



**PHOTOCOPY
PRESERVATION**



President's Committee on the Arts and the Humanities

MEETING XLII

April 30-May 1, 1998

The John F. Kennedy Center for the Performing Arts
Washington, DC

MEMBERS' BRIEFING BOOK

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**Executive Director's
Quarterly Report**

Divider Title: _____



PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES
1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
(202) 682-5409 Fax (202) 682-5668

**EXECUTIVE DIRECTOR'S QUARTERLY REPORT
DECEMBER 6, 1997 TO APRIL 10, 1998**

Since our last meeting in December 1997, Committee members and staff have been busy with numerous meetings, public briefings and projects. Below is a brief summary of these events and activities. I look forward to our next meeting on May 1st, when we will have the opportunity to further discuss and plan these and other President's Committee activities.

Meetings and Public Briefings:

San Francisco, CA -- December 6, 1997

Museum of Modern Art

Subject: The Arts and the Humanities in California, and the implementation of *Creative America*

Estimated Attendance: 150

Speakers:

Victoria Hamilton, Executive Director, San Diego Commission for Arts and Culture
Barry Hessenius, President and C.E.O., California Assembly of Local Arts Agencies
Barbara Pieper, Executive Director, California Arts Council
James Quay, Executive Director, California Council on the Humanities

Special Guest:

Thomas Higgins, Vice President of Corporate Communications, Edison International

San Jose, CA -- March 5, 1998

Adobe Systems, Inc.

Subject: California Business Leaders Forum: The Common Goals Uniting the Cultural Community and the Corporate World.

Attendance: 40 (by invitation only)

Speakers:

John Brademas, Chairman, President's Committee on the Arts and the Humanities
Richard Gurin, Member, President's Committee on the Arts and the Humanities
Barry Hessenius, President and C.E.O., California Assembly of Local Arts Agencies
John Warnock, Chairman and C.E.O., Adobe Systems Inc.
Harriet Mayor Fulbright, Director, President's Committee on the Arts and the Humanities

Cambridge, MA – March 16, 1998

American Academy of Arts and Sciences

Subject: The Humanities and Higher Education, and the Implementation of *Creative America*

Estimated Attendance: 400

Speakers:

John Brademas, Chairman, President's Committee on the Arts and the Humanities

John D'Arms, President, American Council of Learned Societies

William R. Ferris, Chairman, National Endowment for the Humanities

Harriet Fulbright, Executive Director, President's Committee

Neil Rudenstine, President, Harvard University

Anne-Marie Soullière, Director, Fidelity Investments Foundation

Other Special Events:

Washington, DC – March 2, 1998

Presentation of Research by Shirley Brice Heath and Adelma Aurora Roach, Stanford University and the Carnegie Foundation for the Advancement of Teaching

Subject: The Arts in Non-school Hours and Their Impact on At-risk Youth

Attendance: 50 invited guests: representatives from federal agencies, youth issues organizations and arts organizations

Projects:

Systemic Arts Education Project

Staff Contact: Dawn Ellis

In collaboration with Goals 2000 Arts Education Partnership, The Systemic Arts Education Project, now called *Arts Advantage*, has completed the research on useful practices in districts striving to offer a high quality arts education. The team is now in the process of analyzing the research and writing the report.

Throughout the project, the audience - school board members and superintendents – was invited to participate in shaping the research design. From January to March, a team consisting of a researcher and a superintendent made site visits to eight of the recommended school districts. At least three days were spent in Vancouver, WA; Miami-Dade, FL; Queens, NY; Wyoming, OH; Redondo Beach, CA; Milwaukee, WI; Greenville, SC; and Las Cruces, NM. Researchers investigated the history and support system for arts education in each district. Through interviews with school administrators, educators, students, and families, the team developed an understanding of the support structure for arts education in that community.

The researchers and superintendents then convened on March 13th to discuss their visits. During this meeting, the participants evaluated the districts for similarities and best practices. This was followed by a meeting of the Arts Education Advisors on March 24th for their recommendations on the report's structure and dissemination.

