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PRESIDENT'S COMMITTEE
ON THE ARTS
AND THE HUMANITIES

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



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

**PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES
AGENDA, MEETING XXXV, FEBRUARY 9, 1996**

The meeting will be held in the Mumford Room of the James Madison Building of the Library of Congress on the 6th floor at 101 Independence Avenue, S.E., at the corner of First and Independence.

9:30 am **OPENING REMARKS:** Chairman John Brademas: The public-private partnership:
Context for discussion.

WELCOME: Librarian of Congress James Billington

UPDATE ON PCAH ACTIVITIES: Exec. Director Ellen McCulloch-Lovell

9:45 am **REPORT TO THE PRESIDENT:** Jaroslav Pelikan: A progress report and
introduction to the discussion; which sectors support the humanities and the arts,
how these areas of funding may be expanded; and possible recommendations.

9:55 am **INDIVIDUAL GIVING:** James A. Smith, Executive Director, Howard Gilman
Foundation: The ways individuals give, what motivates giving; trends and issues,
opportunities for increasing individual giving.

Members' Q & A and discussion of possible PCAH recommendations

10:45 am **REMARKS:** Jane Alexander, Chairman, NEA: Impact of Federal cuts on
the field.

REMARKS: Sheldon Hackney, Chairman, NEH: Comments on the possibilities
of increased private giving to the humanities; impact of Federal cuts.

DISCUSSION: Harold Williams, Getty Trust

11:15 am **TAX POLICY AND CHARITABLE GIVING:** Leslie Samuels,
Assistant Secretary of the Treasury for Tax Policy
- Relationship between tax policy and charitable giving
- The possible impacts of tax reform proposals

Members' Q & A and discussion of possible PCAH recommendations

12:00 Noon **REMARKS:** Diane Frankel, Director, Institute of Museum Services
How the IMS is planning to attract private support; the importance
of tax policy to museums.

Members' Q & A and discussion of possible PCAH recommendations

12:30 pm

LUNCH

1:45 pm

RESOLUTION: Maggie Daley: The Educating Cities Conference, "The Arts and Humanities as Agents for Social Change," in Chicago, September 24-27, 1996; PCAH participation in the party conventions.

1:55 pm

PCAH ENDORSEMENTS: Recommendations by Ann Sheffer

2:00 pm

THE CORPORATE SECTOR: Discussion led by President's Committee Members
How corporations give; trends in corporate giving; ways to encourage corporate giving.

Members' Q & A and discussion of possible PCAH recommendations

2:45 pm

"NEW RESOURCES" FOR THE ARTS AND HUMANITIES: Discussion led by Ann Sheffer

A. Government Sponsored:

- Copyright and spectrum sale ideas and issues
- Endowment funds
- Bond issues
- License plate programs
- Income tax check-offs
- Lottery funds
- Corporate filing fees
- Special tax districts
- Other earmarked taxes
- Cultural Heritage Development Funds

B. Private Strategies:

- Loans, program-related investments
- Profit Streams i.e. Newman's Own
- Voluntary donations of a percentage of the profits from commercial products, events
- Community foundations

REVIEW OF THE ISSUES AND IDENTIFICATION OF AREAS OF PROMISE FOR MORE INVESTIGATION

3:45 pm

AREAS OF RECOMMENDATION TO BE ADDRESSED, AND HOW THE REPORT WILL BE PRESENTED AND DISCUSSED

4:15 pm

ADJOURN

THE WHITE HOUSE

WASHINGTON

February 8, 1995

Dear Friends:

I had planned to be with you for this meeting, but my work is taking me (and Melanne) out of town. I had wanted to personally thank each and every one of you for the great commitment you have made to the arts and the humanities and to the President's Committee on the Arts and the Humanities. The President and I are very grateful for your efforts and dedication.

We are all aware that these are difficult times. The assault on public support of the arts and humanities is, in many ways, misguided and misinformed. One of the great accomplishments of those who work in the cultural sector is that the skills of the arts and the traditions of the humanities are truly part of the public domain.

The work you are doing to encourage more private support for the humanities and the arts and to support the Committee itself is more important than ever. In this time of budget cutbacks and staff reductions, I know it has not been easy and I appreciate what you have done and will continue to do.

The Committee's report on private giving trends to culture from individuals, foundations and corporations, which is being issued at this meeting, makes an important contribution to a better understanding of the funding challenges confronting our cultural institutions. I, too, am concerned about future funding for the Endowments and the Institute for Museum Services.

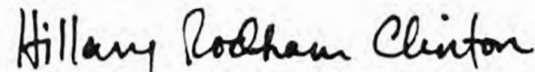
John has informed me of your work on cultural tourism and educational opportunities for children. I will eagerly await your study on how the arts and humanities reach and uplift at-risk youth.

The President and I look forward to your recommendations on how our cultural life can be better supported and kept vital. I know your discussions today will be helpful in shaping your report.

Thank you again for all that you are doing.

With best wishes, I remain

Sincerely yours,


Hillary Rodham Clinton

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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.

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

John Brademas

JOHN BRADEMAS

(continued on page 4)

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PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

Report of the First Clinton Committee

Fall, 1994

On September 21, President Clinton announced the appointments of Dr. John Brademas and 31 other private sector members to the President's Committee on the Arts and the Humanities. Hillary Rodham Clinton will serve as the Committee's Honorary Chair. The appointments demonstrate the President's and First Lady's concern for the health of America's cultural life and their commitment to revitalizing the President's Committee. Printed below are the President's and First Lady's remarks at the White House ceremony in honor of the new President's Committee members, and the remarks of Chairman John Brademas, as well as excerpts from the President's Committee's first meeting.

MRS. CLINTON'S REMARKS AT THE WHITE HOUSE, SEPTEMBER 21, 1994

It is a great pleasure for the President and me to welcome all of you to the White House. We are very pleased and proud of this Committee and are grateful to all who agreed to serve, and particularly grateful to Dr. John Brademas for taking on the job of being the Chair, the distinguished Vice-Chairs, and everyone who has been willing to take time for this commitment.

