate to be used for "the diffusion of artistic and general knowledge."

SOFTWARE AND DIGITAL RESOURCES

An operating trust, the Getty is required by tax law to spend an amount equal to 4.25 per cent of its assets on its own programs, and up to 0.75 per cent on grants. Other of its programs deal with art conser-

vation, museum management, film, education, and scholarship.

Through its first 10 years, AHIP pursued its mission by developing reference books—and later software and digital resources—to encourage art historians and curators to use common terms and descriptions in their scholarship. *Art & Architecture Thesaurus*, the *Union List of Artists Names*, and other publications are now among the most respected works of their kind.

The publishing continues. But with the world evolving into a "networked society," Ms. Fink says, it is natural and important that AHIP now put its expertise and

Continued on Following Page

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resources into using information technology to diffuse cultural knowledge.

It does so by sending staff members to museum and technology meetings throughout the world, and by publishing papers and sponsoring research on technical questions. It organizes collaborations like the one linking universities and museums, and another one that is charged with creating a data base of on-line data bases about cultural information.

AHIP's interest in the information highway is based on the belief that a national series of networks must be something more than "an, entertainment model" so oriented toward commerce that it becomes technically impossible or too expensive for scholars to exchange images or other information on the system.

'CRANKY E-MAIL'

The program's efforts are gaining notice.

"For many years it was a sleeping giant. Now it has energized," says Maxwell Anderson, director of the technology committee of the Association of Art Museum Directors. "Their advocacy is a really extraordinary step forward," says Mr. Anderson, who is also director of the Michael C. Carlos Museum at Emory University. "They're the one institution that has the resources to make sense of the data streams" that flow to universities, museums, and other cultural institutions concerned with using technology in the arts.

It is also an institution that attracts criticism, if usually anonymous or, as one of its critics admits, via "cranky e-mail." They fear alienating one of the few deep-pocketed organizations actively financing efforts to move the arts and humanities into the digital age. "The project that unites Getty is the project for self-aggrandizement," says one such critic. An attendee at many AHIP meetings—"all of them tastefully catered"—this detractor says the organization lacks focus and seems more interested in "trophy hunting" for credit than in collaborating. "They could have the world by the tail if they weren't so domineering," the critic adds.

This same person, though, credits Getty as a "magnet" for such efforts as the push to make the information highway arts-friendly. Without them, he says, "this initiative would be much less effective."

Another critic cites AHIP's World-Wide Web site as an example of its insensitivity, because it features files that are too large or detailed to be handled easily by users of low-end computers. "They're like a lot of rich people," who don't realize others have limitations, this critic says.

'NATIONAL INITIATIVE'

Fans of AHIP, such as Mr. Anderson, show an impatience with such grumbling, arguing that Getty's involvement adds a broader dimension to debates about future uses of technology. "There is an august character to the AHIP that probably rubs wire-heads the

wrong way," he says. "That doesn't surprise me."

Stanley N. Katz, president of the American Council of Learned Societies, says that he knows people complain about the Getty "arrogance," but that he hasn't experienced it. His group is working with AHIP and the Coalition for Networked Information to forge the National Initiative for a Networked Cultural Heritage. This new organization, which will open an office in Washington in the fall,

Officials may be "more willing to sit down to talk to someone from 'the Getty' than something called the Coalition for Networked Information."

is to be an advocacy group for issues of the arts and humanities that are related to the National Information Infrastructure. It is to be financed by museums, associations, foundations, and scholarly societies.

"Obviously, it helps us that they have their own resources," says Mr. Katz. Getty will not control the new advocacy group, however, he notes. "We're getting very little in the way of money from them. It's not a situation in which they're being a sugar daddy."

MATCHING REQUIRED

At Getty, officials are aware that their efforts sometimes draw resentment. But Ms. Fink says the organization is sincere about not wanting to dominate the projects with which it becomes involved. That's one reason for AHIP's policy of requiring institutions that participate in its projects to match its contribution, or to attract other foundations to bear some costs. If others are investing their money, they'll also be committed to developing and promoting the solutions, she says.

Neither Ms. Fink nor Getty Trust officials would reveal how much AHIP spends on its projects,

and those budget figures do not appear in the trust's publicly available financial reports. Two people from outside the trust who are familiar with AHIP say the program has operated recently on a budget of \$8.5 million to \$9.5 million.

WORLD-WIDE WEB SITE

AHIP has a staff of 75, of whom 35 work in Williamstown, Mass., in art-history publishing. The rest work here, on an upper floor of a modern bank building, which also houses a computer room that is "nerve central" of the program's new World-Wide Web site.

The site went on line in January, with data bases of art-history information and reports on AHIP projects. (The address is: <http://www.ahip.getty.edu/ahip/home.html>.)

AHIP also hopes to use the Web site to publish a primer on imaging, once it and the many collaborators in its "Imaging Initiative" settle on recommendations for technical and textual standards.

Such standards are critical, experts say, so that commercial producers of software and hardware can develop products and pipelines that are compatible with each other and can accommodate the needs of scholars.

Museum officials are eager for some guidance about how accurate the color and resolution of a "standard" artistic image should be, and what sort of historical and biographical information should be routinely attached to insure that the images are delivered in the proper context.

A first-grade teacher's use of an image might differ from a university professor's, but the tools and infrastructure need to work together, explains Charles Henry, director of the Vassar College Libraries and an advocate of standards.

It's like building a transcontinental railroad, he says. "If you start to change gauges in Iowa City, you're sunk."

'OPENING THE VAULTS'

To help resolve these questions, AHIP has invited seven universities and seven museums to collaborate on a project to hash out these tech-

nical questions, along with legal and educational issues related to licensing the images and using them in class work.

"If it can be demonstrated that museum images can be safely loaded onto university networks, it's very important," says Geoffrey Samuels, director of MUSE, Educational Media, a non-profit organization that is also involved with the project. "It's a way of opening the vaults of the museums to the academic community."

The Getty Trust also has a financial interest in imaging. Along with the Eastman Kodak Company, it provided an undisclosed amount of start-up money for a new company, called Luna Imaging, that specializes in digital publishing and in consulting with museums that are computerizing their collections. Ms. Fink's predecessor as AHIP director, Michael Ester, heads the company.

Of all the AHIP efforts, the most public is the one aimed at galvanizing cultural institutions to help shape the information highway.

Susan L. Siegfried, coordinator of AHIP's effort, says it became involved after early pronouncements about the National Information Infrastructure by the Clinton Administration seemed to nix concern for the arts and new art forms, such as interactive novels or movies that artists might want to deliver.

'FRESH POINT OF VIEW'

With Mr. Katz's group and the Coalition for Networked Information, AHIP co-sponsored meetings and published a document urging the government and communications companies to accommodate the arts on the information highway.

The director of the President's Committee on the Arts and the Humanities, Ellen Lovell, says the

document is helping to shape Administration policy, though she says it was always the White House's intent that the "highway" be an educational and cultural medium.

"They're a fresh point of view and help provide resources in helping us think this through," she says of AHIP.

The document's emphasis on the need for standards and fidelity were particularly important, she says. "This can't be a medium for artists, for example, if the sound is terrible."

Ms. Lovell says it is important for arts and cultural institutions to make their needs known as these decisions are made and products are developed.

"If we have friends in the foundation world who are willing to provide this expertise, that's good," she says. Given the strong involvement of the telecommunications and entertainment industries, "it's a perspective that's very much needed."

The Washington Post

AN INDEPENDENT NEWSPAPER

The Wolfensohn Difference

THE KENNEDY Center went looking for a new chairman in 1989 who could straighten out a place burdened with debts, artistic confusion and a wobbly relationship with its own trustees. Five years later, all those things have changed for the better—in large measure because of the man the trustees tapped—investment banker and former Carnegie Hall chairman James Wolfensohn. As Mr. Wolfensohn moves on to become chairman of the World Bank, it's a measure of his achievements that the Kennedy Center now appears financially healthy and artistically lively.

From a place that was dismissed by many as an "arts condominium," giving house room to arts productions by other groups but providing no vision or defining national role, the center has taken real steps toward meriting its ambitious original charter as the "national center for the performing arts." It commissions many more new operas, plays and orchestral pieces than before and has added a focus on arts education and travel to build new audiences, notably in the National Symphony Orchestra's once-unthinkable tours to Alaska, Louisiana and Maine. Within the next few years it will gain two prominent and innovative arts figures, tenor Placido Domingo and conductor Leonard Slatkin, to lead the Washington Opera and the NSO.

These initiatives have required lots of money, and money will continue to preoccupy Mr. Wolfensohn's successor. (That the center gets no federal funds for programming—its small public grant of \$20 million is for the upkeep of the presidential monument.) Mr. Wolfensohn has dealt firmly with many of the financial and structural problems that had hampered the center's previous efforts to raise money and achieve visibility: He drew the loose-knit trustees into closer engagement, pruned the debt and saw increases in the number of performances (from 1,600 to 2,800 a year), the number of tickets sold (from 1 million to 1.7 million last year) and the proportion of the budget paid for by earned income as opposed to fund-raising (now the highest of any arts institution in the country).

Incessant fund-raising remains necessary, and it was the inability to do this as World Bank chairman that seems to have finally persuaded Mr. Wolfensohn and the center that he could not carry on in both posts as intended. Whoever succeeds him will need a golden fund-raising touch along with the artistic vision and administrative moxie to continue along the path the Kennedy Center now has mapped out. But it is part of Mr. Wolfensohn's signal contribution that the object of that fund-raising is now an institution with a clear and exciting future.



MEMO

TO: Arts Advocates
FROM: American Arts Alliance
RE: NEA Update
DATE: June 8, 1995

We want to bring you up to date on some recent activity:

1. House NEA, NEH, and IMS Appropriations Sign-on Letter: The House Appropriations Interior Subcommittee has rescheduled the vote on FY 96 funding for the three agencies for this Tuesday, June 13. We have been told that the figures in the bill include a 38% cut to the NEA, a 22% cut to the NEH, and the elimination of the IMS. The move to eliminate the IMS is particularly surprising given House Speaker Newt Gingrich's past statements of support for museums.

2. Senate NEA, NEH, and IMS Reauthorization: A mark-up of Senate NEA and NEH Reauthorization legislation has been delayed by the Labor and Human Resources Committee as the Committee continues consideration of job training legislation. Senator Nancy Kassebaum (R-KS), Committee Chair and co-sponsor of the reauthorization legislation, has set a tentative mark-up date of June 28. However, it is not clear whether the committee will adhere to this schedule.

3. Christian Action Network mobilizes: The Christian Action Network, infamous for distributing NEA "death certificates," has planned a June 27 "symposium" sponsored by several conservative legislators [Philip Crane (R-IL), Dan Burton (R-IN), Robert Dornan (R-CA), John Doolittle (R-CA), Melton Hancock (R-MO), and Cliff Stearns (R-FL)]. We will keep you posted.

4. Budget Rescissions: President Clinton yesterday vetoed the \$16.4 billion FY 95 rescissions bill passed by Congress. The rescissions bill contains \$5 million in cuts for the NEA and NEH for FY 95. Republican Leadership does not have the votes to override a veto. It is unclear at this time whether the House and Senate will seek to compromise with the White House by restoring funds or accuse Clinton of not being serious about cutting the deficit and do nothing. Should the rescissions package fail to be enacted, House leaders have vowed to decrease FY 96 appropriations by the amount indicated in the rescissions package.

5. Budget Resolution: The House and Senate each have passed FY 96 Budget Resolutions aimed at achieving a balanced budget by the year 2002. Legislators are expected to meet shortly to reconcile the substantial differences in the two resolutions. The Senate budget resolution calls for a 50 percent cut in funding for the NEA and NEH for FY 96 and the House budget resolution zeros out the agencies.

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OPINION

Commentary and Letters

How Congress Can Help Charities Raise More Money

By MILTON CERNY

THE NEWS FROM WASHINGTON is not good. As Republican House leaders move ahead with their efforts to cut federal spending and place more responsibility on private organizations to provide everything from artistic support to international development, they have left out an essential reform: Nobody seems to be taking seriously the need to change the tax code to stimulate more giving to private organizations.

Tax incentives that encourage individuals to give to charity have been somewhat helpful in the past decade or so in generating more revenue for philanthropy—though hardly enough to make up for cuts in federal spending on social welfare, the arts and humanities, and numerous other areas in which non-profit groups work.

If Congress is serious about getting philanthropy to take on a bigger burden—especially in providing social services—then it needs to start thinking about new ways for charities to get the money they will need to carry on essential services.

The debate over arts financing shows how divisive the subject of non-profit support can be. Leading Republican lawmakers have said they want to cut spending on agencies like the National Endowment for the Arts and the Corporation for Public Broadcasting. If they succeed, they will barely make a dent in the federal budget. However, a severe cut in arts spending

would devastate many cultural organizations that rely on federal money to stimulate private donors to give.

Members of Congress seem to believe that Americans will contribute more to such groups—especially if the average taxpayer sees his or her tax bill slimmed down. But in the past it has not worked that way. From 1982 to 1994, charities lost \$38.4-billion in federal support that

would have been available had spending kept pace with inflation—instead of facing the serious cuts that were started during the Reagan Administration. Private giving during those 12 years offset only 82 per cent of the cumulative losses in federal money sustained by non-profit groups.

If Congress wants to bolster philanthropy, here are some ways it could reshape the tax code to generate more revenue for charities:

► Encourage increased charitable giving by allowing people who do not itemize deductions on their tax returns to write off their charitable gifts. Individual filers should be allowed to claim deductions when they make \$500 or more worth of contributions, while people filing a joint return should be allowed to

write off gifts if they contribute \$1,000 or more.

► Eliminate federal requirements that charities pay unrelated-business income taxes on money they earn from gift-shop sales, advertising, and mailing-list rentals—but only for organizations that put at least 75 per cent of the money they earn that way into charitable

MY VIEW

If Congress is serious about getting philanthropy to take on a bigger burden . . . then it needs to start thinking about new ways for charities to get the money they will need.

programs that provide direct benefits to their communities.

- Remove impediments in the tax code that make it difficult for non-profit organizations and businesses to work on joint ventures in the marketing of new products and sharing of technological innovations. Non-profit groups should, however, continue to be limited in the ways that they can work with businesses on projects not related to an organization's charitable purpose.

- Allow people or businesses who buy property or services from non-profit groups to receive a tax credit for their purchases. The credit should be available only if the donor earmarks the money in ways that benefit the community or stimulate the creation of new jobs.

- Make permanent a law that allows people to fully deduct gifts of highly appreciated, publicly listed stock to private foundations. Until this year, people were allowed to claim such deductions, but now they are allowed only to deduct the amount they originally paid for the stock.

- Give equal benefits to donors to foundations and charities. People who give to charities are allowed to take charitable deductions for up to 50 per cent of their annual incomes. People who put their money into private foundations face a much stricter limit of 30 per cent. Why the distinction? It would make more sense to make the limits equal—and have them both be 50 per cent.

- Make it more attractive for the wealthy to give. Upper-income taxpayers face a limit on how much they can deduct: They have to subtract from their deductions 3 per cent of the amount by which their income exceeds \$114,700. Gifts that are made for charities to provide programs and services should not have to be counted in that formula and should be fully deductible. Current standards should continue to apply to people who earmark their gifts for a charity's endowment.

- Businesses should receive more incentives to be charitable. They are now allowed to write off no more than 10

per cent of their annual profits as charitable deductions. That limit should be raised to 15 per cent. Companies should also receive credits or other tax inducements to provide non-profit groups with cash, in-kind gifts, and services to carry on programs that revitalize neighborhoods, allow the arts to flourish, provide relief to victims of natural disasters, or offer job training.

- Allow all charitable groups the opportunity to pool their capital so they can get better yields from their investments without facing any tax liabilities. Colleges are allowed to do so, and private and community foundations are seeking Congressional approval for such a pool. Arts groups, social-services organizations, and other charities should be allowed to collaborate in their investing too.

EVEN IF all those ideas were adopted, they would probably not do enough to make up for the cuts in federal aid charities are likely to face.

However, they would at least go a long way toward helping charities carry out their responsibilities. Unfortunately, instead of adding incentives like these, much of the action on Capitol Hill has focused on changing to a flat-tax system—one in which most deductions and credits, including those for charity, would be eliminated—or a consumption tax—in which people would be taxed on what they purchase, not on their incomes. Such changes in the tax code are appealing in their simplicity. But charity leaders must realize that if such legislation is passed, non-profit groups will have an extremely tough time shouldering the new burdens the Republicans want to pass on to them as part of the Contract With America. The non-profit world needs to push for an enlightened tax policy that provides significant incentives for giving. The future of all charities could depend on the result.

Milton Cerny is a lawyer at Caplin & Drysdale in Washington.

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WHY U.S. MUST SUPPORT THE ARTS

San Francisco Chronicle (SF) - WEDNESDAY, April 19, 1995

By: Charlton Heston

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MEMO:

OPEN FORUM

Actor Charlton Heston is an actor and political activist.