In addition to the eight districts visited, approximately 50 districts are working with project staff to outline their strategies for strengthening specific areas of arts education. Ray Cortines, formerly the Acting Assistant Secretary of Education/OERI, and Brent Wilson, Director of the Pennsylvania State University's Arts Education program, are both contributing to the research. Binney and Smith's Rich Gurin, the GE Fund, the MacArthur Foundation, the Council of Chief State School Officers, and GE Information Services are supporters of the project.

Millennium Trails/Kit

**Staff Contact: Harriet, Malcolm
Jane**

The Institute for Museum and Library Services (IMLS), the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Presidents Committee on the Arts and the Humanities (PCAH) are proposing a joint project for the millennium focused on important trails in American life - some physical, some cultural, some journeys of the mind. Joining us are also the Departments of Transportation, of Education, of Interior, of Commerce, and of Defense. These trails will range in size from major national trails of historical importance to all Americans to individual trails of vital importance to each family.

These trails are supposed to address the major concepts of a millennium initiative:

- 1) promote human connections;
- 2) connect the past with the future;
- 3) provide a lasting legacy; and
- 4) encourage participation by everyone everywhere.

The project will feature different levels of trails, from those of national importance to those of a personal nature. The Department of Transportation intends to target five events of national significance, with awards of \$50,000 each, and hundreds of community celebrations. There will also be 52 local or regional projects chosen as National Millennium Trails from nominations by state governors plus the District of Columbia and Puerto Rico. Each of these will receive an award of \$20,000. Up to 2,000 trails to be launched by the year 2000 could receive the designation of *Millennium Trails 2000* in recognition of their significance.

The personal trails are ones made by each community, family, religious or ethnic group or individual. Groups of people will be encouraged to research their own journeys - where they came from, how they evolved, and why they chose their present location. The kit will include suggestions and resources for background information and advice. Museums, libraries, historical societies and genealogical organizations will be of invaluable help in this phase of the project. Groups will be encouraged to take the project one step further by celebrating the trails with murals, photographic collages, or even country dances. They might also like to project a journey or journeys into the future through artistic or literary forms of expression or time capsules.

The groups can pursue trails in three basic forms - physical, cultural and mental - learning from the past and imagining and creating future pathways, especially through artistic expression. This is an extraordinary opportunity to revisit all the books, plays and films that focus on utopias, future societies and life on other planets. This project should challenge children and adults alike to express their hopes and fears about the future.

Cultural trails: Trails depicting cultural journeys can be historical, geographic and aesthetic. A jazz trail would certainly bring the traveler through all three “territories” and could lead overseas. Another trail might be architecture – regional, such as southern plantations, or a school of architecture such as Frank Lloyd Wright and disciples. Trails could even include such quintessentially American pastimes as sports - baseball, for instance. In each case the group or community focusing on the trail should be encouraged to project into the future: how will the music be played in the 21st century, what will the architecture or sport look like. Whatever the form, the trails should be designed to include as many differing communities as possible.

Journeys of the Mind: “Idea” trails might start with but not be limited to the idea of American democracy. Other ideas of particular interest to American people and institutions are individualism, federalism and volunteerism. Other trails might be Manifest Destiny, Creativity and Invention. The ideas suggested should reflect American thinking and/or values.

The cultural agencies are in the process of creating a participation kit and a web site so that every household, school, workplace, club, congregation and community can follow trails to the past and journey through thoughts to dream and articulate a future. The kit and web site will be layered with inspiration, easy-to-follow directions, reliable resources and expert advice. They will show everyone to create a unique event, navigate journey of discovery, take to an historic trail and organize Millennium activities that will be memorable, meaningful, affordable and fun.

Details to be worked out with all the groups involved in the project obviously include budget, timeline, consultants, and outreach. This is a large undertaking requiring a great deal of work but with huge rewards.

Creativity Exhibit

Staff Contact: Harriet

Creativity is one of the most misunderstood attributes of humankind and one of the most important. It can not only be stimulated but taught. Pre-school children seem to know how to explore creatively if left to their own devices, but this instinctive form of investigation is often seriously hampered as one grows. Most definitions of the American character include the word “creativity,” and yet we persistently ignore its roots and often stifle its manifestations in our educational institutions. The President’s Committee on the Arts and the Humanities proposes to sponsor an exhibit on creativity to highlight its importance and define its character. By shedding light on the process and its importance in our competitive global society, we hope to establish a better understanding of how to foster it and why.