We believe this is an important day for those of us who care deeply about American culture. It's important because this Committee has so much potential not only to do good in ways that will affect the lives of Americans, but also to focus particularly on providing hopeful and productive outlets for our children.

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

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

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



President Clinton addressing new members of the President's Committee, the press, and cultural leaders at the White House on September, 21 1994.

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

Mark Your Calendar

PCAH Meeting Schedule

December 2, 1994

January 25, 1995

March 31, 1995

June 27, 1995

October 18, 1995

*Call the President's Committee at
202/682-5409 for more information*

November 1995

**Major Restructuring
at the
National Endowment for the Humanities**

Effective December 4, 1995, the National Endowment for the Humanities (NEH) will be redesigned to create a leaner, more focused, and flexible agency in order to adjust to a 1996 budget reduction of almost forty percent.

With the reconfiguration, NEH will give greater support to the activities that best meet its guiding tenets: Activities

- that are best done at the national level;
- that have long-term impact;
- that have few other sources of support;
- that strengthen the institutional base of the humanities; and
- that reach broad sectors of the American public.

The Endowment will focus on the following areas:

- * Supporting original scholarship
- * Preserving the American cultural heritage
- * Providing learning opportunities for the nation's teachers
- * Engaging the American public in the humanities.

Structurally, the NEH will consist of three divisions containing a total of seven programs, and a separate office to administer challenge grants. Following are brief descriptions of the programs (by division) with contact information. Application deadline dates through September 1996 are contained in the *Summary of NEH Programs*.

Division of Preservation and Access

One program with one set of guidelines and one funding cycle, encompassing the following:

- * Preservation and access projects (which will include support for education and training, regional field service programs, and research and demonstration projects), the stabilization and documentation of material culture collections, and the U.S. newspaper program.

Phone: 202/606-8570

Email: preservation@neh.fed.us

(Over)

Division of Public Programs and Enterprise

Two programs with one set of guidelines and two funding cycles encompassing:

- * Public Programs: planning and implementation of public humanities activities, including museum exhibitions, library exhibitions and programs, and radio and television programs.
- * Enterprise: special initiatives, partnerships with other agencies and the private sector, trans-divisional projects, and other activities.

Phone: 202/606-8267

Email: publicpgms@neh.fed.us

Division of Research and Education

Four programs, each with its corresponding set of guidelines and funding cycles, encompassing the following:

- * Seminars and Institutes: summer seminars and institutes for higher education faculty and school teachers.
- * Education Development and Demonstration: materials and model curricula with related professional development and trial implementation; e.g., teaching with technology.
- * Fellowships and Stipends: fellowships for university teachers, colleges teachers, and independent scholars; summer stipends; and HBCU faculty graduate study.
- * Research: editions, translations, basic research, archaeology, humanities study of science and technology, centers, international programs, and conferences.

Phone: 202/606-8373

Email: education@neh.fed.us

The NEH Office of Challenge Grants will continue to function in its present form, offering support for educational, scholarly, preservation, and public programs in the humanities. Grantees will be required to raise three or four dollars for every dollar they receive from NEH.

Phone: 202/606-8309

Email: challenge@neh.fed.us

Public and educational programming will also continue under the energetic direction of the fifty-six state humanities councils. For information, contact the NEH Federal-State Partnership office.

Phone: 202/606-8254

Email: fedstate@neh.fed.us

Summary of NEH Programs

Division of Preservation and Access

Deadline

- * Preservation and Access Projects;
Stabilization of Material Culture
Collections; U.S. Newspaper Program

July 1, 1996

Contact: 202/606-8570;
preservation@neh.fed.us

Division of Public Programs and Enterprise

- * Museums/Historical Orgns; Libraries/
Archives; Media (Radio/Television)

January 12, 1996

- * Enterprise
Includes the National Conversation
on American Pluralism and Identity
Special Competition

January 12, 1996

November 24, 1995

Contact: 202/606-8267;
publicpgms@neh.fed.us

Division of Research and Education

- * Seminars and Institutes:

National Summer Institutes
--for Higher Education Faculty
--for School Teachers

February 1, 1996
February 1, 1996

Summer Seminars for College Teachers
--Participants (summer of 1996)
--Directors (summer of 1997)

March 1, 1996
March 1, 1996

Summer Seminars for School Teachers
--Participants (summer of 1996)
--Directors (summer of 1997)

March 1, 1996
March 1, 1996

- * Education Development and Demonstration:

Humanities Focus Grants
--in Higher Education

January 15, 1996
September 15, 1996

--in Elementary/Secondary Education

January 15, 1996
Sept. 15, 1996

Technology Initiative

To Be Announced

* Fellowships and Stipends:

Fellowships

--for University Teachers
--for College Teachers and
Independent Scholars

May 1, 1996

May 1, 1996

Summer Stipends

October 1, 1996

Faculty Graduate Study for HBCUs

March 15, 1996

* Research:

Collaborative Research
Centers for Advanced Study and
International Research

September 1, 1996

October 1, 1996

Contact: 202/606-8373; education@neh.fed.us

Office of Challenge Grants

* Challenge Grants Program

May 1, 1996

Contact: 202/606-8309; challenge@neh.fed.us

* * *

A new edition of the *NEH Overview of Endowment Programs*, a brochure that describes Endowment programs, gives eligibility requirements, and lists the state humanities council offices, will be available in early 1996. For copies of the new Overview or for more information about the National Endowment for the Humanities, contact

NEH Public Information Office
1100 Pennsylvania Avenue, N.W., Rm. 402
Washington, D.C. 20506

Telephone: 202/606-8400
Email: info@neh.fed.us

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Reinventing the National Endowment for the Arts

National Endowment
for the Arts
The Nancy Hanks Center
1100 Pennsylvania Avenue NW
Washington DC 20506-0001

**The new guideline
book and applications
will be mailed to former
applicants in late
December 1995. If you
have not received your
copy by mid-January
1996, please call the
Public Information Office
at 202 682 5400.**

The nonprofit arts in America are in an era of transition. At the National Endowment for the Arts we understand that change is accompanied by hard choices, formidable challenges and, ultimately, new opportunities. As of January 1996, our agency will do business differently.