TEXT:

CONGRESS FACES difficult issues this year in considering appropriations for the endowments for the arts and humanities. Cultural funding has never been easy or free of controversy.

The endowments have made mistakes. Some of the claims of politics in the humanities and lack of quality in the arts have been accurate. Some of the grants have been indefensible: a crucifix in a pot of urine, a self-portrait of a photographer with a bull-whip up his butt almost toppled the National Endowment for the Arts by themselves. The Smithsonian's original plans for the Enola Gay exhibit were equally appalling. It's crucial to prevent such blunders in the future.

But this does not, in my view, lead to the conclusion that the endowments should be defunded. I join with many other conservatives in supporting their continuation.

Similar issues were raised in 1981 when Ronald Reagan asked me to co-chair -- along with Hanna Gray, then president of the University of Chicago -- a task force on the arts and humanities.

The task force found "a clear public purpose in supporting the arts and humanities: preservation and advancement of America's cultural and intellectual heritage, the encouragement of creativity, the stimulation of quality in American education and the enhancement of our general well-being."

We also found that these public purposes are well-served by a diversity of sources of support, from the private, voluntary and governmental

sectors. We found that endowments have helped stimulate private support, set standards and spur innovation — both in large and small institutions and in aiding individual scholars and artists.

Let me speak of my own experience. When I came back from overseas after World War II, my wife and I went to New York to make our livings. The American theater was then entirely concentrated in 50-some blocks of Manhattan. All the theaters were there, as were all the offices of agents, producers and designers. Most of the actors, directors, writers and producers lived there, too. All the plays done in America were conceived, cast and rehearsed there. If their Broadway runs were successful, they then toured the country in a dozen or so large cities, but the American theater was centered in Manhattan. I remember my wife did a national tour while I was on the West Coast making a movie. They played five weeks in Los Angeles in the only professional theater in the city. It was considered a phenomenal run.

Now, due in some part to the National Endowment for the Arts, there are major theaters in San Francisco, Chicago, Houston, Dallas, Seattle and many other cities, often with indigenous companies. The decentralization of the American theater is the most significant development since the death of vaudeville. The NEA deserves credit for that.

The NEA also created the American Film Institute, which I chaired for some years. Basically it serves film, generally recognized not only as the art form of the 20th Century, but the American art form. Its activities in many areas, perhaps most importantly in the archival preservation of American films may in the long run prove to be their most important contribution.

The arts endowment's effort, seed by federal tax dollars, helped to stimulate a vast opening up of America's heritage to its people. Conservatives generally agree that such a result is a "public good."

When we wrote our task force report in 1981, we had serious economic problems as a nation and major budgetary constraints. While the policies of those years essentially licked the high inflation of the '70s, I recognize we now have an even more serious problem in the federal budget deficit. I particularly sympathize with the very hard choices Congress faces. Let me be clearer; I fully understand that the endowments will have to share in budget cuts made in other areas.

Having said that, I also believe that the federal presence in supporting the arts and humanities can help with educating our young people in art, history, literature and the social sciences, just as the National Science Foundation helps with education in math and science. The arts and humanities are no less important than math and science. The national

investment must not be abandoned. To do so would declare that these things so essential to our understanding of who we are as Americans don't really count. I know former Education Secretary Bill Bennet and former Labor Secretary Lynne Cheney don't believe that. They are correct to criticize endowment mistakes. These must be acknowledged and corrected. But it would be hurtful to the American tradition, and sharply out of the national character to repudiate the arts and the humanities. The United States would then be the only industrialized democracy that does not provide support for its culture.

This, we submit, is not what the American people want.

A great democracy like ours must neither abandon nor retreat from the world of ideas and culture. I urge Congress not to do this. The arts, the humanities, libraries and museums are part of the fabric of American life.

It has been said that the creation of the United States was the single most important political act in the history of mankind. I believe that. But for 40 years we've been wandering in the wilderness, in search of the promised land, as the Israelites followed Moses. I remember it well.

Now, even as they did, we have built a Golden Cow of entitlements in every area of our society. I know it is the job of Congress to dismantle this greedy creature; I applaud that undertaking. However, I beg Congress not to sweep away at the same time the immense good that's been done, at a very small cost, by these endowments. The humanities enrich the life of the American mind; art is the bread of our soul.

CAPTION:
GRAPHIC

ILLUSTRATION BY DAN HUBIG/THE CHRONICLE

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US; GOVERNMENT; POLICY; FEDERAL BUDGET; NATIONAL ENDOWMENT
FOR THE ARTS

A Banner Year

Colleges report sharpest increase in private giving since 1986-87

By Joye Mercer

BY ANY MEASURE, it was a banner year for fund raising at Reed College.

The college brought in more than \$7-million, making 1993-94 the second-best year ever, says Betsy Gruner, the director of development.

Reed's experience was no fluke, according to the report, "Voluntary Support of Education 1994," released this week by the Council for Aid to Education. Private giving to the 992 colleges surveyed rose by 10.3 per cent in 1993-94, or 7.6 per cent when adjusted for inflation. That is the sharpest increase in giving to colleges and universities since 1986-87, when the amount of gifts increased by 14.9 per cent over the previous year, or 12.3 per cent when adjusted for inflation.

All told, colleges took in \$12.35-billion in 1993-94, a year when educational expenses rose by 3.4 per cent and enrollment grew by less than 1 per cent. In 1992-93, colleges received \$11.2-billion in gifts.

David Morgan, the council's vice-president for research, says he is not surprised that 1993-94 was successful, given the positive economic indicators that year. "During the period of the survey, we saw improvement and increasing confidence in the economy, and '93 was a good year in the stock market."

IMPACT OF ANNENBERG GIFTS

Gifts of about \$120-million each to the Universities of Pennsylvania and Southern California from the Annenberg Foundation had a huge impact on overall private giving in 1993-94. Without those gifts, private giving would have been about 8 per cent greater than it was in 1992-93, or 5 per cent when adjusted for inflation.

But because there are usually one or two extraordinarily large gifts each year, removing the Annenberg gifts from the survey would have introduced its own distortion to the data, says Mr. Morgan.

Deferred giving in the last academic year



Betsy Gruner of Reed College: Contributions by parents of students have risen 60 per cent in the last three years.

totalled \$669-million—16.6 per cent of all gifts. That is a 14.8-per-cent increase over the total of deferred gifts in 1992-93, and proof that the category is continuing the upward trend that started a decade ago, he says.

The increase in giving was felt most strongly at public, master's-degree-granting institutions, which reported a 31-per-cent jump in the last academic year. Giving to private, baccalaureate-degree-granting colleges was up 13.5 per cent.

Alumni, whose contributions totaled \$3.41-billion, provided 28 per cent of the total given. In round numbers, gifts from other individuals accounted for 23 per cent of the total, while 21 per cent of the amount came from foundations, and 20 per cent from corporations. Religious and other organizations provided 9 per cent of the total. Of all the sectors, the increase in giving was most prominent among alumni.

RENEWED EMPHASIS ON ALUMNI

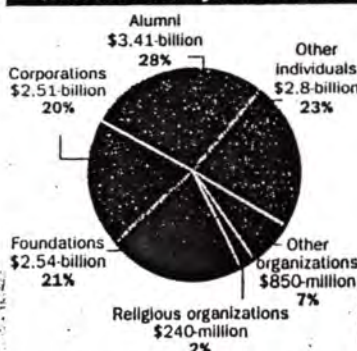
Indeed, several fund raisers attribute their success in 1993-94 to a renewed emphasis on alumni giving. In Ms. Gruner's case, encouraging Reed's graduates to give generously to their alma mater was a "strategic decision" to position the college for a five-year fund-raising campaign that will begin later this year.

Gifts from parents of Reed students accounted for much of the bounty, she adds.

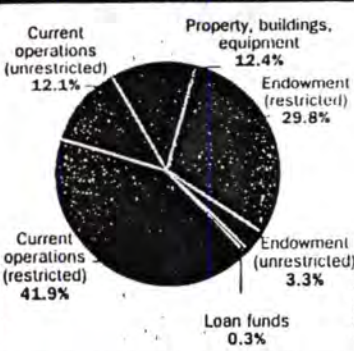
Continued on Following Page

Voluntary Support of Higher Education, 1993-94

Where the Money Came From



How It Was Used



Figures do not equal 100 per cent because of rounding.

SOURCE: Council for Aid to Education

CHART BY JASMINE STEWART

Colleges Report Biggest Increase in Private Giving Since 1986-87

In a trend that began a concerted effort to focus on giving by parents three years ago, their contributions have increased by 60 per cent. The college predicts that contributions from parents will climb at a faster clip than that from any other sector over the next five years.

7,000 DONORS AT WARTBURG

Wartburg College didn't have a record-breaking year in 1993-94. But it did bring in contributions from more than 7,000 donors, crossing an important threshold for a small, liberal-arts college, says Richard Torgerson, director of development.

"For us to break the 7,000-donor mark was a milestone," he says. "In addition to total dollars, we're striving to increase participation rates." Wartburg raised \$3.9-million in 1993-94, slightly down from the \$4.2-million of the previous year.

The college has attracted more donors since 1988 by doing mostly "mission-driven and project-

Kentucky a major project helped attract a record number of donations in 1993-94, says Terry Mobley, associate vice-president for development. The university raised \$31.6-million in 1993-94, an 18-per-cent increase over the amount raised in 1992-93. About half of the contributors were alumni.

For the past three years the university has appealed for contributions for a \$58-million library, which is now under construction. In all, \$21.3-million was raised for the project, which is being built partly with state money.

This year, three other causes are the focus of the university's fund raising efforts: a center on aging and allied health, a mechanical-engineering building, and scholarships.

"Instead of trying to be all things to all people, we have tried to channel our energies. You just can't go and ask for money" without the right hook, Mr. Mobley says.

"PUSHING PLANNED GIVING"

A similar approach has worked for Virginia Commonwealth University, which raised more than \$25-million in 1993-94, the highest total in its history and more than double what was raised in 1992-93. The institution also received its largest-ever donation: a \$10-million challenge gift from an anonymous donor.

"We've created a major-gifts operation, and we're pushing planned giving heavily," says Peter L. Wyeth, vice-president for development. "We're into the 20s and we will stay there."

Corporate donations toward the university's new School of Engineering made much of the difference last year, says Mr. Wyeth. "The engineering school really gets the credit for the jump in giving to V.C.U., because people here

Voluntary Support of Higher Education, 1993-94

Gifts by Type of Institution

	Number of Institutions	1992-93	
		Amount	Average per Institution
Research	202	\$6,337,751,000	\$31,375,000
Private	75	3,251,239,000	43,350,000
Public	127	3,086,511,000	24,303,000
Master's	293	934,626,000	3,190,000
Private	160	619,748,000	3,873,000
Public	133	314,878,000	2,368,000
Liberal arts	341	1,485,922,000	4,358,000
Private	322	1,471,901,000	4,571,000
Public	19	14,022,000	738,000
Specialized	126	619,942,000	4,920,000
Private	113	425,473,000	3,765,000
Public	13	194,469,000	14,959,000
Two-year	144	113,196,000	786,000
Private	20	29,807,000	1,490,000
Public	124	83,389,000	672,000
All Institutions ..	1,106	\$9,491,437,000	\$8,582,000

	Number of Institutions	1993-94		Change in average
		Amount	Average per Institution	
198		\$7,125,809,000	\$35,989,000	+14.7%
69		3,584,091,000	51,943,000	+19.8
129		3,541,718,000	27,455,000	+13.0
284		1,002,357,000	3,529,000	+10.8
152		636,251,000	4,186,000	+8.1
132		366,105,000	2,774,000	+17.1
315		1,575,661,000	5,002,000	+14.8
298		1,562,678,000	5,244,000	+14.7
17		12,982,000	764,000	+3.5
97		537,423,000	5,540,000	+12.6
83		320,419,000	3,860,000	+2.5
14		217,004,000	15,500,000	+3.6
98		84,252,000	860,000	+9.4
15		22,856,000	1,524,000	+2.2
83		61,396,000	740,000	+10.0
992		\$10,325,502,000	\$10,409,000	+21.3%

Top 20 in Total Giving

Harvard University	\$289,069,109
University of Pennsylvania	259,554,067
Stanford University	226,142,418
University of Southern California	222,935,822
Yale University	184,356,800
Cornell University	175,658,011
Duke University	148,330,789
University of Wisconsin	147,275,837
Columbia University	139,597,948
University of Illinois	124,186,569
University of Washington	122,675,778
University of Michigan	120,957,582
University of Minnesota	116,441,774
New York University	101,742,915
Indiana University	101,197,111
University of California at Berkeley	99,214,128
Northwestern University	96,840,266
Ohio State University	94,884,179
Massachusetts Institute of Technology	93,781,475
Texas A&M University	91,725,560

Top 20 in Total Giving per Student

University of Texas Southwestern Medical Center at Dallas	\$32,665
California Institute of Technology	31,493
Baylor College of Medicine	27,298
Mayo Foundation	25,693
Kenrick-Glennon Seminary	24,658
University of California at San Francisco	24,485
Oregon Health Sciences University	22,152
Episcopal Divinity School	20,691
Saint Meinrad Seminary	20,442
Episcopal Theological Seminary of the Southwest	20,208
University of Texas Anderson Cancer Center	19,900
Bethany Theological Seminary (Ind.)	17,611
University of the South	17,450
California Institute of the Arts	17,102
Yale University	16,798
Claremont McKenna College	16,089
Harvard University	15,520
Hillsdale College	15,378
Williams College	15,103
Vassar College	15,005

SOURCE: Council for Aid to Education

CHRONICLE CHART BY JASMINE STEWART

"These are institutional needs that have been identified, and we have struck a responsive chord with constituents."

cused" fund raising instead of entering a major campaign, Mr. Torgerson says. Lately, the projects have included a fine-arts complex and a high-technology classroom center. "These are institutional needs that have been identified, and they have struck a responsive chord with constituents."

Similarly, at the University of

realize the economic-development implications of it."

The recent success—and predictions that it will continue—has prompted university officials to think about beginning a \$100-mil-

lion campaign soon, he adds. "The university is growing in stature dramatically. Richmond now understands what a tremendous asset this institution is."

At the University of Tennessee

System, nearly \$50-million was raised in 1993-94, an all-time high, says Charles F. Brakebill, vice-president for development. The university attributes much of its good fortune to "street talk" about the institution.

"The people down at the service station, the supermarket—the men and women in the general public—feel good about the University of Tennessee," Mr. Brakebill says. It probably doesn't hurt that the university is in the middle of a \$250-million campaign, he adds.

"WE CAN WAIT FOR IT"

Good fund raising takes patience. A \$12-million bequest the university got in 1994 had been cultivated for 26 years. "That's the importance of planned giving," he says. "We need it now, but we can wait for it."

The only problem with success, some fund raisers say, is that it breeds pressure to achieve even more impressive totals and higher donor participation rates in subsequent years. But that's a problem they don't mind having.

"You just work like the dickens and run scared, like the good politician who's 100 votes behind," says Mr. Brakebill.

Copies of the report will be available in late June for \$65, or \$45 for survey participants, from the Council for Aid to Education, 342 Madison Avenue, Suite 1532, New

PRIVATE GIVING TO COLLEGES AND UNIVERSITIES

ARTHUR VINING DAVIS FOUNDATIONS
111 Riverside Avenue, Suite 130
Jacksonville, Fla. 32202-4921

Information technology. For computer equipment for the science and foreign-language laboratories: \$100,000 to Berry College.

GEORGE GUND FOUNDATION
1845 Guildhall Building
45 Prospect Avenue West
Cleveland 44115

Economic development. For the R.E.I. Sponsors Program to promote economic development: \$100,000 over two years to Case Western Reserve U.

Support. For the President's Initiative Fund: \$100,000 over three years to Cleveland State U.

LULLY ENDOWMENT
2801 North Meridian Street
P.O. Box 88068
Indianapolis 46208-0068

Fellowships. For the Committee on Institutional Cooperation Predoctoral Fellowship in the Social Sciences: \$1-million over two years to University of Illinois at Urbana-Champaign.

Religion. To provide strategic information for theological schools, and to develop a prototype for disseminating research on theological education: \$469,518 over three years to Auburn Theological Seminary.

For conferences on financing American religion: \$120,472 to Bangor Theological Seminary.

For a project on religion in Indiana-

For the Center for the Study of American Religion and for research on devotional practices: \$817,425 over three years to Princeton U.

W. K. KELLOGG FOUNDATION
One Michigan Avenue East
Battle Creek, Mich. 49017-4058

Children. For programs to improve the quality and availability of child-centered legal services in the child-welfare systems of communities receiving grants through the Kellogg Foundation's Families for Kids program: \$1.6-million to U. of Michigan.

Leadership. For educational programs on leadership: \$614,270 to U. of Detroit Mercy.

Public affairs. For the Patricia Roberts Harris Public Affairs Program: \$327,200 to Howard U.

Water resources. For a regional education center to improve and protect ground-water quality and human health: \$477,509 to Michigan Technological U.