The exhibit will be founded on these principles:

- creativity comes out of a response to a problem or a desire;
- the most effective way to learn about creativity is by being a participant in the process;
- active audiences can add to creativity by being responsive, dynamic and thoughtful.

The exhibit should create a climate where creativity can be developed, realized and presented. People will have hands-on participation in the exhibit, thereby realizing their own innate creativity. The project’s structure will also develop responsive audience skills that will in turn foster the growth of creativity.

The project will travel to areas across the nation and will encourage people to work together to create messages about their community. It will be like an active time capsule, interpreting life at the end of the millennium in order to send messages to the next generation.

International Millennium Art Exhibitions

Staff Contact: Malcolm, Caroline

The President's Committee is working with representatives from a number of cultural agencies -- including the White House Millennium Program, the U.S. Information Agency, the National Endowment for the Arts, the National Endowment for the Humanities, the Smithsonian Institution (through its Travelling Exhibitions program or SITES), the Library of Congress, Arts in Embassies, and Veterans Affairs -- to identify exhibitions or resources in the visual arts for overseas tours during 2000-2001.

Although USIA has cut its exhibitions program, we have learned that the embassies and other overseas posts retain some funds in their budgets for cultural programming, and there is demand for exhibits. In particular, we have found that Native American art is in great demand. Exhibits such as "Woven by the Grandmothers," at the National Museum of Women in the Arts, seem to capture the White House theme of honoring our distinctive American cultural traditions while offering foreign audiences an exciting and first-rate exhibition.

Richard West, the Director of the Museum of the American Indian, and his staff discussed future exhibits with us. They seemed interested in the project and the possibility of arranging international loans. *Woven by the Grandmothers*, for example, will return to the Museum's shelves for conservation work, but this show and its attendant videos and educational materials might be reconstituted in 1999 or 2000, and the Museum will identify other potential travelling exhibits for us.

Other museums interested in collaborating with the President's Committee are the National Museum of American Art, the National Portrait Gallery, and the Corcoran. We have also received a great deal of cooperation and interest from other federal agencies. The Department of Veterans Affairs curates a number of shows featuring contemporary American artists, and we are discussing these with the Department and with USIA.

The NEH and SITES have offered a number of smaller, portable exhibits, including one NEH actually produced and developed for display at the Old Post Office entitled "Hail to the Chief," a history of the presidency. Film clips from NEH-funded PBS documentaries can accompany the exhibit. Other panel exhibits under consideration cover such topics as the career of Duke Ellington and the "Jazz Age in Paris" and a SITES exhibit exploring the preservation of historic American barns, punningly called "Barn Again."

While list is not yet final, it is clear that the President's Committee can choose from a rich variety of excellent exhibits which show the best in our culture.

Coming Up Taller Initiative

Staff Contact: Judy

For the last four months, the President's Committee staff has been working with a national network of corporations, business executives, professionals and civic entrepreneurs to develop the *Coming Up Taller Initiative*. Participants in this initiative will invest in community-based arts and humanities programs for young people, particularly those "at risk." Their contributions will include development support, paid performance and gallery opportunities, in-kind donations of equipment and experts, job training and placement opportunities, and support for national publicity. The goal for 1998 is:

- to connect programs with corporations in ten communities across the country;
- to work with the President's Committee to present the first *Coming Up Taller Awards*;
- to endow the *Coming Up Taller Awards* through the Millennium.

In 1996, when the President's Committee report, *Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk*, was released, President's Committee member David Henry Hwang suggested that the President's Committee create an awards program to recognize exemplary programs. This recommendation is now a reality. In November, 1998, the First Lady will present the first annual *Coming Up Taller Awards* to up to ten outstanding arts and humanities programs. Each awardee will receive \$10,000.