While celebrating our 30th anniversary this year, we recognized the overwhelming success of the Endowment's mission to foster the excellence, diversity and vitality of the arts and to make them accessible to all Americans. The ability to fulfill our mission today becomes more challenging and more crucial than ever before.

Congressional legislation for Fiscal Year 1996 mandates a 40% cut in the agency's budget and necessitates a major reduction in our staff. Consequently, we must drastically reduce the number of grant applications and awards. Congressional legislation also has eliminated seasonal support to organizations and grants to most individual artists.

The Endowment staff, in consultation with the National Council on the Arts and the field, has examined how best to support the nonprofit arts with far fewer resources. The result is our new organizational structure and grantmaking process. While continuing to recognize excellence at institutions large and small, our new plan is designed to encourage all arts organizations to work more closely together and to share information and resources creatively. Discipline expertise has been maintained within the agency and throughout the review process in four broad themes and in public partnerships which replace our former 17 programs. Organizations now may submit one application for project support in one of the four themes.

Reinventing the Endowment will mean a difficult transition period for our applicants and our staff. I feel confident, however, that we will emerge from this process stronger and wiser. High on my agenda is an initiative to identify ways of systemically funding the nonprofit arts in America. If we are to ensure that the arts not only survive but flourish throughout America, our commitment and resolve must be matched by our creativity and vision.

December 1995



Grants to Organizations

All applications must be for a specific **project**. Each organization may submit only **one** application in **one** of the four themes.

Heritage & Preservation

For projects which honor, assist and make visible those arts rooted in and reflective of the many traditions that make up our nation, or preserve our most significant artistic accomplishments and works of art.

Intent to Apply Card **Deadline: February 5, 1996**

Application **Deadline: March 4, 1996**

Estimated Project Start Date: November 1, 1996

Creation & Presentation

For the creation of new work and the presentation of new and existing works of any culture, period, or discipline.

Intent to Apply Card **Deadline: February 20, 1996**

Application **Deadline: April 3, 1996**

Estimated Project Start Date: May 1, 1997

Education & Access

For projects which broaden and deepen educational experiences for people of all ages, or which reach audiences that have not been reached before or which expand awareness and appreciation of art forms to which exposure has been limited or nonexistent.

Intent to Apply Card **Deadline: February 5, 1996**

Application **Deadline: March 4, 1996**

Estimated Project Start Date: March 1, 1997

Planning & Stabilization

For projects which focus on organizational planning, strengthening capacity internally or within an arts field, sustaining the arts, building partnerships and developing new resources.

Intent to Apply Card **Deadline: February 20, 1996**

Application **Deadline: April 3, 1996**

Estimated Project Start Date: May 1, 1997

Partnership Agreements

The Endowment will review a single application from each state and jurisdictional arts agency and their regional arts organizations to carry out plans that serve artists, arts organizations, arts education efforts, underserved

communities and comprehensive statewide development of the arts. SAAs and RAOs also may apply to one theme for a project to assist underserved communities.

The new Partnership program, which will begin in Fiscal Year 1997, is described in a separate booklet available in March 1996.

Leadership Initiatives

The Endowment will sponsor specific initiatives for projects of national significance and impact, or that serve as models in one field or across the disciplines.

Q Who is eligible to apply for a grant?

A Any nonprofit arts organization may submit one application to one of the four themes for project, not seasonal, support. An organization may also participate in one consortium application. Consult the new guidelines for any exceptions.

Q Who will be my primary contact at the agency once I've applied?

A No matter which theme you have applied to, your primary contact will be the NEA staff with expertise in your discipline/field.



Frequently Asked Questions

Q Does that mean individual artists are no longer eligible?

A Congressional legislation has eliminated most fellowships to individuals. The exceptions are Creative Writing Fellowships, American Jazz Masters Awards, and National Heritage Awards. Information about these awards will be available in March 1996.

Q If my organization has already received a grant in Fiscal Year 1996, are we eligible to apply again under the new structure?

A Yes; you may apply for support under one of the four themes regardless of whether you have received a grant in FY 1996.

Q How do I know to which of the four themes my organization should apply?

A Your arts organization will have to make that determination based on which theme best conveys the purpose of your project.

Q If my application is rejected under one theme, may my organization submit another application under a different theme?

A No; because of NEA budget cuts and staff reductions, only one application may be submitted by an organization.

Q What are the review criteria for applicants?

A Artistic excellence and merit remain the primary criteria. Also considered are the potential impact of the project and the ability to carry it out. Each of the four themes has more detailed criteria for panel review.

Q How will the budget and size of my organization affect my chances for a grant?

A The Endowment will make every effort to ensure diversity in our grantmaking to organizations large and small in all areas of the country, recognizing that significance is measured by excellence, not by budget size, organizational longevity or geographic reach.



10-Step Application Process

1

Read the new guideline book
Familiarize yourself with the four themes, eligibility, review criteria and application process.

3

Send in your postcard
Complete and mail the "intent to apply" card from the guideline book by the deadline.

5

Initial review
Application is reviewed by NEA staff in your disciplines/field for eligibility and completeness.

7

Theme panel review
Recommended applications from all discipline/fields are reviewed by the appropriate combined arts theme panel.

9

NEA Chairman
The Chairman makes the final decision on Council recommended applications.

2

Select a theme
Submit *one* application to *one* of the four themes that best conveys the purpose of your project.

4

Submit your application
Complete and mail the application by the designated postmark deadline.