EDWARD AND BETTY MARCUS FOUNDATION
8222 Douglas Avenue, Suite 360
Dallas 75225

Arts. For an arts-education program for the Dallas Independent School District that uses computer images of the Dallas Museum of Art's collection: \$784,277 to U. of North Texas.

RONALD McDONALD CHILDREN'S CHARITIES
McDonald's Plaza
Oak Brook, Ill. 60521

Education. For a summer program for

Moines, Iowa, public schools: \$144,994 to Drake U.

WILLIAM G. MCGOWAN CHARITABLE FUND
P.O. Box 25325
Washington 20007

Business education. For the School of Business: \$150,000 to King's College (Pa.).

RICHARD KING MELLON FOUNDATION
P.O. Box 2930
Pittsburgh 15230-2930

Support. Unrestricted grant of \$250,000 to Chatham College.

WASHINGTON DENTAL SERVICE FOUNDATION
P.O. Box 75688
Seattle 98125

Health. For a training clinic for the dental-hygiene program: \$1.1-million to Lake Washington Technical College.

GIFTS & REQUESTS

Alaska Pacific University. For support of programs: \$150,000 from ARCO Alaska Inc. (Anchorage, Alaska).

Arizona State University. For computers for disabled students: \$180,000 from Hewlett-Packard Company (Palo Alto, Cal.).

Auburn University. For student aid in the entomology department: \$465,000 from the estate of Frank Selman Arant.

Belmont Abbey College. For scholarships: \$1.8-million from the estate of Sarah Horne Sutherland.

Carroll College (Wis.). For the library:

City University of New York. For fellowships for African-American and Hispanic students at the Graduate School and University Center: \$1-million from David A. Jones.

Florida State University. For fellowships at the Graduate Film Conservatory in Sarasota, Fla.: \$100,000 from Blockbuster Entertainment Corporation (Fort Lauderdale, Fla.).

Minolta Institute of Technology. For research programs: \$250,000 from Commonwealth Edison Inc. (Chicago).

Southern Methodist University. For the endowment: \$1-million from the Rev. William K. McElvany.

Southern Nazarene University. For an athletics and convocation center: \$300,000 from Carl and Marcia Sawyer.

Texas A&M University. For a program to integrate the study of ethics into environmental education: \$250,000 from Chevron Corporation (San Francisco).

University of California at San Francisco. For the school of nursing: \$550,000 over five years from Kaiser Permanente Inc. (Pasadena, Cal.).

University of Illinois at Urbana-Champaign. For a professorship in the physical sciences: \$1.25-million from Meredith Mallory.

University of Kansas. For support of programs: \$700,000 from the estate of Herbert Rucker Woodward.

Walters State Community College. For support of programs: \$820,000 from the estate of Mildred C. Marshall.

Willamette University. For the library in the college of law: \$2-million from Rich-



Institute of Museum Services

A Federal agency serving the nation's museums

Office of the Director • 1100 Pennsylvania Avenue N.W. • Washington, D.C. 20506 • (202) 606-8536

CALL FOR NOMINATIONS

THE 1995 NATIONAL AWARD FOR MUSEUM SERVICE

The Institute of Museum Services announces that it will honor outstanding American museums that have made a significant contribution in outreach to their community. This announcement is to solicit nominations for the competition in which the recipients of this award will be selected in 1995.

ELIGIBILITY REQUIREMENTS Public or private nonprofit museums are eligible to receive this award. Nominee museums must be open to the general public for at least 120 days a year and be located in the United States, Commonwealth of Puerto Rico, Guam, American Samoa, the Virgin Islands, the Northern Mariana Islands, or the Trust Territory of the Pacific Islands. These types of museums are eligible: Aquariums, arboretums, art museums, botanical gardens, history museums, children's/youth museums, nature centers, historic houses/sites, natural history museums, planetariums, science/technology centers, zoological parks, and general or specialized museums.

QUALIFICATIONS AND CRITERIA FOR SELECTION The principal criterion for selection is the outstanding nature of a specific contribution by the museum to its community. Achievements that might be considered include programming that demonstrates the following: the effectiveness with which the museum has attracted new audiences; innovative programming which addresses current educational, social, economic, or environmental issues; positive effects of the museum's collaboration with other public institutions in the community. Nominations should describe one or two specific programs that demonstrate how the museum has effected a major change within its community; submissions that list museums' entire range of programs and activities are not likely to be as competitive. Nominations will be reviewed by the members of the National Museum Services Board, the IMS's Presidentially appointed board of 15 advisors, who will make recommendations to the IMS Director. The IMS Director will make the final selection.

HOW TO NOMINATE A MUSEUM FOR THIS AWARD Any individual may submit a nomination, and nominations of museums of all sizes are encouraged. Nominators should identify themselves and submit a summary of no more than three pages that describes the project that illustrates the impact the museum has made on its community within the past two years. Nominations should address the audience served within the context of the museum's community; the impact over time this outreach effort is anticipated to have; what (if any) other related materials that have been produced by the museum or other institutions in the community designed to sustain this outreach effort. Nominees may include photographs, publications, or other products that document the success and community support of this activity. These materials cannot be returned.

Nominations should be sent to this address: The National Award for Museum Service, Office of the Director, Institute of Museum Services, Washington, D.C. 20506. For additional information please call the IMS Director's office at 202-606-8536.

DEADLINE AND ANNOUNCEMENT DATES The deadline for receipt of nominations for the 1994 competition is **June 9, 1995**. The winners will be announced in the fall of 1995 at a ceremony to be held in Washington, D.C.

Last year's recipients of the National Award for Museum Service were: Brukner Nature Center, Troy, Ohio; Cummer Museum of Art and Gardens, Jacksonville, Florida; and Missouri Historical Society, St. Louis, Missouri.

THE 1995 NATIONAL AWARD FOR MUSEUM SERVICE

DO YOU KNOW ABOUT AN OUTSTANDING MUSEUM THAT DESERVES NATIONAL RECOGNITION?

THE INSTITUTE OF MUSEUM SERVICES IS CALLING FOR NOMINATIONS

*
"Our museums are one of our best kept secrets, they are engaging their communities and using their magic to educate, fascinate, and inspire. This award helps tell their story; it is a symbol of the achievements of museums throughout the country that are making a difference."

--IMS Director
Diane Frankel



*
"This national honor is a tribute to the power of museums to engage children, families and communities, in towns and cities all across America."

--President
Bill Clinton



*
"These museums use the wealth of their collections and scholarly expertise to address real community concerns. We celebrate their impressive achievements and extend our deepest thanks for their success in using history, science, and art to effect positive change."

--First Lady Hillary
Rodham Clinton



The National Award for Museum Service was inaugurated in 1994. Nominations must demonstrate how the museum has reached out to and effected a major change in its community. Achievements that are considered include: the effectiveness with which the museum attracts new audiences; innovative programs to address education, social, economic, or environmental issues; and positive effects of the museum's collaboration with other institutions.

The winners will be announced in the fall of 1995 at a ceremony to be held in Washington, DC. The deadline for receipt of nominations is June 9, 1995. For more information contact: Linda Bell at (202) 606-8536 or NAMS, Institute of Museum Services, 1100 Pennsylvania Ave., NW, Room 510, Washington, DC 20506.

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PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES
Meeting XXXIII, June 26 & 27
Nancy Hanks Center
1100 Pennsylvania Avenue, NW
Washington, DC
Members' Agenda

Note: Schedule subject to change.

JUNE 26

- 3:30 - 5:00 pm Informal discussion (a separate letter of invitation will be sent from Tony Podesta). 1001 G Street, NW, Suite 900, Washington, DC. 202/393-1010.
- 6:30 pm Dinner at the home of Tony Podesta, PCAH member. 2651 Woodley Road, Washington, DC (Connecticut Avenue is the cross street). 202/387-7463.

JUNE 27

- 8:30 am Members' breakfast, Room 527, 1100 Pennsylvania Avenue, NW
- 9:00 - 9:30 am Members' briefing, Room 527
- 9:30 - 11:30 am Working Groups: Cultural Tourism; New Philanthropy; Youth.
- 11:30 - 1:00 pm Lunch, Members only, Room 527: Discussion.
- 1:15 pm Public Session, Room M-09. Opening Remarks by PCAH Chairman John Brademas.
- 1:30 - 2:00 pm Presentation by PCAH member, Dr. Jaroslav Pelikan, on the topic of "An Apologia for the Humanities: The Mind--and the Memory--of the Arts."
- 2:00 - 2:30 pm Reports from the Working Groups.
- 2:30 - 3:00 pm Cultural Tourism presentation by Richard Moe, President, National Trust for Historic Preservation, introduced by PCAH members Harvey Golub and Irene Hirano. Response by Jane Alexander, Chairman, NEA, and Sheldon Hackney, Chairman, NEH, followed by Members' questions and answers.
- 3:00 - 3:20 Presentation of private sector funding trends for the arts and the humanities: findings of the Rockefeller Foundation study. Dr. Alberta Arthurs, Director for Arts and Humanities, Rockefeller Foundation.

- next -

- | | |
|----------------|---|
| 3:20 - 3:30 pm | Summary of the Committee's agenda: Ellen McCulloch-Lovell. |
| 3:30 - 4:00 pm | Members' discussion. |
| 4:00 - 4:15 pm | Presentation of the Report "Celebration and Crisis: What Artists & Writers Are Saying About the Arts and Creativity in American Schools," by the Alliance for Young Artists and Writers, represented by Alexander Bernstein, Susan Ebersole and David O'Fallon. |
| 4:15 - 4:30 pm | Members' discussion and concluding remarks. |

**Working Group Meetings
June 27, 1995**

9:30 - 11:30 A.M.

Youth:

Meets in Room 430

Madge Berman
Peggy Cooper Cafritz
Maggie Daley
Rita Moreno
Phyllis Rosen
Isaac Stern
Shirley Wilhite
Harold Williams

Philanthropy:

Meets in Room 507

John Brademas
Curt Bradbury
David Hwang
Ellen McCulloch-Lovell
Robert Menschel
Jaroslav Pelikan
Tony Podesta
Ann Sheffer

Tourism:

Meets at 801 Pennsylvania Ave.
Suite 650

Susan Barnes-Gelt
Everett Fly
Harvey Golub
Irene Hirano
Bill Ivey
Emily Malino
Cynthia Schneider

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KAPPAN

Valuing Ideas and Culture

It is true that arts education has the practical value of fostering competencies that extend to other domains. But, Mr. Brademas argues, it is for the intangible ways that the arts benefit us that we should support and value them.

By John Brademas

I GROW up in a family that placed a high value on education and on the arts. My father was a Greek immigrant who once played clarinet in the orchestra in his native town of Kalamata. For nearly half a century my mother taught music and art to third- and fourth-graders in the public schools of Indiana and Michigan.

My parents' interests in the arts inspired my own. Museums, theaters, libraries, and concert halls have been vital parts of my life since childhood. Active engagement in shaping public policies that nourish education and the arts was central to my career in Congress, and my concern with such policies has continued since I left Capitol Hill.

JOHN BRADEMÁS is chairman of the President's Committee on the Arts and the Humanities and president emeritus of New York University, New York, N.Y. This article is adapted from a speech delivered on 8 February 1995 at a forum organized by the Inter-School Orchestras of New York. ©1995, John Brademas.

For more than two decades, I served in the U.S. House of Representatives as a member of the committee that has responsibility for all levels of education. I helped write most of the federal legislation enacted during that period in support of schools, colleges and universities, and other institutions of learning and culture, including the arts and humanities, libraries, and museums. For example, 30 years ago I was one of the original co-sponsors of the legislation that created the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH), and for 10 years I chaired the committee with jurisdiction over both. And I also wrote, along with Sen. Claiborne Pell (D-R.I.), both the Arts and Artifacts Indemnity Act (which enables museums in the U.S. to mount exhibitions from other countries without the burden of paying for expensive insurance) and the Museum Services Act (which provides modest grants to museums of every kind and to zoos and botanical gardens).

After I left Congress, I served for 11 years as president of New York University, and I was then — and as president emeritus have remained — involved in activities that relate to the arts and culture generally. For example, in 1990 I co-chaired, with Leonard Garment, the independent commission mandated by Congress to study the grant-making procedures of the NEA. Our bipartisan commission, appointed by President Bush and the Democratic and Republican leaders of Congress, produced a unanimous act of recommendations to strengthen the NEA.

Study of and exposure to the arts are unique in deepening the resources of intellect and expanding the horizons of imagination. Creativity, adaptability, sensitivity, discipline, cooperation, risk-taking, critical thinking, self-motivation, the



ability to communicate, dedication to excellence — all these competencies are indispensable if the American genius for innovation is to flourish in the economy of the 21st century. As it happens, these are the very competencies that are enhanced by study of and practice in the arts.

But how do these qualities develop in an arts education? Let me illustrate by referring to the esteem in which my Hellenic forebear, Plato, held music as a tool for education.

Learning to play a musical instrument demands the achievement of technical mastery through the discipline of regular practice over a period of years. The ability to read and play correct notes in rhythm gradually evolves into the ability to shape phrases lyrically and to imbue a performance with fluidity and subtle colorations. When students begin to sense this "artistry," their drive to reach the next plateau of achievement accelerates.

But learning music also requires an understanding of the fundamentals of music theory; it calls for knowledge and assimilation of different periods, styles, and traditions of music; it stimulates creation of original compositions through critiquing past and contemporary literature; and it demands a degree of personal interpretation. To repeat, learning insists on the discipline of practice, practice, and more practice. All of this comes together in the crucible of performance, when a student stands alone before an au-

dience with his or her instrument.

Playing in an orchestra, of course, magnifies this individual effort into a collective whole. The student learns that other players, instruments, and parts must be accommodated in order to create a cooperative, seamless performance.

What has been learned? Creativity, problem solving, discipline, cooperation, and so on. Dance, drama, painting, and sculpting all offer similar benefits that derive from a curriculum based on structure, content, and an opportunity to create. The learning is in the doing and all the skills of technique and judgment.

MY POINT is that the competencies learned in any art form are in some sense generic and transferable to other subjects. But let me here enter a caveat. Although an education in the arts can afford such practical benefits, I believe it is a serious mistake to champion schooling in the arts solely on utilitarian grounds. The fundamental value of the arts lies in the intangibles, in qualities not subject to quantification.

One of the most moving illustrations of this point is a personal account of the power of music, written by Chen Yi, a young Chinese composer who came to the U.S. in 1986. She received a Knight Foundation grant designed to foster collaboration involving composers, arts organizations, and community groups in order to bring music into the daily life of communities. With this grant, Chen Yi chose to work in San Francisco with the Women's Philharmonic and several other music organizations. Here is what she said when the Women's Philharmonic performed her Symphony No. 2:

I hear the tragic motif in my symphony again and again, and I can't stop a tear from running down my cheek. That motif has been haunting me since I first learned my dear father had a heart attack. It is the main element in the symphony, written in memory of my father, Chen Er-nan, a medical doctor who devoted his whole life to the people of his homeland. He led me into the realm of music when I was only three and helped me understand the sincerity and simplicity of Mozart in which the weeping tear hid behind a smiling face.

The love of music helped me survive the dark period, when the political tragedy of the Cultural Revolution over-

took China. I tried hard then to continue my musical studies, practicing violin at home with the mute attached, because classical music was forbidden. I even took my violin with me into the countryside where I was sent to work for two years, climbing to the top of mountains, carrying on my back hundred-pound loads of rocks and mud for building irrigation walls, 12 hours a day. I played simple songs to farmers, between excerpts from the standard repertory. I tried to educate the poor children in the village. I started thinking about civilization, the value of individual lives and the importance of education in society. . . .

My dear father, do you know how much I want you to hear my Symphony No. 2? . . . It is for you.

These reflections of Chen Yi give compelling voice to the vital role that the arts — in this case music — play in our lives.

And it is urgent that those of us who believe in that vital role speak forcefully in support of the arts and humanities in our communities across the nation. Last September President Clinton appointed me to head the President's Committee on the Arts and the Humanities. Established in 1981 by President Reagan to encourage more private-sector support of the arts and humanities and to bolster public/private partnerships, this committee is made up of 34 private citizens, including such artists as Isaac Stern, Quincy Jones, and Rita Moreno. It also includes 11 heads of federal agencies with cultural programs.

I believe that President Clinton decided to revitalize this committee for a straightforward reason: his genuine appreciation of the central role that the arts and humanities play in defining who we Americans are as individuals and as a people.

The goals assigned to the committee are ambitious:

- to increase public understanding of the arts and the humanities and build grass-roots support for them;
- to identify new sources of funds, especially from individuals, foundations, and corporations; and
- to use public meetings and publications to address urgent issues in the nation's cultural life.

The President has given us a number of specific assignments. He has urged us "to promote international cultural exchange and understanding" and to give attention to "what we are trying to do in our

schools to improve our children's education" through the arts and humanities. This particular concern is very much on the mind of the First Lady, who is also the honorary chair of our committee and who has pressed us to develop creative alternatives to destructive behavior for at-risk youth.