The nomination packet for awardees (included in the PCAH Briefing Book) is in the field. We are in the process of forming a National Jury independent of the President's Committee to select the finalists. The National Endowment for the Arts (NEA) has joined the President's Committee in sponsoring these awards. The NEA is contributing half of each award. PCAH member Anne Cox Chambers and three members of the Coming Up Taller Initiative have donated the remaining half: Thomas and Victoria O'Gara, Travelodge, and Universal Studios.

The President's Committee staff, NEA, and members of the *Coming Up Taller Initiative* are developing plans to fund the awards in 1999 and 2000. In addition, we will identify and implement related strategies to focus national attention on these exemplary programs that are fostering the creative and intellectual development of America's youth through education and practical experience in the arts and the humanities.

To implement these goals, the President's Committee organized the following Coming Up Taller Initiative Meetings:

Washington, DC – December 11, 1997 - President's Committee Offices

Attendance: 18 national corporations, Ellen Lovell

Purpose: to exchange broad ideas about the work to be done

Washington, DC – January 27, 1998 - Russell Senate Office Building

Attendance: 35 national corporations, Arthur Mitchell, Ellen Lovell

Purpose: to clarify ideas and look at a schedule for events

New York, NY – March 3, 1998 - Sony IMAX Theatre and Loews/Sony Offices

Attendance: 41 national corporations, invited New York guests

Purpose: to form committees and agree on a timeline

Speeches and Presentations by Harriet Fulbright:

Aspen Institute Winter Symposium: *A Century of Change and Opportunity*
Aspen, CO – February 11 through 13, 1998

National Association of Counties Conference
The President's Committee on the Arts and the Humanities: Its Current Work and Future Plans
Washington, DC – March 2, 1998

Tokyo, Japan – March 8 and 9, 1998
Meetings with members of the Ministries of Education and Foreign Affairs
And with Ambassador Foley and U.S. Embassy staff
Purpose: to discuss millennium projects, especially the international exhibits

Taipei, Taiwan – March 12 and 13 1998
Meetings with members of the American Institute in Taiwan
Purpose: to discuss millennium projects, especially the international exhibits

Berlin, Germany – March 29, 1998
Speech on International Education Exchange, Present and Future
Meetings with U.S. Embassy officials, President of the Akademie der Kunst

Paris, France – April 2 and 3, 1998
Talk on International education exchange
Meetings with members of the Ministry of Culture, OECD Ambassador Amy Bondurant
and Judith Terra of the Museum of American Art at Giverny to discuss Millennium
projects

Conference of World Affairs, Boulder, CO – April 7, 1998
Panels: "How a Nation Imagines Itself: Funding the Arts"
"Creative America: Funding the Arts"
Discussion with regional and state arts organizations on how they might help the cause of
arts education

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Agenda and Logistics

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PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES
1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
(202) 682-5409 Fax (202) 682-5668

PCAH MEETING XLII -- WASHINGTON, DC
THURSDAY, APRIL 30 – FRIDAY, MAY 1, 1998
DRAFT SCHEDULE

Thursday, April 30th

6:30 PM **Informal Dinner at the home of Ambassador James and Emily Malino Scheuer**
In honor of Bill Ivey and his nomination as NEA Chairman
2435 Tracy Place, NW, Washington, DC
202/232-5777

- Directions to the Scheuer home are in the briefing book.

Friday, May 1st

8 AM **Members' Breakfast**
The John F. Kennedy Center for the Performing Arts, Washington, DC
Roof Terrace Restaurant
Hosted by Larry Wilker

- Use Main Entrance to the Kennedy Center and take elevators to the Roof Terrace Restaurant on the top floor.
- A map to the Kennedy Center is in the briefing book.