6

Expert review
All applications from each discipline are reviewed by experts in that field. Recommendations then go to appropriate theme panels.

8

National Council on the Arts
Members of the National Council approve or reject theme panel recommendations.

10

Letter to the applicant
Each applicant receives notification of either a grant award or application rejection.

Art and Money

The arts are headed for trouble. Public funding is shrinking as legislators cut programs for ideological or budgetary reasons. Private funding, which some hope will fill the gap, is also tightening as foundations and individuals struggle to meet expanding needs in an uncertain economy.

The potential for harm is dismaying. The marriage of public and private funds has sustained a remarkable diversity of organizations and made the arts an important, accessible part of American life. You do not have to live in a great urban center or travel hundreds of miles to see a great dance company or a great painting anymore. In the 30 years since the National Endowment for the Arts was established, for instance, the number of professional orchestras in this country has increased from 110 to 230, dance companies from 37 to 450 and opera companies from 27 to 120.

According to a new Rockefeller Foundation report, "Looking Ahead, Private Sector Giving to the Arts and the Humanities," public-private financial support for the arts is diminishing just when Americans are showing a powerful enthusiasm for them. Total private giving to the arts (from individuals, corporations and foundations) was \$9.57 billion in 1993 and \$9.68 billion in 1994. Adjust the figures for inflation and the result is actually a 2 percent drop in giving. That drop is almost certain to continue, given the increased competition for private support from various social and community groups suffering government cutbacks.

The slackening of support for the arts may have economic as well as cultural consequences. Many states and localities have discovered that the arts are considerably more than enliveners of the human spirit. They also generate tourist dollars.

If the N.E.A.'s commitment to decentralizing the arts was not wholly responsible for the cultural buttering of America, it was certainly a catalyst. But the N.E.A.'s funding has already been cut and is scheduled to take a bigger hit — 39 percent — next year.

Foundations, the report warns, are in no position to take up the slack. Many have even shifted some money that once would have gone to the arts to human services. Furthermore, there has been a decline in the willingness of Americans to support charitable giving in general, and arts giving in particular. The same percentage of households continues to contribute but on a much smaller scale — a shift paralleled by the increase in the percentage of people worried about their own economic futures. Corporate giving, which had sunk steadily since 1987, is slowly rising, but not to its 1980's levels.

Money for new projects and new artists and an ability to leverage private funding are not all that the N.E.A. has contributed to the cultural scene. Its size has allowed for long-range planning and innovation. It constitutes, in effect, a national knowledge bank on the arts and arts organizations.

The recently formed Center for Arts and Culture, established by a dozen or so foundations — Rockefeller among them — to study the state of cultural policy in the United States, can help fill the gap, at least as an educator and disseminator of information. But it cannot possibly replace a Federal agency's reach and scope. Cities and regions that recognize the potential revenues in cultural tourism will have to provide more of their own funding. Struggling arts organizations everywhere will have no choice but to scratch harder for support.

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GOVERNMENT'S STAKE IN AMERICAN CULTURE

A
Symposium
at the
Lyndon
Baines
Johnson
Library

September 14, 1995



President and Mrs. Johnson with Gregory Peck, at the signing of the 1965 Arts and Humanities Act.

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Looking Ahead

Private Sector Giving
to the Arts and the Humanities





PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES
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PCAH ENDORSEMENTS: Recommendations by Ann Sheffer

1:55 pm

RESOLUTION: Maggie Daley: The Educating Cities Conference, "The Arts and Humanities as Agents for Social Change," in Chicago, September 24-27, 1996; PCAH participation in the party conventions.

2:00 pm

THE CORPORATE SECTOR: Discussion led by President's Committee Members
How corporations give; trends in corporate giving; ways to encourage corporate giving.

Members' Q & A and discussion of possible PCAH recommendations

2:45 pm

"NEW RESOURCES" FOR THE ARTS AND HUMANITIES: Discussion led by Ann Sheffer

A. Government Sponsored:

- Copyright and spectrum sale ideas and issues
- Endowment funds
- Bond issues
- License plate programs
- Income tax check-offs
- Lottery funds
- Corporate filing fees
- Special tax districts
- Other earmarked taxes
- Cultural Heritage Development Funds

B. Private Strategies:

- Loans, program-related investments
- Profit Streams i.e. Newman's Own
- Voluntary donations of a percentage of the profits from commercial products, events
- Community foundations

REVIEW OF THE ISSUES AND IDENTIFICATION OF AREAS OF PROMISE FOR MORE INVESTIGATION

3:45 pm

AREAS OF RECOMMENDATION TO BE ADDRESSED, AND HOW THE REPORT WILL BE PRESENTED AND DISCUSSED

4:15 pm

ADJOURN

PRESIDENT'S COMMITTEE SEATING CHART, MEETING XXXV

BILLINGTON CAFRITZ BRADEMAS M-LOVELL SCHNEIDER SAMUELS

BRADBURY

SHEFFER

BENNETT

BARNES-GELT

DUFFEY

MENSCHER

DALEY

PELIKAN

FRANKEL

IVEY

GURIN

ROSEN

JOHNSON

PETERSON

BERMAN

WILHITE

KENNEDY

PODESTA

POWELL

WILLIAMS HACKNEY CANDELA SPEAKER ALEXANDER CHAMBERS



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 President's Committee on the Arts and the Humanities

The President's Committee on the Arts and the Humanities was created by Executive Order in 1982 to encourage private sector support and serve as an advocate for the arts and the humanities. The President's Committee seeks to increase public appreciation of the value of the arts and the humanities and to promote programs that reach out to Americans in diverse communities and at the same time set a standard of excellence. The Committee, through its conferences and publications, is also a forum for ideas. The President's Committee will explore ways that public policy and private support can combine to support cultural life, look at future funding for both Endowments, and try to address urgent issues in the arts and humanities.