Promoting philanthropic support of the arts and humanities will be central to the work of our committee. For example, we'll encourage community foundations and new philanthropists to be sure to include cultural activities and institutions on their giving agendas.

SINCE LAST November's election, a great deal of talk has been heard about reducing the size of government and cutting taxes. Off and on we've heard that the NEA and the NEH, along with the Institute of Museum Services (IMS) and the Corporation for Public Broadcasting, may be facing severe cuts or even total elimination.

Having served in Congress with six different Presidents — three Republicans and three Democrats — I can say that Presi-



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dents of both parties have strongly supported the arts and humanities. Indeed, the endowments enjoyed their largest budget increases under President Nixon. I can also state with confidence that both Democrats and Republicans helped create the endowments. The record seems clear to me that, since the establishment of the NEA and the NEH a generation ago and of the IMS in 1976, support for the arts and humanities has never been a partisan issue.

I hope that the leadership of the present Congress will continue this bipartisan approach. Certainly, if members of Congress carefully examine the historical record, they will see that the two endowments and the IMS have made invaluable contributions to enriching the quality of life in every part of our country.

The NEH is now the major funder of the humanities in the U.S. At a time when we long for greater civility and reason in our public debate and when we worry about the decline of citizen participation in our democracy, what better way to understand ourselves and our society than through the disciplines of the humanities?

The NEH promotes discussions, readings, interpretive exhibits, and informative radio and television. It helps train scholars, and it also reaches millions of ordinary Americans. Without the NEH, the papers of the Founders would never have been published. Indeed, I can recall that an NEH grant to New York University made possible summer institutes for high school teachers preparing to mark the bicentennial of the U.S. Constitution.

The NEA brings thousands of performances, exhibits, and classes to children and communities, large and small, all over the country. It has placed 14,000 artists-in-residence in classrooms. The NEA's high standards of excellence and its equitable funding have meant that people in inner cities and rural areas can share our cultural riches. Because of the NEA, many Americans, especially children, have seen a play or heard chamber music or attended a folk festival for the first time. Far from funding avant-garde art that few people understand, the NEA leads our national celebrations and commemorates our national life. An NEA grant to Maya Ying Lin led to the Vietnam War Memorial, and

we appreciate our national inheritance through such NEA activities as the National Heritage Awards and the Jazz Masters.

Remember that our culture and ideas are among America's greatest contributions to the world. Indeed, the genius and the ideals of the American people are best reflected in the achievements of our culture. But beyond this bedrock reason for supporting the NEA, the NEH, and the IMS, the record is also clear that, for the modest investments they represent, the activities they support yield substantial economic dividends. Indeed, the arts, the humanities, and museums are vital to the economies of every state and every local community. Nonprofit arts institutions alone generate \$36 billion in economic activity annually. They support 1.3 million jobs and generate \$3.4 billion in federal tax revenues.

Funding for the federal arts agencies is small — only about 65 cents per person for each of the endowments. Yet that small investment provides valuable seed money. Every federal dollar leverages an average of \$11 more from the private, state, and local sectors. Without federal support, there is no serious prospect that private funds will fill the resulting gap or that state or local government funds will do so.

Clearly, President Clinton shares my conviction, because his budget proposal, released earlier this year, calls for small increases in funding for the three agencies I have been discussing. I believe that a majority of citizens — Democrats, Republicans, and Independents — share my views that the work of these agencies is important and that they will make their views known to their representatives in Congress. For not only is the federal role in supporting the arts essential for encouraging the highest standards of excellence, assisting institutions and individuals, and affording access to the greatest number of Americans, but federal support also makes possible education in the arts for our children and thereby preserves the cultural traditions and rich heritage of the American people. A great democracy must neither abandon nor retreat from the world of culture and ideas.

1. 1993 Annual Report (Miami: John S. and James L. Knight Foundation, 1993), pp. 34-35. NC

The Standards of Excellence.

The National Task Force for Social Studies Standards has produced a model for achieving excellence in social studies based on ten thematic strands. This valuable resource defines and presents each of the ten thematic strands and correlated performance expectations for three distinct levels: early grades, middle grades, and high school. Included are an executive summary and a special supplement on powerful teaching and learning.



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DIRECTOR'S UPDATE

Divider Title: _____

“U.S. SENATE APPROVES NEW MEMBERS ...”, PAGE 2

Kinshasha Holman Conwill of New York was appointed chairman of the National Museum Services Board. Ms. Conwill is Director of The Studio Museum in Harlem, New York, a position she has held since 1980. She also currently serves as a panelist for the Museum Aid Program at the New York State Council on the Arts. In 1992, Ms. Conwill served as a member of the Presidential Transition Team, National Endowment for the Arts and Humanities.

Mr. Robert Breunig of California was reappointed as a member of the National Museum Services Board. Mr. Breunig is Director of the Santa Barbara Museum of Natural History. He also serves as a Senior Museum Associate for the Museum Management Institute. Mr. Breunig was formerly Director of the Desert Botanical Garden in Phoenix. He has previously served as Chief Curator and Deputy Director of the Heard Museum in Phoenix, and is a former President of the Museum Association of Arizona.

John L. Bryant of Washington, DC was appointed a member of the National Museum Services Board. He is Co-Director of the Bauman Foundation and President and Chairman of the Constitutional Education Foundation. Through the Bauman Foundation, a private foundation which reviews only solicited proposals, Mr. Bryant is active in programs which encourage innovative partnerships between museums and public schools to improve their community's school system.”

Phillip Frost, M.D. of Florida was appointed a member of the National Museum Services Board. Dr. Frost is Chairman of the IVAX Corporation and a Governor of the American Stock Exchange. He is very active in his community and is serving on a number of non-profit boards. He serves as a trustee of the University of Miami and was a member of the board of directors of the Lowe Art Museum in Coral Gables.

Charles Hummel of Delaware was appointed a member of the National Museum Services Board. Mr. Hummel was formerly Deputy Director for the Museum and Library Department, Winterthur Museum and serves as an Adjunct Professor at the University of Delaware, Winterthur Program in Early American Culture. Currently, he serves as a trustee of the Philadelphia Society for the Preservation of Landmarks and is on the Committee of Overseers for the Strawberry Banke Museum in Portsmouth, New Hampshire.

Ayse Kenmore of Florida was appointed a member of the National Museum Services Board. Ms. Kenmore is Managing Director of Equivest Partners, Inc. and Vice President of BrainReserve, Inc. In addition, she authors a series of Job Search Workbooks on career management issues and related self-analysis exercises. Ms. Kenmore is actively involved in community activities in Florida, New York, and California.

Nancy Marsiglia of Louisiana was appointed a member of the National Museum Services Board. Ms. Marsiglia is currently co-owner of GAMBIT, a weekly newspaper which has a circulation of 40,000 in the New Orleans area, and worked as a consultant on tourism to Louisiana Lt. Governor Melinda Schwegmann. In addition, Ms. Marsiglia is a past Chairman of the Audubon Institute Foundation and serves on the Board of Advisors for over seven organizations including the Democratic Leadership Council, the New Orleans Council for Young Children, and the Louisiana Children's Museum.

-MORE-

“U.S. SENATE APPROVES NEW MEMBERS ...”, PAGE 3

Arthur Rosenblatt of New York was appointed a member of the National Museum Services Board. Mr. Rosenblatt is currently advising the Museo de Arte de Ponce in Ponce, Puerto Rico on their expansion plans, and the government of Puerto Rico on a new museum facility to be built in Santurce. He was formerly Director of the United States Holocaust Memorial Museum and served as the Vice President for Architecture and Planning at the Metropolitan Museum of Art.

Ruth Tamura of Hawaii was appointed a member of the National Museum Services Board. Ms. Tamura is currently a Gallery Director of the Japanese Cultural Center of Hawaii. She serves as one of the Western Regional Board Representatives to the board of directors at the American Association of Museums and is a past President of the Hawaii Museums Association. She has also been active as a proposal reviewer and consultant to the Hawaii State Foundation on Culture and the Arts and as a Commissioner with the Honolulu City and Commissioner Culture and the Arts.

Townsend Wolfe of Arkansas was appointed a member of the National Museum Services Board. Mr. Wolfe is Director and Chief Curator of The Arkansas Arts Center. He is a Past-President of the Southeastern Museums Conference. Mr. Wolfe is secretary of the Arkansas Arts Center Foundation, a member of the advisory board of the Arkansas Artists Registry, and serves as a senior examiner on the Accreditation committee of the American Association of Museums. He has previously served as President of the Arkansas Consortium of Arts and the Arkansas Arts in Education Advisory Council.

#

Up at Newt's Place

OP-ED THURSDAY, JUNE 1, 1995

A25

Nearly six months after his ascendancy, Newt Gingrich still has not met with Jane Alexander to hear her case for the National Endowment for the Arts. But he did make time to see Melanie Griffith, an N.E.A. proponent whose Hollywood credits include "Working Girl" and "Something Wild" rather than Ms. Alexander's somewhat less lubricious "First Monday in October."

"Whoever thought of bringing Melanie, it was genius," said the playwright Wendy Wasserstein, another member of the cadre that lobbied the Hill last week for N.E.A. programs supporting writers. Republican lawmakers tripped over themselves to press her flesh and pose with her for pictures. "I saw Strom Thurmond come back to life shaking Melanie's hand," said Ms. Wasserstein.

Speaking by phone from Aspen, Ms. Griffith said she had rehearsed carefully for her Washington appearance: a lobbyist took her on a dry run that included meeting Bob Dole. For last week's visit she wore a white Versace suit, Susan Bennis/Warren Edwards pumps and an ankle bracelet. Her pitch? "I'm very simplistic about it. I don't know how to speak politics. I go by my heart. ... We need to have a national defense, but why could they just not make three planes and keep the N.E.A.?"

How did meeting real Congressmen differ from playing a fictional bombshell who storms the Capitol in the movie "Born Yesterday"? "It was cool," Ms. Griffith said. "Fred [Thompson], who played a Senator in the movie, is now a Senator!"

As for Mr. Gingrich, he did not show Ms. Griffith his etchings — but he did invite her and her fellow lobbyists into his office to see a tyrannosaurus rex skull. He also told Ms. Griffith there were some parts for her in his forthcoming novel — presumably if it's Hollywood-bound. And where does the Speaker now stand on the N.E.A., which is targeted for extinction in the House? No one could tell.

Both Ms. Wasserstein and Ms. Griffith were impressed by other Republicans, like Bill Frist and Hank Brown, who engaged in open-minded conversation about the endowment. Last Thursday three other arts-minded Republican Senators — Nancy Kassebaum, Jim Jeffords and Alan Simpson — joined Democratic colleagues in introducing a Senate bill reauthorizing the N.E.A. Though the bill streamlines the agency and

inevitably trims its budget, Ms. Alexander has rightly applauded it as a serious bipartisan effort to uphold the Federal role in the arts.

Without Federal leadership, explains Robert Lynch of the National Assembly of Local Arts Agencies, state and local arts funding would probably decline, too; such funding was minuscule before the N.E.A.'s seed-money grants began to stimulate local giving in 1965. Nor could that Gingrich panacea, "privatization," replace the N.E.A.; private philanthropy to the arts and humanities fell nationally in 1994 even as charitable contributions rose.

But the Senate bill hardly assures

Melanie Griffith, working lobbyist.

the endowment's survival. It is just one more skirmish in a war over the agency's identity and funding that will play out in both houses. Mr. Gingrich's role remains both pivotal and ambiguous. He panders to the Christian Coalition, whose contract would kill the arts and humanities endowments. Yet he speaks of his daughters' affection for the ballet, and, as a big-time author, expressed solidarity with Ms. Wasserstein and another co-lobbyist, the novelist Walter Mosley. As a historian and dinosaur aficionado, the Speaker is also known to revere museums, which crave endowment support.

Would Ms. Griffith make the ultimate sacrifice of appearing in a Newt Gingrich movie to win his support of the N.E.A.? "I would do whatever it takes," she giggled.

But surely it would be a far, far better thing if the Speaker listened to reason about the N.E.A., whether from less throaty voices in his own party or the many prominent artists nurtured by endowment grants early on. As one such grantee, Ms. Wasserstein, argued in Washington, an exclusively market-driven culture will always produce "Die Hard With a Vengeance," not the ballet. Does Mr. Gingrich, self-styled champion of American renewal, really want history to record that he presided over what may well be the first legislative body in the West to eliminate support for the arts? □



Institute of Museum Services

News Release

A Federal agency serving the nation's museums

1100 Pennsylvania Avenue, N.W. • Washington, D.C. 20506

**Contact: Mamie Bittner (202) 606-8536
Tania Said (202) 606-8536**

**For Immediate Release:
April 14, 1995**

U.S. SENATE CONFIRMS NEW MEMBERS OF THE NATIONAL MUSEUM SERVICES BOARD

Institute of Museum Services Gains New Board Members

WASHINGTON, DC -- The Senate confirmed ten of President Clinton's nominees to the National Museum Services Board.

The Director of the Institute of Museum Services, Diane Frankel, noted "A board with such depth and breadth of experience is exceptional. These board members will continue the tradition of excellence established by their predecessors. Together we will support museum activities that engage children, families, and individuals throughout the United States."

The NMSB is composed of fifteen Presidentially-appointed, Senate confirmed members who make policy for the Institute of Museum Services. Board members are selected from the museum community and the general public, and collectively they contribute specific expertise and broad knowledge of the entire museum field.

For a list of new board members and some background information, please see the attached pages.

About the Institute of Museum Services--Established in 1976, the Institute of Museum Services supports museums' education role through grant programs that encourage outstanding museum management and comprehensive collections care practices. The budget for 1994 is \$28,777,000. Grant funds make up 95% of this budget.

IMS is the only federal source of operating support for this diverse group of education institutions that provide learning opportunities to 600 million visitors each year. Eligible institutions include: aquariums, arboretums and botanical gardens, art museums, children's museums, general museums, historic houses and sites, history museums, nature centers, natural history and anthropology museums, planetariums, science and technology centers, specialized museums and zoos.

The Director of the Institute receives policy guidance from a 15 member National Museum Services Board. The Director and Board are selected by the President and confirmed by the Senate.

-MORE-

House Panel's Bill Spares Parks, Limits Endangered Species Act

By Dan Morgan
and Tom Kenworthy
Washington Post Staff Writers

A House Appropriations subcommittee has drafted a proposed 1996 Interior Department spending bill that spares the national parks from cuts, but recommends extending the current moratorium on listing new birds, wildlife and plants under the Endangered Species Act.

The carefully crafted legislation represents a compromise between the interests of environmentalists and conservatives who view many of the activities of the Interior Department as a menace to private property owners and western agricultural and commercial interests.

The panel, whose recommendations will establish the baseline for a debate on the government's environmental policies over the next several months, will propose sparing the National Biological Survey, whose work gathering scientific data on endangered species has made it a target of conservative lawmakers and private property owners.

But the subcommittee will also propose that the survey be renamed, reduced in size, removed from the jurisdiction of the Fish and Wildlife Service, and placed under restrictions, including a requirement that its researchers obtain written permission from landowners before entering their property.

At the same time, a temporary moratorium on the listing of threatened birds and wildlife, which was included in legislation enacted earlier this year, would be continued through Sept. 30, 1996. Rep. Ralph Regula (R-Ohio), who chairs the subcommittee on Interior Department appropriations, said new listings were being put on hold unless Congress authorizes going forward when it takes up the Endangered Species Act this year.

Interior Department officials, braced for the worst from a Republican Congress that has been hostile to environmental regulation, breathed a sigh of relief after a preliminary review of the draft spending proposal. "It appears to be going in a reasonable direction," said a spokesman for Interior Secretary Bruce Babbitt.

The proposed spending bill calls for a 1 percent increase in the operating budget of the National Park Service,

to \$1.1 billion, allaying administration fears that some parks might have to be closed. The Bureau of Indian Affairs is funded at slightly above this year's level, and there is an additional \$2 million for small and needy tribes.

Regula said that, faced with a need to reduce overall spending compared with 1995 by \$1.4 billion, or about 10 percent, he decided to preserve the "core mission" of maintaining national parks, forests, public lands and national wildlife refuges.

But other aspects of the bill may displease the Clinton administration and environmentalists.

The subcommittee recommends the elimination of the Bureau of Mines and reduces funding for the National Endowment for the Arts and National Endowment for the Human-

ities by 39 percent and 42 percent respectively, putting both on a path to being phased out after three years. No new funds are provided for building the Museum of the American Indian on the Mall.

In a major departure from past policy, the subcommittee recommends lifting the moratorium on offshore oil and gas drilling along the outer continental shelf, in effect since 1982.

It is unlikely the administration would issue exploration licenses any time soon, but Regula said the lifting of the ban would encourage the administration to begin drawing up plans for exploiting the offshore resources, in order to strengthen U.S. energy independence.

The action was almost a forgone conclusion. House Appropriations Committee Chairman Bob Livingston (R-La.) represents a state where oil and natural gas interests have long been influential, and Regula has been a diehard believer in energy independence since the oil shocks of the 1970s sent fuel prices skyrocketing in his home state of Ohio.