The Committee is composed of leading citizens, appointed by the President from the private sector, who have an interest in and commitment to the humanities and the arts. Its members also include the heads of federal agencies with cultural programs, including the Department of Education, the National Endowments for the Arts and the Humanities, the Smithsonian Institution, the Library of Congress, the National Gallery of Art and the John F. Kennedy Center for the Performing Arts.



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President's Committee on the Arts and the Humanities

Private Sector Members - Biographical Information -

CHAIRMAN

John Brademas of New York, N.Y., is the President Emeritus of New York University, which he served as President from 1981 to 1992. Before assuming that post, Dr. Brademas served for 22 years as U.S. Representative in Congress from Indiana's Third District, the last four years as House Majority Whip. While in Congress, he earned a reputation for leadership in education and the arts. Dr. Brademas was an original co-sponsor of the National Arts and Humanities Act of 1965, the legislation which created the National Endowment for the Arts and the National Endowment for the Humanities. He co-authored, with Senator Claiborne Pell of Rhode Island, the Arts and Artifacts Indemnity Act and the Museums Services Act, which created the Institute of Museum Services. In 1990 he co-chaired the Independent Commission mandated by Congress to review the National Endowment for the Arts. In addition to his responsibilities at NYU, Dr. Brademas serves on numerous advisory boards and commissions of businesses, government, and the arts. The author of a number of books, Dr. Brademas has been widely honored for his public service contributions.

Vice Chairs

Peggy Cooper Cafritz of Washington, D.C., is a long-time advocate for the arts in Washington, D.C. She is Chairman Emerita of the D.C. Commission on the Arts and Humanities and has worked with a number of organizations, including the Smithsonian Institution, the Duke Ellington School of the Arts, and many other cultural organizations in the capital. Throughout her career, she has been a tireless proponent for cultural equity, and for the past eight years has appeared as an arts critic on "Around Town" on WETA-TV.

Cynthia Perrin Schneider of Sandy Spring, Maryland, is Associate Professor of Fine Arts at Georgetown University. Author of the National Gallery of Art exhibition catalog *Rembrandt's Landscapes: Prints and Drawings* (1990) and coauthor of the Los Angeles County Museum of Art exhibition catalog *A Mirror of Nature: Dutch Paintings from the Collection of Mr. and Mrs. Edward William Carter* (1981), which won the American Association of Museums' Award of Merit, she contributes articles to books and journals and lectures widely on Italian Renaissance and 17th-century Dutch art. A former assistant curator of European paintings at the Museum of Fine Arts, Boston, she currently serves on the board of directors of the National Museum of Women in the Arts.

Terry Semel of Los Angeles, California, is Chairman and Co-chief Executive Officer of Warner Bros. Prior to assuming his current post, Mr. Semel had been the Vice Chairman of the Board and Chief Operating Officer for the company since 1981. He currently serves on the boards of Revlon, Inc., the Solomon R. Guggenheim Museum, Education First, Cedars-Sinai Medical Center, the Foundation of Motion Picture Pioneers, the Environmental Media Association and Long Island University. He is a graduate of Long Island University.

Lerone Bennett, Jr. of Chicago, Illinois, is the Executive Editor of *Ebony* magazine. He has written several books on African American history and culture, including *Before the Mayflower: A History of Black America* (revised, 1987), and has contributed poems, short stories and articles to many periodicals and books. A lecturer at colleges and universities throughout the United States, he was a delegate to the Sixth Pan-African Congress in Tanzania in 1974. Among his honors are the National Association of Black Journalists' Lifetime Achievement Award, the American Academy of Arts and Letters' Literature Award, and the Society of Midland Authors' Patron Saints Award for his biography of Martin Luther King Jr., *What Manner of Man*. He holds honorary doctorates from 14 universities and is a member of Phi Beta Kappa.

Madeleine Harris Berman of Franklin, Michigan, has been an ardent champion of the arts in Michigan and the nation for more than 40 years. Ms. Berman has served as Vice Chairman of the Michigan Council for the Arts, and she helped establish the Detroit Arts Council. She is a member of the executive committee of Concerned Citizens for the Arts in Michigan, and through this group she helped to create the Michigan Governors' Arts Awards. In addition, she serves on the boards of several arts organizations in the Detroit area, including the Detroit Symphony. Ms. Berman is currently Vice Chairman of the American Council for the Arts where she also serves as the Chairman of the National Clearing House and Archive for Arts Policy Research.

Curt Bradbury of Little Rock, Arkansas, is President, Chairman and Chief Executive Officer of the Worthen Banking Corporation and Chairman and Chief Executive Officer of the Worthen Bank of Arkansas. From 1985 to 1990, he directed the Worthen Banking Corporation's comeback from a \$52 million loss to the company's highest-ever performance level. A prominent civic leader, he is the past President of the Greater Little Rock Chamber of Commerce and is currently a trustee of the Arkansas State Chamber of Commerce and the American Bankers Association. He is active in promoting Arkansas' cultural life as Chairman of the Board of the Arkansas Arts Center and Chairman of the Arkansas State Board of Higher Education.

John H. Bryan of Chicago, Illinois, is Chairman and Chief Executive Officer of Sara Lee Corporation. Mr. Bryan sits on the boards of several corporations and is a member of the Trustees Council of the National Gallery of Art in Washington, D.C.; a director and past national Chairman of the Business Committee for the Arts; and Vice Chairman and Treasurer of the Art Institute of Chicago. Among his numerous honors, Mr. Bryan has received the Order of Lincoln Medallion, the state of Illinois' highest honor for individual achievement.

Hilario F. Candela, FAIA, of Coral Gables, Florida, is President of Spillis, Candela & Partners, the largest minority-owned and one of the oldest architectural, engineering and interior design firms in the southeastern United States. Mr. Candela and his firm have designed many well-known buildings in the Washington area, the Southeast, Latin America and Europe. He and his firm have been leaders in the renaissance of the Mediterranean design in Florida and the historic preservation of Florida architecture.

Anne Cox Chambers of Atlanta, Georgia, is Chairman of Atlanta Newspapers, Inc., which owns and operates the *Atlanta Journal-Constitution*, and is a director of Cox Enterprises, Inc., a communications firm. She is a former U.S. ambassador to Belgium and a past director of the Coca-Cola Company. The first woman to serve on the board of the Atlanta Chamber of Commerce, she is currently a trustee of the Atlanta Arts Alliance and of the Lacoste School of Art in France. She is also a member of the Council of American Ambassadors and serves on boards and advisory councils for the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum, the High Museum of Art, the Carter Center, the Carter Presidential Library and Emory University. Her honors include five honorary doctorates, Belgium's Order of the Crown, and the French *Legion d'Honneur*.

Margaret Corbett Daley of Chicago, Illinois, is the First Lady of the City of Chicago. In addition to balancing her responsibilities to family and her official duties, Mrs. Daley is active in numerous civic causes, including the Cultural Center Foundation; "Blue Skies for Kids," a children's program in Chicago's public libraries; and the Pathways Awareness Foundation. She created and serves as chair of Gallery 37, a summer employment program for youth coordinated by the Department of Cultural Affairs in collaboration with Chicago-area high schools and arts organizations.

Everett L. Fly of San Antonio, Texas, is President of E. L. Fly & Associates, a landscape design firm. The first African-American to earn a master's degree in landscape architecture from Harvard University, he has been directly responsible for more than 100 planning, design and construction projects. He currently serves on the board of the Federation of State Humanities Councils, the Texas Committee for the Humanities and on the Texas Board of Review for the National Register of Historic Places. He received a National Endowment for the Arts Design Arts Fellowship to study the origins and evolution of historic African American settlements in the United States, a project that resulted in a 10-panel graphic exhibit displayed in 17 states. He has written numerous articles and lectured extensively about historic preservation.

David P. Gardner of Menlo Park, California, is President of the William and Flora Hewlett Foundation and is President-Emeritus of the nine-campus University of California, where he served as President from 1983 to 1992. Prior to assuming leadership for the California system, Dr. Gardner was President of the University of Utah from 1973 to 1983. He chaired the National Commission on Excellence in Education, whose 1983 report, *A Nation at Risk*, helped spark the national effort to reform American schools. He is a Fellow of the American Academy of Arts and Sciences and a member of the National Academy of Public Administrators. Among his many honors, which include numerous honorary degrees, are France's *Legion d'Honneur* and the Federal Republic of Germany's Order of Merit.

Susan Barnes-Gelt of Denver, Colorado, is Deputy Director of the International Center at the University of Colorado's Graduate School of Public Affairs. A former strategic planning and fundraising consultant for a variety of clients, she served as a senior staff aide and business community liaison for Federico Peña during his tenure as mayor of Denver. As Executive Director of the Historic Paramount Foundation, she accomplished the refurbishing and reopening of Denver's historic Paramount Theater. She is a participant in the Denver Community Leadership Forum, a member of the Colorado Council on the Arts, chairperson of the Colorado Arts Coalition and a charter member and trustee of First Night Colorado, a family celebration of arts and culture in downtown Denver.

Harvey Golub of Saddle River, New Jersey, is Chairman and Chief Executive Officer of the American Express Company. From 1984 to 1993 he served as President and Chief Executive Officer of IDS Financial Services, a subsidiary of American Express. Prior to joining IDS, Mr. Golub worked with McKinsey & Co., where he worked closely with American Express on management and strategic planning issues. In addition, he is a member of the Boards of Carnegie Hall, New York City Partnership, New York Chamber of Commerce and Industry, and the Business Roundtable.

Richard S. Gurin of Easton, Pennsylvania, is President and Chief Executive Officer of Binney & Smith, Inc., the makers of Crayola products. A 22-year veteran with Procter & Gamble before joining Binney & Smith in 1984, Mr. Gurin is currently Vice Chairman of the American Council on the Arts. He is a recipient of the Distinguished Service Award from the National Art Education Association in recognition of the company's support of art education. He served on the National Committee for Standards in the Arts, a national advisory council which assisted the Department of Education in formulating academic goals for arts instruction in the K-12 curriculum, and he currently serves on the National Cultural Alliance Leadership Council, the Business Council on Excellence in Education, and the Coalition for Goals 2000.

Irene Y. Hirano of Los Angeles, California, is Director and President of the Japanese American National Museum, which opened in April 1992. Under her guidance, the museum raised \$10.2 million to renovate its historic quarters in Los Angeles' Little Tokyo district. She guided the preparation of the museum's inaugural exhibition, "Issei Pioneers: Hawaii and the Mainland, 1885-1924," about the first generation of Japanese in America. She is currently building an endowment fund, directing the museum's campaign to construct an adjacent exhibition wing and preparing a second major exhibition on the Nisei, or second generation Japanese Americans. She has also served on the boards of Leadership Education for Asian Pacifics, the California Commission on the Status of Women and the National Network of Asian and Pacific Women.

David Henry Hwang of Marina del Ray, California, is a playwright and screenwriter. His plays include *M. Butterfly*, which ran two years on Broadway, won the 1988 Tony, Drama Desk, John Gassner and Outer Critics Circle Awards, and has been produced in three dozen countries; *The Dance & the Railroad*; and *Family Devotions*. His screenplays include *M. Butterfly*, *Golden Gate*, and *The Alienist*. A past board member of the Theatre Communications Group and of PEN America, he currently serves on the boards of the Dramatists Guild, Young Playwrights Inc. and the China Institute. He is a member of the advisory boards of Broadway-Asia, the ACLU Anti-Censorship Project and the Theatre Development Fund.

William Ivey of Nashville, Tennessee, is a teacher, writer, and musician. Since 1971, Ivey has been Director of the Country Music Foundation in Nashville, and served as National President of the National Academy of Recording Arts and Sciences. He has taught at Vanderbilt University's Blair School of Music and was principal writer and producer of television programs on music. Mr. Ivey has been a member of the Executive Board of the American Folklore Society and is the author of numerous essays on country and folk music.