"I don't advocate drilling everywhere. There are some fragile, sensitive areas, but I don't think you should have a blanket moratorium," he said, adding that technological improvements of the last two decades have lessened the prospect of spills involving drilling.

It is unclear what impact the moratorium on listing endangered species will have on a court settlement agreed to by the Bush administration in late 1992 that commits the federal government to listing 400 species over four years to reduce a huge backlog.



REP. RALPH REGULA

... keeping Interior's "core mission"

*The Federal agency
that supports the
visual, literary and
performing arts to
benefit all Americans*

PRESIDENT'S COMMITTEE ON THE ARTS & HUMANITIES

Three Basic Models for Leveraging Private Support:

1. PCAH offers endorsements, or use of its name, but does not use its staff to fundraise or manage project.
2. PCAH is involved in fundraising, private sector partners serve as fiscal agents and project is managed by:
 - A. Private sector partner or
 - B. PCAH
3. Money solicited and directly deposited into NEA account.

Arts in Education

*Challenge &
Advancement*

Dance

Design Arts

Expansion Arts

Folk Arts

International

Literature

Locals

Media Arts

Museum

Music

*Opera-Musical
Theater*

*Presenting &
Commissioning*

State & Regional

Theater

Visual Arts

MODELS

Model I: PCAH offer endorsements, or the use of its name, but does not use its staff to fundraise or manage the project. The only question here is whether PCAH's name can be used by private entities, on letterhead, etc. when soliciting funds.

Example: Liberal Education and the corporation.

PCAH cooperated with the Corporate Council on the Liberal Arts in its efforts to publicize the utility of a liberal arts education for business careers.

Model II:

A. PCAH was involved in fundraising, but private sector partners served as fiscal agents and managed the project.

Example: Invest in the American Collection-- 1989 Conservation Forum.

Funds totalled \$55,000. Joint project between PCAH, private partner, National Institute for Conservation and committee created for project, the National Committee to save America's Collection. Funds sent to PCAH yet payable to fiscal agent; project managed by National Committee.

Example: The fund for New American Plays--

Fund began in 1986 awarding grant money to not-for-profit theaters and playwrights. Since 1986, funds totalled approximately 2.1 million dollars. (Funds raised by PCAH Executive Director and PCAH member/Chairman of Fund and funds payable to the Kennedy Center who manages

project)

B. PCAH was involved in fundraising, a private sector partner served as fiscal agent, and PCAH actively involved in management of the project.

Example: The International Cultural Forum, held on December 13, 1991.

Funds totalled approximately \$155,000. Forum headquartered in PCAH office, and directed by a steering committee, (PCAH Executive Director, PCAH members, Institute of International Education, and third party members representing exchange organizations), but largely managed by PCAH.

Model III: Money directly deposited into an NEA account for use by PCAH.

Thus far, PCAH's records indicate that only a few thousand dollars (approximately \$2,000 to \$3,000) was raised in this manner. In 1992, PCAH Chairman Donald Hall (Chairman of Hallmark cards) contributed approximately \$46,000 for his suggested creation of two case statements, the Value of the Arts and the Value of the Humanities. Thus, these funds were not solicited.

project)

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Divider Title: _____

PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES
COLLABORATIVE PROJECTS

ESTIMATED PRIVATE CONTRIBUTIONS
OCTOBER 1, 1982 - NOVEMBER, 1993

The Arts Consortium	337,500
Black College Collections: Our Commonwealth	79,400
Collaborative for Humanities and Arts Teaching	13,669,920
Community Arts Council Initiative	30,000
500 Years of American Clothing	36,500
Fund for New American Plays	2,100,000
Great Performances in the Library	115,200
History Teaching Alliance	570,454
Initiatives for State Humanities Councils	69,954
Liberal Arts and the Corporate Workplace	120,000
Los Angeles Area Chamber of Commerce/ Community Foundation Initiative	50,000
National Committee to Save America's Cultural Collections	156,750
Public Library Radio Initiative	800
Reaching Rural Audiences	23,100
Regional Seminars	847,355
Youth in Philanthropy: Better to Give	136,067
International Cultural Forum	155,000

TOTAL ESTIMATED PRIVATE SECTOR CONTRIBUTIONS	18,498,000
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PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES
1100 Pennsylvania Avenue, N.W., Suite 526
Washington, DC 20506
Tel.: 202-682-5409 Fax: 202-682-5668

The management of initiatives by the President's Committee is defined in the 1988 *Report to the President* as follows:

In typical initiative, a non-profit organization acts as fiscal agent for the model project and a senior member of its staff serves as project director. A member of the President's Committee may serve as project chairman, and the Committee's staff assists in a consulting role throughout the development, funding and implementation of the project.

The President's Committee on the Arts and the Humanities has used 3 basic models: by lending its support to an organization which solicits funds for projects deemed exemplary by the Committee; by raising funds for a co-sponsored project, and by raising funds for its own use. The following pages contain a break down of the three models. Specific examples follow in the tabbed portions.

MODEL I: Endorsement Only

The President's Committee offers endorsements but does not fundraise. The majority of PCAH activities falling in this category were from 1982-1988. Funds raised by these endorsed projects ranged from a few thousand dollars for pilot projects or short-term projects to highly successful multi-million dollar projects.

Note: In this model, PCAH may make suggestions about possible funding sources, but does not officially solicit funds. Fund-raising and fiscal management are the responsibility of the private organization.

MODEL II A: Co-Sponsorship: Raises Funds/Does Not Manage

PCAH was involved in fundraising. Projects co-sponsored with a private sector partner which managed the project and served as fiscal agent.

A) Who raised the money?

1. PCAH
2. Private organization

B) Who is money payable to?

1. Private organization

C) Who controls use of funds?

1. Private organization

D) Is PCAH listed as a partner on any official letter head?

1. Yes. In many instances, PCAH has been listed on letterhead as a partner. This letter head in turn is used when soliciting money.

MODEL II B: Co-Sponsorship: Raises Funds and Manages

PCAH was involved in fundraising projects in which the PCAH actively managed the project, but continued to work in partnership with a private partner.

- A) **Who raised the money?**
 - 1. PCAH Executive Director
 - 2. Project Director
 - 3. Private partners raising money for a project involving PCAH and other organizations
- B) **Who was the money payable to?**
 - 1. Paid to the order of a fiscal agent, earmarked for project involving PCAH
 - 2. Sent to Committee to be acknowledged and then forwarded to fiscal agent
- C) **Who approves payment of services?**
 - 1. Project Director
- D) **Where was the money paid from?**
 - 1. Account managed by fiscal agent

MODEL III: Funds Raised Exclusively for PCAH Use

Model III consists of the receipt of private money by the President's Committee which is in turn deposited in an NEA account for the specific purpose to be used by PCAH. While never large, PCAH records indicate that the Committee has maintained such an account for meeting costs, travel expenses, and costs of specific initiatives.

- A) **Who raised the money?**
 - 1. PCAH Chairman or private members acting on behalf of PCAH.
 - 2. Committee records indicate that the PCAH Executive Director asked members to contribute funds to PCAH for specific purposes.
- B) **Who is the money payable to?**
 - 1. The NEA
- C) **Who approves payment of services?**
 - 1. PCAH Executive Director
 - 2. PCAH Staff
- D) **Where was the money paid from?**
 - 1. NEA account #116, restricted gift funds or
 - 2. NEA account #109, un-restricted gift funds (previously account #138).

Account #116 total amounts for the following fiscal years (*approximate*)

FY 91	\$35,000
FY 92	\$13,660
FY 93	\$47.73

Note: No money has been deposited in this account since 9/18/91

Private Sector Contributors to President's Committee Collaborative Projects 1982-1988

THE ARTS CONSORTIUM		
Anonymous Gifts		
W.M. Keck Foundation		
BLACK COLLEGE COLLECTIONS: OUR COMMONWEALTH		
African-American Museums Association		
CBS Inc.		
The Equitable Bank Foundation, Inc.		
National Center of Afro-American Artists		
COLLABORATIVES FOR HUMANITIES AND ARTS TEACHING (CHART)		
<i>Arkansas Global Education:</i>		
The Danforth Foundation		
Winthrop Rockefeller Foundation		
<i>Arts PROPEL Dissemination Project/Pittsburgh:</i>		
The Richard King Mellon Foundation		
Pittsburgh National Bank — The J.B. Finley Charitable Foundation		
The Rockefeller Foundation		
W.P. Snyder Charitable Fund		
<i>The Atlanta Humanities Project:</i>		
Aetna Life & Casualty Foundation, Inc.		
Anonymous Corporate Gift		
The Coca-Cola Foundation		
Federated Department Stores, Inc.		
The First National Bank of Atlanta		
Gannett Foundation, Inc.		
Inman-Riverdale Foundation		
Landmarks Corporation		
Life Insurance Co. of Georgia		
Rich's		
Rock Penn Company		
Scientific-Atlanta, Inc.		
Southern Bell Telephone & Telegraph		
Trust Company Bank		
<i>CROSSROADS Seattle:</i>		
The Rockefeller Foundation		
<i>Dialogue/St. Paul:</i>		
Matsushita Foundation		
Minnesota Academic Excellence Foundation		
Minnesota Education Association		
Knight Foundation		
The Rockefeller Foundation		
The Saint Paul Foundation		
St. Paul Pioneer Press Dispatch		

HUMANITAS/Los Angeles:

ARCO
Ahmanson Foundation
Michael J. Connell Foundation
The Andrew W. Mellon Foundation
Neutrogena Corporation
The Rockefeller Foundation
Stuart Foundations
Times Mirror Foundation

Humanities Education, Research and Learning Development (HERALD)/San Francisco:

The William & Flora Hewlett Foundation
The Rockefeller Foundation
The Stuart Foundations

International Education Consortium/St. Louis:

The Danforth Foundation
James S. McDonnell Foundation
McDonnell Aircraft*
Monsanto Company*
Ralston-Purina International*
The Rockefeller Foundation

New York and the World/New York City:

American Forum*
The Hearst Foundation, Inc.
The Kunstadter Family Foundation
The New York Times Foundation
The Rockefeller Foundation

Philadelphia Alliance for Teaching Humanities in the Schools (PATHS):

ARCO Chemical Co.
Bell Telephone Co. of Pennsylvania*
CIGNA Corporation*
Greater Philadelphia First Corporation
Matsushita Foundation
National Geographic Society
The Pew Charitable Trusts
PSFS
The Rockefeller Foundation

Rural Education Alliance for Collaborative Humanities (REACH)/South Carolina:

The Rockefeller Foundation

COMMUNITY ARTS COUNCIL INITIATIVES

New York Telephone Company

\$ 30,000

500 YEARS OF AMERICAN CLOTHING

The Annenberg Fund, Inc.
The Henry W. and Marion H. Bloch Foundation
Hallmark Cards Inc.
Individual Gifts
R. H. Macy and Company, Inc.
SSMC
The Wool Bureau

34,500

*in-kind support

FUND FOR NEW AMERICAN PLAYS		\$ 2,100,000
American Express Co.		
The Brown Foundation, Inc.		
John F. Kennedy Center for the Performing Arts		
The Evelyn Sharp Foundation		
Mr. Roger L. Stevens		
Times Mirror Foundation		
Lila Acheson Wallace Fund, Inc.		
GREAT PERFORMANCES IN THE LIBRARY		115,200
Exxon Corporation		
HISTORY TEACHING ALLIANCE		570,454
Atlantic Richfield Company		
Bigelow Foundation		
The Braitmayer Foundation		
The Brown Foundation, Inc.		
Burger King Corporation		
The Bush Foundation of St. Paul		
The Cleveland Foundation		
Duke Power Company		
Exxon Education Foundation		
Ford Motor Company Fund		
Gannett Foundation, Inc.		
The William & Flora Hewlett Foundation		
Individual Gifts		
The Joyce Foundation		
The Kempner Foundation, Inc.		
Minnie Stevens Piper Foundation		
Polaroid Foundation, Inc.		
The Rockefeller Foundation		
Time Inc.		
INITIATIVE FOR STATE HUMANITIES COUNCILS		69,954
Lilly Endowment Inc.		
LIBERAL ARTS AND THE CORPORATE WORKPLACE		120,000
Corporate Council on the Liberal Arts		
NATIONAL COMMITTEE TO SAVE AMERICA'S CULTURAL COLLECTIONS		156,750
AT&T Foundation		
The Ahmanson Foundation		
Chicago <i>Sun-Times</i>		
J. Paul Getty Trust		
The Andrew W. Mellon Foundation		

PUBLIC LIBRARY RADIO INITIATIVE

Gannett Foundation, Inc.

\$ 800

REACHING RURAL AUDIENCES

The Brown Foundation, Inc.

Johnson County National Bank and Trust

National Farms, Inc.

23,100

REGIONAL SEMINARS

847,355

Kansas City Seminar:

Hallmark Educational Fund

Kansas City Association of Trusts and Foundations

Mid-America Arts Alliance

Los Angeles Seminar:

California Afro-American Museum

Craft and Folk Art Museum

First Interstate Bank of California

Individual Gifts

Japanese-American Cultural Center

La Opinion

Plaza de la Raza Cultural Center for the Arts and Education

Southern California Gas Company

The Times Mirror Company

Texas Seminar:

The Brown Foundation, Inc.

Sid W. Richardson Foundation

YOUTH IN PHILANTHROPY: BETTER TO GIVE

136,067

Esthy and James Adler

American Mutual Fire Insurance Company

The April Trust

Chevron USA Inc.

The Community Foundation of Greater Washington

Exxon Corporation

John Edward Fowler Memorial Foundation

Gannett Foundation, Inc.

The Edward W. Hazen Foundation

Individual Gifts

Lucas-Spindletop Foundation

Trident Community Foundation

Wausau Chamber of Commerce

Great Performances



IN THE LIBRARY

*A selection of programs from
Public Television's "Great Performances" Series
for viewing in the library*

Clinton Presidential Records Digital Records Marker

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MODEL I

Divider Title: _____

EXAMPLES

Model I: Endorsement Only

Liberal Education and the Corporation.

The President's Committee cooperated with the Corporate Council on the Liberal Arts in its efforts to publicize the utility of a liberal arts education for business careers. While the PCAH endorsed this project, the Corporate Council actually raised the funds and commissioned a study by sociologist Michael Useem, which was published in 1988 as Liberal Education and the Corporation. The study demonstrated that top management in a sample of the 500 largest corporations, public service organizations, and other enterprises were as likely to hold undergraduate liberal arts degrees as business or professional degrees.

A) Who raised the money?

1. Corporate Council on the Liberal Arts.

B) Who conducted the project?

1. Private organization

C) Is PCAH listed as a co-sponsor on letter-head?

1. We are unable to determine that the PCAH was so listed.
2. PCAH is acknowledged in the study's forward and a separate summary of the study was prepared with a joint statement by PCAH chairman Andrew Heiskell and the CCLA chairman. This document seems to have been created for use by the PCAH.



LIBERAL EDUCATION AND CORPORATE AMERICA

 MICHAEL USEEM

A Report Prepared Under the Sponsorship of the Corporate Council on the Liberal Arts,
in Collaboration with the President's Committee on the Arts and the Humanities.

Frank Stanton, Chairman
Corporate Council

Andrew Heiskell, Chairman
President's Committee

Foreword: Liberal Education and Corporate America

America is at a critical juncture in developing an economic compass for the generations ahead. One response to the current debate on the qualitative aspects of higher education was the formation in 1985 of the Corporate Council on the Liberal Arts. The Council has pursued a program to advance the understanding of the subtle but positive relationship between a liberal-arts education and effective management in the corporate world. Originally located at the American Academy of Arts and Sciences, the Council has been affiliated with the Center for Advanced Study in Education of the Graduate Center of the City University of New York since 1987. The Council represents an innovative partnership designed to develop an empirical base that will demonstrate linkages between a liberal education and business.

It is an understanding of this complex universe that the Council seeks to reaffirm. As University of Chicago President, Hanna Holborn Gray, has put it: "Thinking about education is a way of reflecting on the future, and the future that one would like to see; it is a way of thinking about the present; and finally, it is a way of thinking about the past, and seeing what it is within the past that needs either to be repudiated or renewed. Education then becomes the instrument, or the vehicle, for this way of thinking about a larger world and about the essence of what human possibility, human personality, and human competence might ideally become within a social order." When the Corporate Council, in association with the President's Committee on the Arts and the Humanities, undertook a comprehensive examination of hiring and progression patterns of liberal-arts graduates among the nation's major corporate employers, our goal was to provide a profile of corporate perceptions of liberal-arts graduates. We wanted to know whether a liberal-arts education is a strategic attribute in today's workplace. The results are presented and discussed in this book.

Clinton Presidential Records Digital Records Marker

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MODEL IIA

Divider Title: _____

MODEL II A: CO-SPONSORSHIP/Without Management

The Fund for New American Plays is a joint venture between the Kennedy Center and American Express in cooperation with the President's Committee. The Fund has been in existence since 1986, awarding grant money (which comes chiefly from American Express & Kennedy Center) to not-for-profit theaters and playwrights. The Fund was managed and staffed by the Kennedy Center employees. President's Committee member Roger Stevens has served as chairman since the Fund was started.

A) Money to begin the Fund was secured by Roger Stevens, PCAH member and Chairman of the Fund, with the help of the PCAH Executive Director. (see attachment A)

B) The Funds are payable to The Kennedy Center.

C) A panel of artistic advisors determined by the Kennedy Center review and award the grant money. *PCAH has no part in the selection process.*

D) The Fund, since its beginning in 1986, has had a total of *approximately 2.1 million dollars.*

See attachment B for 1992 letter from PCAH Executive Director.

See attachment C for letterhead with PCAH on bottom.

EXAMPLES OF MODEL II A: Co-Sponsorship/Without Management

INVEST IN THE AMERICAN COLLECTION - Feb. 27, 1989, Los Angeles, CA

This conservation forum was a joint project between PCAH, National Institute for Conservation (private), and the National Committee to Save America's Collection which was created for the project. It should be noted that the National Committee was a tax exempt body, and the chairman and members were all non-paid. The PCAH office was listed as the National Committee's address on its letterhead.

A) The money for the forum was raised by:

1. PCAH Executive Director (see attachment A)
2. President of NIC (attachment B)
3. Chairman of National Committee (who was also a PCAH member)

Note: See attachment C for funders of project. Funds totalled \$55,000.

B) The money was sent to PCAH, yet payable to NIC, the fiscal agent (see attachment D).

C) Payment of services was handled by the project coordinator (She mainly worked out of PCAH offices).

D) We believe the project was managed by the National Committee.

Attachment E was an outline used by PCAH for funding development.

Attachment F was letterhead used for project - PCAH printed on the bottom.

PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

150 East 42nd Street, 29th Floor
New York, New York 10017
212-883-7026

Mrs. Ronald Reagan
Honorary Chairman

December 5, 1988

Andrew Heiskell
Chairman

Armand S. Deutsch
Co-Vice Chairman

Barnabas McHenry
Co-Vice Chairman

Mr. William M. Clossey
Vice President
AT&T
611 West 6th Street
Suite 1200
Los Angeles, CA 90017

Dear Bill:

We are absolutely delighted to know that AT&T will make a grant of \$10,000 for Invest in Southern California's Heritage. A Forum for Community Decision Makers on the Urgency of Preserving Southern California Cultural Property. We expect approximately 75 carefully selected prominent leaders from business, cultural and political arenas in the Los Angeles area to make up the participants group. Panels and case studies will provide the heart of a meeting in which a major speaker will "kick off" the morning and a keynote speaker, an international business leader, will draw the days events to conclusion.

Please be certain to mark your calendar for Monday, February 27th at the Los Angeles County Museum the day of our forum. In the meantime, you may address your check to the National Institute of Conservation earmarked for the Invest in Southern California's Heritage forum and send it along to me. I understand that your check will arrive after the first of the year.

The next planning session is scheduled at the Los Angeles County Museum on December 19, Monday at 2:00 p.m. We would be pleased to have you attend.

With appreciation and warmest good wishes.

Sincerely,



Diane J. Paton

Robert McC. Adams
Caroline Leonetti Ahmanson
James A. Baker III
David William Bell
William J. Bennett
James H. Billington
Bill Bliss
Betsy Bloomingdale
Winton M. Blount
L. Carter Brown
Schuyler G. Chapin
Lynne V. Cheney
Lloyd E. Cotsen
Charles A. Dana Jr.
Susan L. Davis
Joan Kent Dillon
Stanley M. Freehling
Terence C. Golden
Donald P. Hodel
Frank Hodgson
Karen H. Munro
Franklin D. Murphy
Arthur W. Schultz
Lois Burke Shepard
Leonard L. Silverstein
Francis Albert Sinatra
Frank Stanton
Roger L. Stevens
Daniel J. Terra
Rawleigh Warner Jr.
Charles Z. Wick
Isabel Brown Wilson

Diane J. Paton
Executive Director

cc: Lloyd Cotsen
Arthur Schultz
Andrew Heiskell

bcc: J. Long
J. Siena
L. Reger
C. Segal

PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

150 East 42nd Street, 29th Floor
New York, New York 10017
212-883-7026

Mrs. Ronald Reagan
Honorary Chairman

January 17, 1989

Andrew Heiskell
Chairman

Armand S. Deutsch
Co-Vice Chairman

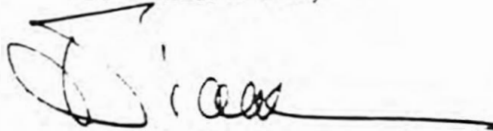
Barnabas McHenry
Co-Vice Chairman

Dear Larry:

Herewith the contribution of the Times Mirror, hooray,
hooray!

Happy Inauguration week.

With admiration,



Diane J. Paton

Robert McC. Adams
Caroline Leonetti Ahmanson
James A. Baker III
David William Bell
William J. Bennett
James H. Brindley
B. Glass
Betty Bloomfield
William M. Brown
Carter Brown
Stephen G. Clark
E. V. Chene
David E. Cliden
Charles A. Dana Jr.
Susan L. Davis
Dan Kent Dixon
Nancy M. Freerling
Nancy P. Hode
Frank Hodgson
Karen H. Munro
Blair D. Murphy
Arthur W. Schultz
Luis Burke Shepard
Richard L. Silverman
Francis Albert Smail
Frank Stanton
Roger L. Stevens
Janet J. Terra
Lawrence Varnell
Charles Z. Wick
Isabel Brown Wilson

Mr. Lawrence I. Reger
National Institute for Conservation
A & I - 2225
900 Jefferson Drive, SW
Washington, DC 20560

Diane J. Paton
Executive Director

CO-575 (10-83)

FOR ATTENTION OF

cc: JSL
AT: PCH/PP
FROM: DJP

COMMITTEE/SOUTHERN CALIFORNIA FORUM

October 1988	Nat'l Comm Reserve Fund	\$8,639.00
January 1989	Abmanson Foundation	\$15,000.00
January 1989	Times Mirror	\$20,000.00
May 1989	Abmanson Foundation	\$5,000.00
July 1989	AT&T	\$10,000.00
	Cotson Family Foundation	\$5,000.00
		\$63,639.00

EXPENSES

Contractual	\$25,743.00
Printing	\$1,000.00
Printing/Dup'l. Graphics	\$10,000.00
Postage	\$1,000.00
Telephone	\$1,000.00
Travel	\$1,000.00
	\$40,743.00



Times Mirror

Times Mirror

Times Mirror Square
Los Angeles, CA 90053
213-237-8936

January 11, 1989

Stephen C. Meier
Director of Administration
and Community Affairs

Ms. Diane J. Paton
Executive Director
President's Committee on
the Arts and the Humanities
150 East 42nd Street, 29th floor
New York, NY 10017

Dear Diane:

It is a real pleasure to transmit to you Times Mirror's contribution of \$20,000 for the President's Committee's conservation forum planned for Southern California in February. A check in the full amount is enclosed.

The subject of this conference is a most important one and we are very pleased to have joined the Ahmanson Foundation and AT&T in sponsoring it. I know the February 27th event will be most successful.

As you requested, our contribution is payable to the President's Committee's fiscal agent, the National Institute of Conservation. Please note that this is a gift from Times Mirror and not The Times Mirror Foundation. Bob Erburu, Franklin Murphy and the President's Committee's many other friends here at Times Mirror join me in extending our very best wishes to you.

Sincerely,

SCM/bam
enclosure

cc: Robert F. Erburu
Franklin D. Murphy
Lloyd Cotsen
Andrew Heiskell

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
002. check	re: Times Mirror check (1 page)	01/09/1989	P4/b(4)

COLLECTION:

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

FOLDER TITLE:

Presidential Committee on Arts and Humanities - Arts [2]

2013-0534-S

rc1660

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]

in 1987.

recommenced

DEVELOPMENT OF FUNDING

More than a year prior to the Forum, the ~~tedious~~ ^{developing} process of ~~obtaining~~ ^{developing} funds was ~~begun~~ ^{begun}. A budget of \$50,000 was ~~set~~ ^{based} on the amount spent for the Chicago symposium. Following Steering Committee approval of this budget, a range of options for support of the Forum was discussed. When it became clear that it would be ~~impossible~~ to find a single sponsor to underwrite the conference, the Chairman of the Steering Committee and Executive Director of the President's Committee developed a list of prospective local sponsors with ~~suggestions~~ ^{guidance} from the Steering Committee.

Criteria for selecting prospective donors included: 1) a history of support for art and cultural activities; 2) a commitment to the local community; and 3) access to funding sources by members of the Steering Committee.

In mid-September, the President's Committee Executive Director prepared letters of solicitation for the Steering Committee Chairman to send to nine potential corporate, foundation and individual sponsors in the L.A. area. Follow-up calls to schedule appointments were made by the President's Committee Executive Director from the Steering Committee Chairman's office a week following receipt of the letters. Together, they made visits to as many prospects as were available. Three weeks later, in mid-October, they called upon representatives of four additional L.A.-area corporations and foundations. Follow-up letters were sent immediately after each visit.

By early November, the Steering Committee had received a check for \$15,000 from one foundation and verbal pledges for \$15,000 and \$10,000 from two corporations. Because this was \$10,000 short of the total needed, the Executive Director requested and received an additional \$5000 from one corporation ~~and she then~~ ^{successfully} challenged the foundation to match that increase, thus completing the funding. By the first week in January all the funds, save the amount of one pledge, had been received. That pledge was fulfilled following the Forum.

Note: It is essential to be secure in the knowledge that funding for an event such as this is forthcoming before proceeding ~~too far~~ with plans.

Attachment 1

The National Committee to
Save America's Cultural Collections

■

1100 Pennsylvania Avenue, N.W., Room 526
Washington, D.C. 20506 ■ (202) 682-5409

Summary of December 19 Meeting
Southern California Conservation Forum Planning Committee

Arthur W. Schultz
Chairman

Arthur Beale
Lloyd E. Cotsen
Joan Kent Dillon
Marshall Field
Stanley M. Freehling
Peter C. Marzio
Emily Raab Pulitzer
Peter G. Sparks
James N. Wood

Jane Bennett Long
Project Director

Attending:	Lloyd Cotsen, Chmn. Sherri Geldin (for Koshalek) Kimball Garrett (for Craig Black) Bill Lucas Pieter Meyers Luis Monreal	Rusty Powell Larry Reger Claire Segal Jane Slate Siena Robert Skotheim John Twilley
Absent:	Richard Koshalek Jane Long Diane Paton Arthur Schultz	

From: Claire Segal, project coordinator (818) 784-2797

I. Upon reviewing the funding of the February 27th Forum, i.e., \$15,000 each from the Ahmanson Foundation and Times Mirror and \$10,000 from AT&T, Bill Lucas suggested that the Committee should increase its goal from \$50,000 to \$55,000 to cover all possibilities. It was agreed that it would be most desirable to ask the same three donors for the additional money, rather than looking for a fourth party. Lloyd Cotsen said he would follow through on raising the additional money.

II. Luis Monreal confirmed that Giovanni Agnelli has agreed to be the keynote speaker at the Forum and that Franklin Murphy will be the opening speaker.

A. It was generally agreed that Rusty Powell should speak to Franklin Murphy about what is expected of him and his speech and to be sure that he understands his role in the Forum.

B. Agnelli's office will be contacted by Diane Paton to determine what they may be expecting of the Committee in terms of arranging for his transportation and accommodations. It was suggested that Agnelli's office would probably want to take care of these matters but that that should not be assumed.

C. The Committee agreed that advance publicity be kept to the minimum and that a press opportunity be offered following the luncheon on the 27th.

III. Monreal introduced his sub-committee report by explaining that he believes the Forum should be regarded as a high-level public relations exercise between conservation experts and community leaders/decision-makers who know little about the subject. The speakers must, therefore, be eloquent and charismatic and must make their presentations completely accessible to the laymen in the audience.

PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

150 East 42nd Street, Room 603-B
New York, New York 10017
212-883-7026

Mrs. Ronald Reagan
Honorary Chairman

January 30, 1986

Andrew Heiskell
Chairman

Dear Susan:

Armand S. Deutsch
Co-Vice Chairman

Barnabas McHenry
Co-Vice Chairman

We were pleased to have an opportunity to present to you the concept for the Fund for New American Plays and absolutely delighted with your enthusiastic response. President's Committee member Stanley Freehling suggested that the project might be a natural for American Express, and with his help and encouragement we came to you. We are looking for a large, well known national corporation with integrity, credibility and a well established interest in the arts to collaborate with us on this initiative. American Express exhibits all of these qualities and would be a most desirable partner for us. And as we all agreed yesterday, our project title presents unique possibilities for advertising and promotion in conjunction with the American Express logo.

A collaboration between American Express and the President's Committee would provide the imprimatur of the nation's highest office to foster the infusion of private funds to produce new and large scale American plays of quality which otherwise might not be produced. We expect that benefits to the American theatre would be far reaching at a time when so many of these plays have been relegated to the "back burner" for lack of sufficient funds.

At a President's Committee plenary meeting some months ago, the American theatre was woefully described as the "sick child of the arts". In keeping with the tradition and the mandate of the President's Committee to focus our energies on the needs of the arts and the humanities and to develop solutions, we think the theatre project represents our best efforts.

Discussions and consultations with professionals from the theatre field have helped us to develop the concept draft (attached). And with the guidance of President's Committee member Roger Stevens, we have joined forces with the Kennedy Center, now acting as fiscal agent for the Fund for New American Plays. Kennedy Center has agreed to provide \$250,000 for the project to match a like amount raised by the Founding Directors. Contributions from two foundations have brought in an additional \$35,000 in private funds to date.

/Cont'd...

Robert McC. Adams
Caroline Leonetti Ahmanson
James A. Baker III
David William Belin
William J. Bennett
Daniel J. Boorstin
Carter Brown
Schuyler G. Chapin
Lloyd E. Coates
Charles A. Dana Jr.
Susan L. Davis
Joan Kent Dillon
Stanley M. Freehling
Terence C. Golden
Donald P. Hodel
Frank Hodgson
Karen H. Munro
D. Murphy
J. Schultz
J. L. Silverstein
Francis Albert Sinatra
Frank Stanton
Roger L. Stevens
Donald M. Stewart
Lloyd M. Taggart
Daniel J. Terra
Rawleigh Warner, Jr.
Charles Z. Wick
Sabel Brown Wilson

Diane J. Paton
Executive Director

Ms. Susan Bloom
Page 2
January 30, 1986

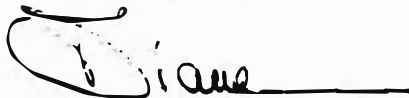
In the Fund for New American Plays selection process, the project would be announced publicly in February 1986 and not-for-profit professional theatres would submit plays by April 1986. A pre-screening process of at least three readings per play would narrow the field to ten to twenty plays to be reviewed by the Artistic Advisors. Final awards would be presented in August 1986 and would be in amounts of up to \$100,000. Awards will provide a minimum of four weeks rehearsal time for playwrights and for rewrite time after the opening of the play. Expenses of a non-resident director or designer exceeding the theatres' standard budget allocation are included and funding is provided for engaging leading American actors and actresses.

It is our intention to announce the Fund for New American Plays to the press at our next plenary meeting on Wednesday, February 26 in Washington in order to get work underway for plays to be reviewed and the first round selected by fall 1986. In addition, members of the President's Committee are lunching at the White House with Honorary Chairman Mrs. Reagan that day and we see that as a unique opportunity to brief her on the activities of the President's Committee and to announce this splendid initiative which may be of special interest to her with her theatre background. We understand that February 26 is early for you, but if we should receive indication of intent from you we will be pleased to collaborate with you on a plan which is mutually beneficial and appropriate.

We look forward to hearing from you again very soon and stand ready to answer any questions regarding the project.

With very warmest good wishes.

Sincerely,



Diane J. Paton
Executive Director

DJP:ic
Encl.

Ms. Susan Bloom
Vice President
Cultural Affairs
American Express Co.
125 Broad Street, 39th Floor
New York, NY 10004

cc: Stanley Freehling	Barnabas McHenry
Nancy Haggerty	Armand Deutsch
Roger Stevens	Andrew Heiskell

bcc: Deborah Dixon
Jan Naylor
Jeff Thomas

PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

1100 Pennsylvania Avenue, N.W., Room 526
Washington, D.C. 20506
202-682-5409

Mrs. Ronald Reagan
Honorary Chairman

July 31, 1986

Andrew Heiskell
Chairman

Armand S. Deutsch
Co-Vice Chairman

Barnabas McHenry
Co-Vice Chairman

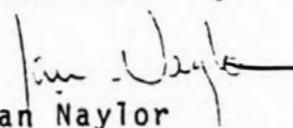
Mr. Roger L. Stevens
Chairman
John F. Kennedy Center
for the Performing Arts
Washington, DC 20566

Dear Mr. Stevens:

I have enclosed a copy of the letter and concept paper for the Fund for New American Plays which we sent to Susan Bloom of American Express some months ago. As Diane and I mentioned in our meeting yesterday, the proposal request to American Express is for \$200,000, and we will have their final decision tomorrow. I talked to Susan this morning and confirmed our meeting on Wednesday, August 6th at 3:30 p.m. pending their final approval.