Quincy Jones of Los Angeles, California, is a composer, record producer, film producer, arranger, conductor, instrumentalist, television producer, and record company founder and multi-media entrepreneur. The winner of 27 Grammy Awards, the Recording Academy's Trustees' Award and the Grammy Living Legend Award, Jones is an Emmy winner and seven time Oscar nominee. He is also the recipient of France's *Legion d'Honneur* and the coveted Polar Music Prize of the Royal Swedish Academy of Music. In addition to his professional accomplishments, he is the founder and Chairman of the Listen Up Foundation, a non-profit organization dedicated to inspiring youth to achieve their full potential and embrace the values of dignity of work, creativity, and the importance of education and the pursuit of excellence.

Emily Malino of Washington, D.C., is a designer with Metcalf Tobey & Partners, an architectural and interior design firm. A specialist in the interior design of health facilities, she has been recognized by *Interiors* magazine as one of the ten most influential designers in America. Before joining Metcalf Tobey, she served as vice president of two other design firms and as president of her own firm, with major clients in both New York City and Washington, D.C. She is currently a trustee of the Shakespeare Theatre, a member of the board of directors of the Queens Symphony Orchestra and the Institute of Modern Art at the Museum of Modern Art.

Robert Menschel of New York, N.Y., is a Limited Partner with the Goldman Sachs Group, a New York-based investment firm. He is a member of the boards of trustees of the New York Public Library, the Museum of Modern Art, Syracuse University and the Institute for Advanced Study in Princeton, New Jersey, among others. Mr. Menschel formerly served on committees of the Securities Industry Association, Investment Association of New York, and the Board of Advisors, Pace University Graduate School Institute of International Business.

Rita Moreno of Los Angeles, California, is a singer, dancer, and actress, and the only female performer to have won all four major show business awards: the Oscar, the Emmy, the Tony, and the Grammy. Her Oscar honored her performance as Anita in *West Side Story*. Her television credits include Emmy-winning guest appearances on *The Rockford Files* and *The Muppet Show*. Ms. Moreno was also a featured performer on the long-running educational program, *The Electric Company*. Currently busy with several film projects, she is active in a number of civic and charitable organizations in southern California.

Jaroslav Pelikan of New Haven, Connecticut, is Sterling Professor of History at Yale University where he has taught since 1962. Professor Pelikan is the author of numerous works on church history and the history of Christianity, including a five-volume survey of Christian theology, *The Christian Tradition*, and critical editions of Martin Luther's works. He is also the author of the popular history *Jesus Through the Centuries*. In 1983 he was selected by the National Endowment for the Humanities for the Jefferson Lecture, the nation's highest prize in the humanities. The recipient of numerous honorary degrees and other academic awards, Dr. Pelikan served as the Dean of the Graduate School at Yale from 1973 to 1978, and he continues to write about the problems of the university and higher education. He currently serves as President of the American Academy of Arts and Sciences.

Anthony T. Podesta of Washington, D.C., is President of Podesta Associates, a national public policy and public affairs firm. An attorney and legislative strategist, he was the founding President of People for the American Way. Currently serving on the Community and Friends Board of the Kennedy Center for the Performing Arts and on the board of the Washington Project for the Arts, he has been Senior Counsel to the National Artists' Equity Association, the American Arts Alliance and the Independent Television Service. He is Senior Counsel to the American Association of University Women and to the National Education Association. His articles have appeared in the *Washington Post*, the *New York Times*, the *Los Angeles Times* and other major newspapers.

Phyllis Rosen of New York, N.Y., is a real estate developer, and most recently her firm has completed a project with the renowned architect Charles Gwathmey in New York City. Mrs. Rosen studied art history at the City University of New York, and for over 15 years, she has been an art collector of contemporary works from the United States and Russia. Since 1990 she has served on the New Jersey State Council on the Arts and has been instrumental in the development and support of the Park East Day School in New York City.

Ann E. Sheffer of Westport, Connecticut is a member of the Westport Representative Town Meeting, having been elected in 1993. She has been a member of the Connecticut Permanent Commission on the Status of Women, and Ms. Sheffer currently serves on the Town of Westport Arts Advisory Council, the Westport Education Foundation, and the Westport Arts Center. She formerly served as a Commissioner on the Seattle and King County Arts Commissions and also was the Curriculum Coordinator for the Seattle Public Schools in arts education. Among her degrees are an A.B. from Smith College in Theatre and French, an M.A. in Arts Administration from Tufts, and an M.B.A. from the University of Washington.

Raymond W. Smith of Arlington, Virginia is Chairman and Chief Executive Officer of Bell Atlantic. He has been active in many civic, charitable, and cultural organizations. He serves on advisory boards of the House of Representatives for Renewing U.S. Science Policy, the Business Roundtable, and the Library of Congress, and is a member of the Council on Foreign Relations. Mr. Smith is also known as a writer, playwright, and theatrical director, although he is quoted as saying he "has no plans to quit his day job."

Isaac Stern of New York, N.Y. is an internationally-acclaimed violinist. He made his New York debut in 1937 and is the winner of numerous awards, including a Grammy Lifetime Achievement Award. His travels to mainland China in 1979 became the basis for the Academy Award winning documentary, *From Mao to Mozart: Isaac Stern in China*. Mr. Stern created and led the Committee to Save Carnegie Hall in the early 1960s and has served as the President of Carnegie Hall for over thirty years. In addition, he serves as Chairman of the Board of the America-Israel Cultural Foundation and is Chairman and founder of the Jerusalem Music Academy. He was the recipient of the first Albert Schweitzer Award in 1975, the National Medal of Honor in 1991, and the Presidential Medal of Freedom in 1992.