Please feel free to contact me with any further information you may need, and I look forward to seeing you next week.

With best regards,


Jan Naylor

Robert McC. Adams
Caroline Leonetti Ahmanson
James A. Baker III
David William Belin
William J. Bennett
Daniel J. Boorstin
... Carter Brown
Schuyler G. Chapin
Lloyd E. Cotsen
Charles A. Dana, Jr.
Susan L. Davis
Joan Kent Dillon
Stanley M. Freening
Terence C. Golden
Donald P. Hodel
Frank Hodsoill
... H. Munro
... D. Murphy
... W. Schultz
Leonard L. Silverstein
Francis Albert Sinatra
Frank Stanton
Roger L. Stevens
Donald M. Stewart
Lloyd M. Taggan
Daniel J. Terra
Rawleigh Warner, Jr.
Charles Z. Wick
Isabel Brown Wilson

Diane J. Paton
Executive Director

Enclosures

cc: Diane Paton

FUND FOR NEW AMERICAN PLAYS

The John F. Kennedy Center for the Performing Arts
Washington, D.C. 20566
(202) 416-8024 FAX (202) 416-8026

Roger L. Stevens
Chairman

HISTORY OF THE FUND FOR NEW AMERICAN PLAYS

ARTISTIC ADVISORS

Andre Bishop
Gordon Davidson
Alan Kent Dillon
Ben Edwards
Gerald Freedman
Janor Fuchs
David Hawkanson
Anne Meadow
Jack O'Brien
Robert Whitehead

In 1985, Roger L. Stevens, a member of the President's Committee on the Arts and the Humanities, was asked by Andrew Heiskell, then chairman of the President's Committee, to create a project to help the performing arts. Mr. Stevens developed a plan that became the Fund for New American Plays.

EXECUTIVE DIRECTOR

Phyllis Burnham

The Fund helps not-for-profit theaters across the country develop substantial premieres that do justice to the artistic vision of America's most promising playwrights. Grants enable these writers to rework their plays during a minimum four-week residency and to choose strong directors, designers and actors.

Initial funding for the project came from Roger Stevens, the Times Mirror Foundation, the Evelyn Sharp Foundation, the Brown Foundation, the Lila Acheson Wallace Theatre Fund and American Express Company. The program continues to be funded by the John F. Kennedy Center for the Performing Arts and American Express Company.

Every year, all not-for-profit theaters are invited to submit up to three plays with proposals for funding. Each play is read by the chairman and director of the Fund, and then distributed to independent readers for three separate written reports. Approximately 25 plays and proposals are then submitted to the Fund's artistic advisors, a group of ten leading theater professionals who serve as the final selection committee for the Fund of New American Plays. By the completion of the judging process, the work of the finalists has been scrutinized by 14 professionals in an intensive process that takes approximately six months.

The Fund for New American Plays has generated interest throughout the United States and abroad. Participating theaters report that their grants from the Fund have generated new sources of local support, increased audiences, stimulated awareness, and, most of all, inspired playwrights and not-for-profit theaters to continue to introduce new plays.

Project of the John F. Kennedy Center for the Performing Arts with support from American Express Company
in cooperation with the President's Committee on the Arts and Humanities

The Kennedy Center

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.

MODEL IIB

Divider Title: _____

EXAMPLES OF MODEL II B: CO-SPONSORSHIP WITH MANAGEMENT

Item A

THE INTERNATIONAL CULTURAL FORUM, Dec. 13, 1991

This forum was a partnership between the President's Committee and the Institute of International Education. The Forum was headquartered in the PCAH office in Washington. The forum was directed by a steering committee composed of IIE trustees, PCAH members, PCAH Executive Director, IIE President, and third party members representing exchange organizations. A total of **\$155,000** was raised for the Forum.

- A) **The money for the forum was raised by:**
 - 1. PCAH Executive Director (see attachment A & B)
 - 2. PCAH Project Director
 - 3. PCAH Chairman
 - 4. IIE Chairman

- B) **The money was payable to IIE** (see attachment C)
 - 1. Funds were sent to IIE (fiscal agent) earmarked for the forum

- C) **Who approves payment of services?**
 - 1. PCAH Executive Director (see attachment D)
 - 2. IIE President

Attachment E - Internal PCAH funding calendar.

Attachment F - Total budget from the forum.



PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES
1100 Pennsylvania Avenue, N.W., Suite 526
Washington, DC 20506

Mrs. George Bush
Honorary Chairman

Donald I. Hall
Chairman

March 12, 1992

Robert McC. Adams

Lamar Alexander

Richard G. Austin

Benjamin F. Biaggini

James H. Billington

Nicholas F. Brady

J. Carter Brown

Henry E. Catto

Lynne V. Cheney

Richard I. Franke

John E. Frohnmayer

George V. Grune

David B. Kennedy

Susan Simpson Kent

Dominic Man-Kit Lam

Manuel Lujan, Jr.

Emily Malino

Donald B. Marron

Konrad H. Matthaei

Alexander K. McLanahan

Raymond D. Namer

Lynne D. Novack

Arturo G. Ortega

John F.W. Rogers

Marvin S. Sadik

Arthur W. Schultz

Stanley S. Scott

William E. Simon

Jane DeGrati Sioat

Roger L. Stevens

Oscar L. Tang

Jane Morgan Weintraub

James D. Wolfensohn

Diane I. Paton
Executive Director

Tel.: 202-682-3409

Fax: 202-682-3668

Mr. Timothy J. McClimon
Vice President
AT&T Foundation
550 Madison Avenue, Room 29-2708
New York City, NY

Dear Tim:

As you know, our international cultural forum attracted more than 300 guests and a distinguished list of speakers including Mrs. Bush, Secretary Baker and President Salinas of Mexico who spoke eloquently about the importance of international programs in the arts and the humanities. When the International Advisory Group met recently to evaluate the forum, the consensus was that it was an unqualified success and was convened at a timely moment when opportunities and needs for international cultural groups had rarely been more pressing.

It is our intention to distribute widely an edited transcript of the meeting to all participants, to our colleagues in international cultural programs at colleges, universities and other appropriate institutions, and, above all, to executives at corporations and foundations who have the ability to provide private support for such programs. This extensive outreach will enable us to greatly multiply the effectiveness of the forum.

I am asking each of the forum sponsors to assist with the costs of the publication, and would be very grateful if you could persuade AT&T to provide a grant of \$10,000 for this purpose. I would be happy to provide additional information regarding the forum, the proposed publication, or the long range plans to develop the international cultural council. If you can help, please make your check payable to the Institute of International Education earmarked for the PCA&H Forum Transcript and send it directly to the President's Committee in Washington.

Mr. McClimon
Page 2

In the meantime, I thank you again for all that you are doing to help in this important work. We look forward to seeing you in Washington next week.

With appreciation and warmest regards,

Sincerely,

A handwritten signature in black ink, appearing to read "Diane", followed by a long horizontal line.

Diane J. Paton
Executive Director

Enclosures

bcc: Dr. Richard Krasno

PRESIDENT'S COMMITTEE
ON THE ARTS
AND THE HUMANITIES

1100 Pennsylvania Avenue, N.W.
Room 526
Washington, DC 20506
202-682-5409 Fax: 202-682-5795

June 21, 1991

Mr. Timothy J. McClimon
Vice President, Arts Program
AT&T Foundation
550 Madison Avenue, Room 29-2708
New York, NY 10022

Dear Tim:

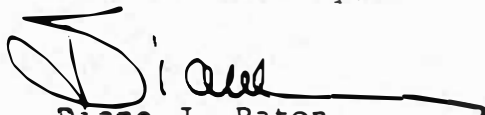
It was a pleasure to see you on June 10 to discuss the International Cultural Program. I am delighted that AT&T will consider a donation to the program. Your participation will provide an anchor for the partnership of corporate support which we are putting together.

As you requested, I am enclosing the AT&T grant application form. The Institute of International Education is our fiscal agent, and their office has completed the relevant sections.

I am looking forward to hearing from you at your earliest convenience.

With best wishes,

Yours sincerely,


Diane J. Paton
Executive Director

cc. Donald Hall
James Evans
Richard Krasno

bcc: Pamela Aall



Timothy J. McClimon
Vice President
Arts & Culture

Room 3118
1301 Avenue of the Americas
New York, NY 10019
212 841-4664
FAX 212 841-4684

June 26, 1992

Mrs. Diane Paton
Executive Director
Institute of International Education
809 United Nations Plaza
New York, NY 10017

Dear Diane:

I am pleased to enclose an AT&T Foundation check (#82899) in the amount of \$5,000 to the Institute of International Education in support of the publication and distribution of the International Cultural Forum report in 1992 to business and foundation leaders and the general public.

This grant is made with the understanding that AT&T will be credited as the primary corporate sponsor in all press releases, publications, programs, advertisements and other materials related to this project. This grant is also made with the understanding that you will submit to the AT&T Foundation all materials with this credit for AT&T's review before the publication deadlines for the materials.

At the conclusion of this project, please send us a final report that outlines the results of the grant. This report should be a brief narrative that contains the following: a) a copy of the International Forum Report, b) the distribution list of the Report, c) any publicity the report received, including any reference to AT&T, and d) budgetary information.

We are proud to be associated with the Institute of International Education and offer you our best wishes for success in the coming year.

Sincerely,

Enclosure



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

August 5, 1992

MEMORANDUM TO KAREN AVENOSO
ASSISTANT TO THE PRESIDENT
INSTITUTE OF INTERNATIONAL EDUCATION

FROM: WENDY BRADLEY
STAFF ASSISTANT

A handwritten signature in cursive script that reads "Wendy Bradley".

RE: Printing invoice

Please arrange for payment of the attached invoice from Design Link in the amount of \$207.00.
This represents the cost of printing the hang cards for the international forum publication.
Please have the bill deducted from our international account.

If you have any questions please contact me at (202) 682-5409. Thank you.

encl.

Attachment 2

INTERNATIONAL CULTURAL PROGRAM

FUNDING CALENDAR

June 20, 1991

AMERICAN EXPRESS COMPANY

- 1/3/91: DJP letter to Susan Bloom, Vice President of Cultural Affairs. Request for funding. Have asked James Robinson to speak at forum in December.
- 4/10/91 DJP reports that funding is doubtful.
- 5/7/91 Robinson declines to be speaker at forum.

AMERITECH FOUNDATION

- 4/1/91: DJP sent funding proposal to John Koten.
- 4/23/91 Koten replies, interested in more information.

AT&T FOUNDATION

- 4/1/91: DJP sent funding proposal to Timothy McClimon.
- 4/17/91 Valerie D'Antonio, Program Manager, Arts and Culture, wrote to decline to fund.
- 5/7/91: DJP appointment with McClimon, with some positive signs for funding.
- 5/ /91 DJP letter to McClimon.
- 6/21/91 DJP sent proposal to McClimon requesting \$20,000 over two years, after meeting with him in June.

COCA-COLA COMPANY

- 10/18/90: Letter from Donald Hall to Roberto C. Goizueta, Chairman, requesting funding.
- 11/1/90: DJP faxed copy of the 10/18 letter to Goizueta. Also invited Goizueta to speak at forum in February.
- 11/2/90: Coca-cola declines in telephone response to DP call.

FORD FOUNDATION

- 4/1/91: DJP sent funding document to Ruth Mayleas.
- 4/12/91: In response to PRA call, Franklin Thomas' secretary says that Thomas will not speak at Forum in December, and letter is on its way to JHE.
- 4/29/91: DJP appointment to discuss funding with Mayleas. Ford is interested in follow-up programs.

FORD MOTOR COMPANY

- 9/24/90: Letter from Donald Hall to Harold Poling, Chairman, requesting funding. Copy to Mabel Brandon, Corporate Programs Manager at Ford. Ford declines responding to DP call.
- 11/20/90: Letter to Don Hall from H. Poling declining to fund.
- 2/11/91: Harold Poling letter to James Evans, regretting invitation to December forum due to Ford board meeting.

HILL AND KNOWLTON

- 1/18/91: DJP had conversation with Robert Taft and invited him to Advisory Group meeting on January 23.
- 1/23/91: Robert Taft attends Advisory Group meeting at IIE.
- 2/8/91: DJP letter to Robert L. Dilenschneider, Chairman, asking for funding.
- 2/11/91: Dilenschneider accepts invitation to December forum.
- 2/19/91: Dilenschneider letter to DP, saying would like to take the proposals around, and would like to schedule appointment with Diane.
- 3/1/91: DJP sends proposal to Dilenschneider.
- 3/7/91: Dilenschneider letter to DJP, saying that he'll take proposal around to different account leadership.

IBM

- 10/18/90: Donald Hall letter to John Akers, Chairman, requesting funding.
- 11/1/90: DJP wrote to Victor J. Goldberg, Vice President of IBM,

asking for his help in guiding letter along.

- 11/2/90: John Akers letter to Donald Hall, saying that A. N. Scallon, director of corporate support programs, would review proposal.
- 11/19/90: DJP letter to Scallon after meeting with him to explain international project further.
- 12/7/90: A.N. Scallon letter saying IBM has declined to fund.
- 2/26/91: James Evans' letter to Akers, inviting him to be a speaker at the forum in December.
- 3/16/91: Akers' letter to JHE, declining to address Forum.
- 5/14/91: DJP appointment to discuss funding.

LUCE FOUNDATION

- 3/19/91: DJP sent funding proposal to Robert E. Armstrong.
- 4/8/91: Luce is interested in follow-up programs.

MOBIL FOUNDATION

- 4/1/91: DJP sent funding proposal to Ellen McCloy.
- 4/17/91: Mobil Foundation declined to fund.
- 5/17/91: DJP visited Mobil's offices in Virginia, met with Ellen McCloy, Richard Mund and Michael O'Malley. Foundation declines to fund.

MOBIL OIL COMPANY

- 12/18/90: DJP letter to Michael J. O'Malley, Manager of U.S. Public Relations, requesting funding. O'Malley declines after approaching three sources.
- 5/17/91: DJP visit to Mobil. O'Malley

THE NASHER COMPANY

- 4/4/91: DJP sent funding proposal to Raymond D. Nasher.
- 5/ /91: Nasher granted \$5000 to the program and promised to approach Green, McDermott and O'Donnell foundations.
- 5/23/91: DJP wrote Nasher to thank him, and to supply funding documents for the three Dallas foundations.

NEUTROGENA CORPORATION

- 4/1/91: DJP sent funding proposal to Lloyd Cotsen.
4/19/91: Cotsen's office calls DJP in NY, declining to fund.

PAINWEBBER GROUP, INC.

- 9/10-12/27/90: DP solicits Marron in person repeatedly.
12/27/90: The PaineWebber Foundation granted \$20,000 to forum, through Donald B. Marron, Chairman, The PaineWebber Group, and member of the President's Committee.
1/9/91: Thank you letters from James Evans, DP and Donald Hall to Donald Marron.

PEW CHARITABLE TRUST

- 3/19/91: DJP sent funding proposal to Marian Godfrey.
5/16/91: DJP appointment with Godfrey in Washington. Pew is interested in follow-up programs.

PHILIP MORRIS COMPANY, INC.

- 4/1/91: DJP sent funding proposal to Stephanie French.
5/6/91: DJP appointment with Stephanie French.

READER'S DIGEST

- 3/19/91: DJP sent funding proposal to Jessica Chao.
4/22/91: DJP appointment to discuss funding with Christine DeVita, Jessica Chao.

ROCKEFELLER FOUNDATION

- 3/19/91: DJP sent funding proposal to Alberta Arthurs.
4/8/91: DJP appointment with Arthurs. RF is interested in follow-up programs.
5/ /91 DJP phone conversation with Arthurs.

SONY CORPORATION OF AMERICA

- 10/18/90: Donald Hall letter to Akio Morita, Chairman, requesting funding for February forum.
- 11/2/90: DJP letter to Akio Morita, faxing copy of 10/18 letter and asking him to be presenter at February forum.
- 12/3/90: Kenneth L. Nees, President of the Sony Corporation of America Foundation, declined to fund proposal.

THE TANG FUND

- 9/10-10/18/90: DP solicits Tang personally.
- 10/18/90: The Tang Fund granted \$20,000 to international program, arranged by Oscar L. Tang, member of the President's Committee and of Advisory Group.
- 1/9/91: Thank you letters from James Evans, DP and Donald Hall to Oscar Tang.
- 1/23/91: Tang's resignation from the Advisory Group, due to the ill health of his wife, announced at the Advisory Group meeting.
- 5/28/91 Tang agreed to go on Advisory Group again.

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
003. list	re: International Advisory Group Account reimbursements (10 pages)	09/02/1992	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 [2]

2013-0534-S

rc1660

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]

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.