Dave Warren of Santa Fe, New Mexico, is a private consultant in educational and cultural programs. A member of the Santa Clara Pueblo (Tewa), he is currently Vice President of Media Resource Associates, Inc., which is producing a nine-part film series on Native American history and culture. Dr. Warren was active in the creation of the Smithsonian Institution National Museum of the American Indian; during a distinguished career in American Indian education he has been President of the Institute of American Indian Arts in Santa Fe, New Mexico and Acting Director of Indian education programs at the Bureau of Indian Affairs. He has served as U.S. representative to the Organization of American States' Inter-American Indian Institute, as a member of the advisory councils of the Smithsonian Institution and the National Endowment for the Humanities, and as a consultant on quinqucentenary programs for UNESCO.

Shirley P. Wilhite of Shreveport, Louisiana, has spent her entire adult life dedicated to community service. She has served as a teacher of the deaf and hard-of-hearing and as a medical technologist at the Louisiana State University Medical Center Birth Defects Center. She has been involved on the boards of numerous civic organizations, among them the National Conference of Christians and Jews, YWCA, and the Shreveport Regional Arts Council. Ms. Wilhite has been active as a volunteer as well, giving freely of her time to various Chamber of Commerce task forces, the Texas Medical Center Hospice, the Red River Revel Arts Festival, among others. In addition, she is a member of the Aspen-Snowmass Arts Council and the National Council of the Anderson Ranch. She is a graduate of the University of Arkansas and received a master's degree from Northwestern State University of Louisiana.

Harold M. Williams of Los Angeles, California, is President and Chief Executive Officer of the J. Paul Getty Trust, which administers funds for education and research programs in the arts and humanities. An attorney, he has also served as Chairman of the U.S. Securities and Exchange Commission, dean and professor at UCLA's Graduate School of Management and Chairman of the Board of Norton Simon, Inc., a consolidation of the Canada Dry Corporation, Hunt Foods and Industries and the McCall Corporation. He is a Regent of the University of California, a member of the board of directors of the Los Angeles Philharmonic Association, the Times Mirror Corporation and American Medical International, and a member of the Council on Foreign Relations. He has previously served on the boards of the Phillips Petroleum Company, the CNA Financial Corporation, the Pan Am Corporation and the Aerospace Corporation. He is a former trustee of the National Humanities Center.

ROBIN S. TRYLOFF

Robin S. Tryloff is executive director of the Sara Lee Foundation and director of community relations for Sara Lee Corporation. Tryloff is responsible for administering the corporation's philanthropic activities, including the foundation's grants and awards programs, which will total more than \$8 million for the current fiscal year. She also manages corporate community relations programs that support Sara Lee's commitment to social responsibility.

Tryloff's background includes more than 20 years of experience in the public and private sectors. Prior to joining Sara Lee, Tryloff was a consultant to the John D. and Catherine T. MacArthur Foundation in Chicago. She previously served under Governor James R. Thompson as executive director of the Illinois Arts Council. She came to Illinois from Nebraska where she served as executive director of the Nebraska Arts Council for nine years. She also worked as a program specialist for the National Endowment for the Arts (NEA), and since that time has served on numerous NEA grant review panels, as well as conducting site visits for the NEA for more than 10 years.

Recognized as a leader in her field, Tryloff was chosen by the United States Information Agency to participate in an eight-member delegation to Moscow in 1990. She was one of 30 emerging leaders selected to participate in the 1992-93 Leadership Greater Chicago Fellows class. Tryloff holds a bachelor's degree from the University of Michigan and a master's degree from the University of Chicago. She has served as a guest lecturer at the University of Wisconsin and the University of Chicago, and as a part-time faculty member at Columbia College Chicago.

Tryloff has served on the boards of directors of several nonprofit organizations including Mid-America Arts Alliance (Kansas City), and two terms as Chair of the National Assembly of State Arts Agencies. She was a Charter Board Member of Chicago Area Technical Assistance Providers and a member of the Steering Committee of the Chicago Arts Education Awareness Campaign.

On a national level, her current professional volunteer activities include: member, Committee on Corporate Grantmaking of the Council on Foundations; member, Conference Board Contributions Council II; member, Business Advisory Council of the Council on Economic Priorities; member, Executive Leadership Council of Women & Philanthropy; and member, The BCA Council, Business Committee for the Arts, Inc.

On a local level, her current activities include: co-chair of the Chicago Contributions Discussion Group; member of both the Membership Committee and the Agency Services Committee of the United Way of Chicago; member, Board of Trustees of the Chicago Music and Dance Theater; Vice President, Board of Directors of The Three Arts Club; member, Corporate Committee, Donors Forum of Chicago; and Chair of the Nominating Committee of the Board of Directors of Lawyers for the Creative Arts.

James Allen Smith

James Allen Smith is the executive director of The Howard Gilman Foundation and an adjunct faculty member of the New School for Social Research. He was trained as a medieval historian, receiving his A.B. magna cum laude from Colgate University and his A.M. and Ph.D. from Brown University. He also studied at the Rijksuniversiteit te Gent (Belgium) as a Fulbright Fellow. His work as a medievalist focused on the history of charitable institutions and poverty in northern Europe during the 12th and 13th Centuries. He has taught history at Brown, the University of Nebraska and Smith College.

Mr. Smith has worked for and served as consultant to a number of foundations. He was a program officer at the Twentieth Century Fund, the first resident scholar at the Rockefeller Archive Center, and is now directing The Howard Gilman Foundation. The Foundation has programs in the areas of conservation, arts and culture, and medical research. He has written extensively about the history of philanthropy, the role of American think tanks, and public policy research. His books include: *The Idea Brokers: Think Tanks and the Rise of the New Policy Elite* (1991), which won the Louis Brownlow award of the National Academy of Public Administration and the Herbert Feis award of the American Historical Association; *Brookings at 75* (1991) and *Strategic Calling* (1993). He is presently at work on a history of American foundations.

July, 1995