MODEL III

Divider Title: _____

Example of **MODEL III: Funds Raised for PCAH Direct Use.**

The President's Committee currently has two accounts to deposit private funds, both of which are managed by the NEA:

Account #116 - restricted gift funds

Account #109 - unrestricted gift funds

1. While records for the period before 1991 are scarce, we have found one case in which PCAH members were asked to contribute to the unrestricted gifts fund account for routine expenses. In 1988 a letter from the executive director to individual members netted at least \$3,600 to replenish the gift fund. The fund ledger shows disbursements for meeting expenses, payment of travel expenses for forum speakers, and similar operating expenses.

2. In 1992, then PCAH Chairman Donald Hall, and Chairman of Hallmark Cards, suggested that the Committee create case statements for the arts and the humanities. To make his idea possible, Mr. Hall contributed approximately \$46,000 for these two documents, which was spent on the writing and printing of the Value of the Arts, and the printing of the Value of the Humanities. The money was deposited in NEA account #116. (see attachment C for a breakdown of Account #116).

A) **Money was given by a private citizen to the President's Committee for specific use** (see attachment A)

B) **The check was payable to the NEA** (see attachment B)

C) **Payment of services was arranged by PCAH Executive Director and Staff**

See attachment D for an additional example of a donation to the PCAH restricted gift fund.

Note: The NEA Budget office manages the accounts, and upon receipt of a memo from PCAH requesting payment of an invoice, NEA Budget completes the transaction. The records on this account only date back to 1991.

Hallmark
CORPORATE
FOUNDATION

WILLIAM A. HALL
President
816 274-4547

July 2, 1992

Mrs. Diane J. Paton
Executive Director
President's Committee on the
Arts and the Humanities
1100 Pennsylvania Avenue, N.W.
Room 526
Washington, D.C. 20506

Dear Diane:

Please find enclosed a Hallmark Corporate Foundation check in the amount of \$5,969.65. This check represents expenses related to the case statement.

With best regards.

Sincerely,



wio

Enclosure



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

July 6, 1992

MEMORANDUM TO LAVERNE HOPKINS
FINANCE DIVISION
NATIONAL ENDOWMENT FOR THE ARTS

FROM: JENNIFER J. SARBACHER *Jennifer J. Sarbacher*
ASSISTANT TO THE DIRECTOR

SUBJECT: Hallmark Corporate Foundation check

Please find attached a check from Hallmark Corporate Foundation in the amount of \$5,969.65. Please deposit this check in President's Committee account #116. These funds will be used to cover expenses related to the PCA&H arts and humanities case statements.

Thank you for your attention to this matter. If you have any questions, please call me at x5409.

cc: Diane Paton

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
004. check	re: Hallmark Corporate Foundation check (1 page)	07/01/1992	P4/b(4)

COLLECTION:

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

FOLDER TITLE:

Presidential Committee on Arts and Humanities - Arts [2]

2013-0534-S

rc1660

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]
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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]

President's Committee on the Arts and the Humanities Gift Funds Accounts

The following will illustrate the differences between Account #116 and Account #109, and how the gift money should be routed. In most of the cases, NEA-General Council will determine whether the donated money is restricted or un-restricted.

Account #116, Restricted Gift Funds is to be used for monies donated to the President's Committee with a specific purpose in mind. Such as, the money that was donated to the Committee to cover the expenses of insurance and transportation for the paintings on loan to us from the Corcoran Gallery. Another example would be to cover the expenses for the contract the Committee had with Elizabeth Murfee (EMC) to write *The Value of the Arts*.

Account #109, Un-Restricted Gift Funds is to be used for monies donated to the President's Committee for general purposes. For example, Hallmark gave the Committee money for printing costs for several publications, but the money was not restricted to one specific project. This account is also used for reception and representation costs for meetings and conferences, since the Endowment will not allocate money for food, etc. In the past, this account has been used as the 'Director's Discretionary Fund', for business lunches, meetings and other office expenses.

NOTE: Balances in Gift Funds Accounts carry forward from one fiscal year to the next. They should not be absorbed into the general NEA administrative budget.

PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES
ACCOUNT #116-RESTRICTED GIFT FUNDS

<u>DATE</u>	<u>TRANSACTION</u>	<u>CREDIT</u>	<u>DEBIT</u>	<u>BALANCE</u>
04/17/91	CHECK FROM HALLMARK	\$25,000.00		\$25,000.00
04/24/91	EMC INVOICE-APRIL		5,000.00	20,000.00
05/23/91	EMC INVOICE-MAY		5,000.00	15,000.00
05/20/91	REIMBURSEMENT OF EXPENSES EMC		159.10	14,840.90
05/21/91	EMC INVOICE/TRAVEL EXPENSES		6,475.84	8,365.06
06/91	TRAVEL REIMBURSEMENT EMC		288.00	8,077.06
06/91	TRAVEL REIMBURSEMENT EMC		118.00	7,959.06
07/11/91	EMC INVOICE-JUNE		571.25	7,387.81
07/15/91	REIMBURSEMENT OF EXPENSES EMC		131.90	7,255.91
7/19/91	EMC INVOICE-AUGUST REIMBURSEMENT OF EXPENSES		3,377.87	3,878.04
08/06/91	EMC 2ND INVOICE-AUGUST REIMBURSEMENT OF EXPENSES		5,177.30	-1,299.26
08/23/91	CHECK FROM HALLMARK	10,000.00		8,700.74
09/16/91	REIMBURSEMENT OF EXPENSES EMC		540.72	8,160.02
11/05/91	EMC INVOICE-SEPTEMBER REIMBURSEMENT OF EXPENSES		5,059.27	3,100.75
01/06/92	EMC INVOICE-OCTOBER/NOVEMBER REIMBURSEMENT OF EXPENSES		196.07	2,904.68
01/06/92	*ADJUSTMENT TO 6/91 TRAVEL REIMBURSEMENT		6.00	2,898.68
03/10/92	CHECK FROM J.PAUL GETTY TRUST		6,198.00	9,096.68
03/10/92	VMW PRINTING INVOICE VOA/VOH PUBLICATIONS		6,198.00	2,898.68
3/31/92	CHECK FROM HALLMARK	5,000.00		7,898.68

04/03/92	EMC INVOICE-DECEMBER REIMBURSEMENT OF EXPENSES	4,765.75	3,132.93
05/05/92	REIMBURSEMENT OF EXPENSES EMC	131.47	3,001.46
06/10/92	EMC INVOICE-JUNE	500.00	2,501.46
06/10/92	REIMBURSEMENT OF EXPENSES D. PATON	41.97	2,459.49
06/10/92	I. CHURCH INVOICE-6/3 VALUE OF THE ARTS	300.00	2,159.49
06/10/92	I. CHURCH INVOICE-6/19 VALUE OF THE HUMANITIES	120.00	2,039.49
06/24/92	REIMBURSEMENT OF EXPENSES EMC	11.14	2,028.08
06/24/92	VMW PRINTING INVOICE VALUE OF THE ARTS	2,798.00	-769.92
06/24/92	VMW PRINTING INVOICE VALUE OF THE HUMANITIES	5,190.00	-5,959.92
07/06/92	CHECK FROM HALLMARK	5,969.65	9.73
09/18/92	JANE SLOAT CORCORAN PAINTING EXPENSES	500.00	509.73
09/13/92	ARTEX INVOICE TRANSPORTATION OF PAINTINGS	158.00	351.73
06/14/93	CORCORAN INVOICE PAINTING INSURANCE 7/92-9/93	304.00	47.73

06/18/93

CORPORATE
FOUNDATION

WILLIAM A. HALL
President
816 274-4547

July 2, 1992

Mrs. Diane J. Paton
Executive Director
President's Committee on the
Arts and the Humanities
1100 Pennsylvania Avenue, N.W.
Room 526
Washington, D.C. 20506

Dear Diane:

Please find enclosed a Hallmark Corporate Foundation check in the amount of \$5,969.65. This check represents expenses related to the case statement.

With best regards.

Sincerely,



wio

Enclosure



PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES
1100 Pennsylvania Avenue, N.W., Suite 520
Washington, DC 20506
Tel.: 202-682-5409 Fax: 202-682-5668

July 6, 1992

MEMORANDUM TO LAVERNE HOPKINS
FINANCE DIVISION
NATIONAL ENDOWMENT FOR THE ARTS

FROM: JENNIFER J. SARBACHER *Jennifer J. Sarbacher*
ASSISTANT TO THE DIRECTOR

SUBJECT: Hallmark Corporate Foundation check

Please find attached a check ~~from Hallmark Corporate Foundation~~ in ~~amount of \$5,969.65~~. Please deposit this check in President's Committee account #116. These funds will be used to cover expenses related to the PCA&H arts and humanities case statements.

Thank you for your attention to this matter. If you have any questions, please call me at x5409.

cc: Diane Paton

2/19/89

Maurice Segal / Claire Segal
Public Relations, Marketing, Planning
Telephone: (818) 784-2707 • (818) 4964

643 Longridge Avenue
Sherman Oaks, California 91412

Diane -

For your information ...

Attached are recent invoices
from Claire which I have forwarded
to NIC for payment. She enclosed
reams of documentation!

JAL

The Segal Company

To: Jane Long / PCAH
From: Claire Segal
Re: Expenses incurred on behalf of the Conservation Forum
through February 3, 1989

Copying, collating, etc.	\$26.91
Parking at Times to do research	5.80
Mileage	
to Cotsen meeting, Bel Air Sands - 28 mi	
2x to Museum - 25 mi ea.	
to Lloyd Cotsen's office & Getty Institute - 60 mi	
to printer - 30 mi.	
3x to mailing house - 30 mi. ea.	
Miscellaneous - 30 mi. @ .20	57.00
Postage 20 letters @ .25	5.00
1 letter @ \$1.50	1.50
18 letters @ .25 (minutes of 1/3 meeting)	4.50
18 letters @ .45 (lists and memo), 2 @ .24	8.50
Lg. envelopes to Jane Long, Cotsen, Pinola	4.98
Fax paper, Computer paper and 2 ribbons, misc.	22.85
Long-distant FAX	2.85
Telephone	<u>39.25</u>
Sub-total	\$179.14

Post Office Box Rental	15.00
Stamps for invitation letter (400 @ .45)	180.00
Additional stamps	<u>22.20</u>
Sub-total	\$217.20

TOTAL (Dec. 26-Feb. 4):

\$396.34

Do not attached, as well.

Thank you
C Segal

INVEST IN THE AMERICAN COLLECTION
Proposed Conservation Forum in Los Angeles

ESTIMATED BUDGET

This budget reflects a format featuring morning panel presentations, followed by lunch, small group discussions, a keynote speaker, and cocktails. This budget assumes attendance by 75 people; 6-8 speakers, 4 of whom are from outside Los Angeles; and the free use of meeting facilities at the host institution. Most estimates are based on the costs of the June 1987 forum in Chicago.

CATERING

Coffee and danish	225	
Luncheon	3,000	
Cocktail hour	<u>1,125</u>	
Total Catering	\$ 4,350	\$ 4,350

TRAVEL

For non-local speakers	\$ 10,450 *	
For project staff	<u>2,050</u>	
Total Travel	\$ 12,500	\$ 12,500

PUBLICATION/PRINTING

Invitations and programs	\$ 800	
Transcription service	900	
Publication of proceedings	<u>8,000</u>	
Total Publication/Printing	\$ 9,700	\$ 9,700

PERSONNEL

Project Coordinator	\$ 15,000	
Writer/Editor	<u>8,000</u>	
Total Personnel	\$ 23,000	\$ 23,000

OFFICE SUPPLIES

Postage and Federal Express	\$ 350	
Photocopying	300	
Miscellaneous supplies	<u>250</u>	
Total Office Supplies	\$ 900	\$ 900

<u>TOTAL ESTIMATED COST</u>		<u>\$ 50,450</u>
-----------------------------	--	------------------

* Includes transportation for international speaker.

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
005. check	re: Silverstein Family Foundation check (1 page)	01/14/1988	P4/b(4)

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FOLDER TITLE:

Presidential Committee on Arts and Humanities - Arts [2]

2013-0534-S

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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]

PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

150 East 42nd Street, 29th Floor
New York, New York 10017
212-883-7026

January 7, 1988

Mrs. Ronald Reagan
Honorary Chairman

Andrew Heiskell
Chairman

Armand S. Deutsch
Co-Vice Chairman

Barnabas McHenry
Co-Vice Chairman

Robert McC Adams
Caroline Leonetti Ahmanson
James A. Baker III
David William Belin
William J. Bennett
James H. Billington
Bill Blass
Betsy Bloomingdale
Winton M. Blount
J. Carter Brown
Schuyler G. Chapin
Lynne V. Cheney
Lloyd E. Cotsen
Charles A. Dana, Jr.
Susan L. Davis
Joan Kent Dillon
Stanley M. Freehling
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Francis Albert Sinatra
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Roger L. Stevens
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Daniel J. Terra
Rawleigh Warner, Jr.
Charles Z. Wick
Isabel Brown Wilson

Diane J. Paton
Executive Director

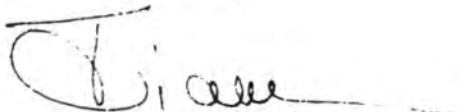
Leonard L. Silverstein, Esq.
Silverstein and Mullens
1776 K Street, NW
Washington, DC 20006

Dear Leonard:

In December when I was in California to attend a meeting of CHART (Collaboratives for Humanities and Arts Teaching), our genial and generous Co-Vice Chairman Armand Deutsch arranged a splendid lunch meeting at the Regency Club for me and our Los Angeles members. At that time we had a rare opportunity to discuss in depth, in a small group, the current activities of the President's Committee on the Arts and the Humanities. I hope there will be other such opportunities and that you will be part of such a group. Towards the end of the discussion I mentioned that our special account, which is used for hosting lunches and other extraordinary expenses not covered by our administrative budget, was depleted. That fund for the past four years had been supported by the Wallace Fund with the help of our other Co-Vice Chairman Barnabas McHenry. To my astonishment and delight, all present volunteered to make a contribution to that fund which would help defray costs of the care and feeding of the President's Committee. It occurred to me that you too might wish to participate and needless to say I would be absolutely thrilled if you would. If you should care to make a contribution, please make the check payable to National Endowment for the Arts earmarked for PCA&H Account #138. Please send it directly to me so that we can record your generosity in our office, notify our Chairman of your kindness at once, and make certain that your contribution is deposited immediately to the correct account.

I send my warmest good wishes to you and your family for a happy new year.

Sincerely,


Diane J. Paton

DJP:ic

PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

150 East 42nd Street, 29th Floor
New York, New York 10017
212-883-7026

Mrs. Ronald Reagan
Honorary Chairman

Andrew Heiskell
Chairman

Armand S. Deutsch
Co-Vice Chairman

Barnabas McHenry
Co-Vice Chairman

January 21, 1988

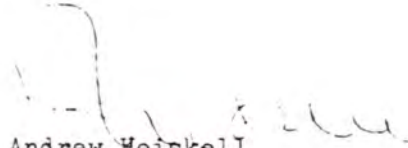
Leonard L. Silverstein
Silverstein and Mullens
1776 K Street, NW
Washington, DC 20006

Dear Leonard:

Diane Paton tells me that you have made a most generous contribution to our special account which takes care of the catering and other special expenses for the President's Committee. May I thank you on behalf of the entire Committee and say how happy we are to have you helping us in so many ways.

We look forward to seeing you at the March meeting.

Sincerely,


Andrew Heiskell

Robert McC. Adams
Caroline Leonetti Ahmanson
James A. Baker III
David William Belin
William J. Bennett
James H. Billington
Bill Blass
Betsy Bloomingdale
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Diane J. Paton
Executive Director

PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

150 East 42nd Street, 29th Floor
New York, New York 10017
212-883-7026

Mrs. Ronald Reagan
Honorary Chairman

Andrew Heiskell
Chairman

Armand S. Deutsch
Co-Vice Chairman

Barnabas McHenry
Co-Vice Chairman

January 19, 1988

Leonard L. Silverstein, Esq.
Silverstein and Mullens
1776 K Street, NW
Washington, DC 20006

Dear Leonard:

Your check has just arrived and we are very grateful for your generosity. This is a very special Presidential Commission, dedicated to its mission to increase private support for cultural activities in our great country. Your commitment will make it possible to extend a degree of hospitality to our membership as they travel from around the country to take part in deliberations which will enhance the arts and the humanities.

With warmest good wishes and appreciation.

Sincerely,



Diane J. Paton

DJP:ic

Robert McC. Adams
Caroline Leonetti Ahmanson
James A. Baker III
David William Belin
William J. Bennett
James H. Billington
Bill Blass
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Rawleigh Warner, Jr.
Charles Z. Wick
Isabel Brown Wilson

Diane J. Paton
Executive Director

As always, you are just civil
in earnest — there is no end to
your kindness.

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PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

OCTOBER 1995

Chairman's Report

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

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



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

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

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

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

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

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

John Brademas

JOHN BRADEMAs

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

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

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

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

Second, because the mission of the President's Committee is to stimulate more involvement

(continued on page 4)