9 AM **Plenary Session XLII**
Kennedy Center
Roof Terrace

Opening Remarks

John Brademas
Chairman

Welcome

Lawrence Wilker
President, The Kennedy Center

Chairman's Report

John Brademas

Executive Director's Report

Harriet Mayor Fulbright
Executive Director

Plenary Session XLII Agenda, continued

Institute of Museum and Library Services
Director's Report

Diane Frankel
Director, IMLS

National Endowment for the Arts
Chairman's Report

Scott Shanklin-Peterson
Senior Deputy Chair, NEA

National Endowment for the Humanities
Chairman's Report

Juan Mestas
Deputy Chairman, NEH

Project Reports
Millennium Trails

John C. Horsley
*Associate Deputy Secretary,
Department of Transportation*
Harriet Fulbright

Millennium Council: International

Irene Hirano
Malcolm Richardson
Deputy Director

Systemic Arts Education Project

Richard Gurin
Dawn Ellis
Senior Project Associate

Coming Up Taller Initiative

David Hwang
Judith Weitz
Coordinator, Youth at Risk Projects

Discussion and Planning

1:00 PM Adjournment

1 – 2 PM Members' Lunch with Coming Up Taller Initiative Private Sector Patrons
Kennedy Center
Hosted by Larry Wilker

2:30 PM Private Guided Tour of the Alexander Calder Exhibition
National Gallery of Art, East Building
Led by Sally Mansfield, Exhibition Specialist for the Alexander Calder exhibition
with the twentieth century art department
Meet in the lobby of the East Building at the main entrance
4th Street and Constitution Avenue, NW, Washington, DC

Hotel

The Madison Hotel

15th and M Streets, NW
Washington, DC 20009
(202) 862-1600
(202) 785-1255 (fax)

- Rooms at the Madison Hotel are reserved for the nights of Thursday, April 30th and Friday, May 1st.
- Our special group rate is \$165/night for single occupancy and \$185/night for double occupancy, during the course of our official meeting dates. The Madison's regular rates begin at \$230.
- **Once reserved, rooms can be cancelled without penalty until 5 PM the day before you arrive.**
- **Directions to the hotel are included in your briefing book.**

DIRECTIONS TO THE MADISON

FROM THE NORTH

Take 95 South to Baltimore Tunnel. Take Baltimore-Washington Parkway South. Take Parkway to New York Ave exit. Continue New York Ave to 7th Street, make left on 7th Street, make right on to K Street after one block continue on to New York Ave, make a right turn on to 14th Street left on to K Street and second right on to 15th Street. Proceed two blocks THE MADISON is on the right hand corner of 15th and M Street. Approximate travel time from Baltimore is 60 minutes.

From National Airport

Take the George Washington Memorial Parkway North approximately 1.5 miles to the 14th Street Bridge Exit (also Route 1). Take this exit; cross the 14th Street Bridge, staying in the left lane. Follow 14th Street to K Street, N.W. Turn left onto K Street. Turn right onto 15th Street. *The Madison* is at the end of the second block on the right side. Approximate travel time by car is 20 minutes.

From the South

Follow 95 North to I-395 North toward Washington, D.C. Continue on I-395 North to the 14th Street Bridge. Cross the 14th Street Bridge, staying in the left lane to Washington. Follow 14th Street to I Street. Turn left onto I Street. Turn right onto 15th Street. *The Madison* is on the right hand corner of 15th & M Streets. Valet parking at hotel entrance.

From Dulles Airport

Take the Dulles Access Road toward Route 66 East and Washington, D. C. Take Route 66 East to the Theodore Roosevelt Memorial Bridge. Cross the bridge and take the Constitution Avenue exit. Follow Constitution Avenue to 18th Street. Turn left onto 18th Street and follow to L Street. Turn right onto L Street and follow to 15th Street. Turn left onto 15th Street. *The Madison* is at the end of the first block on the right. Approximate travel time by car is 40 minutes.

Directions to the home of Ambassador James and Emily Malino Scheuer

2435 Tracy Place, NW

Washington, DC 20008

(Look for two stone “dogs” at front of house, on wall)

Nearest intersections: Massachusetts Ave. and 24th St., NW
Massachusetts Ave. and Belmont Rd., NW

From PCAH offices and points downtown:

Head WEST on MASSACHUSETTS Ave., NW, past Dupont Circle and Sheridan Circle.

Turn RIGHT on 24th St., NW, heading north for one-fifth of a mile.

Turn LEFT on TRACY Place, NW, heading west to 2435 Tracy Place, NW.

From Reagan National Airport:

Take GEORGE WASHINGTON MEMORIAL PARKWAY, heading NORTH for 3 miles.

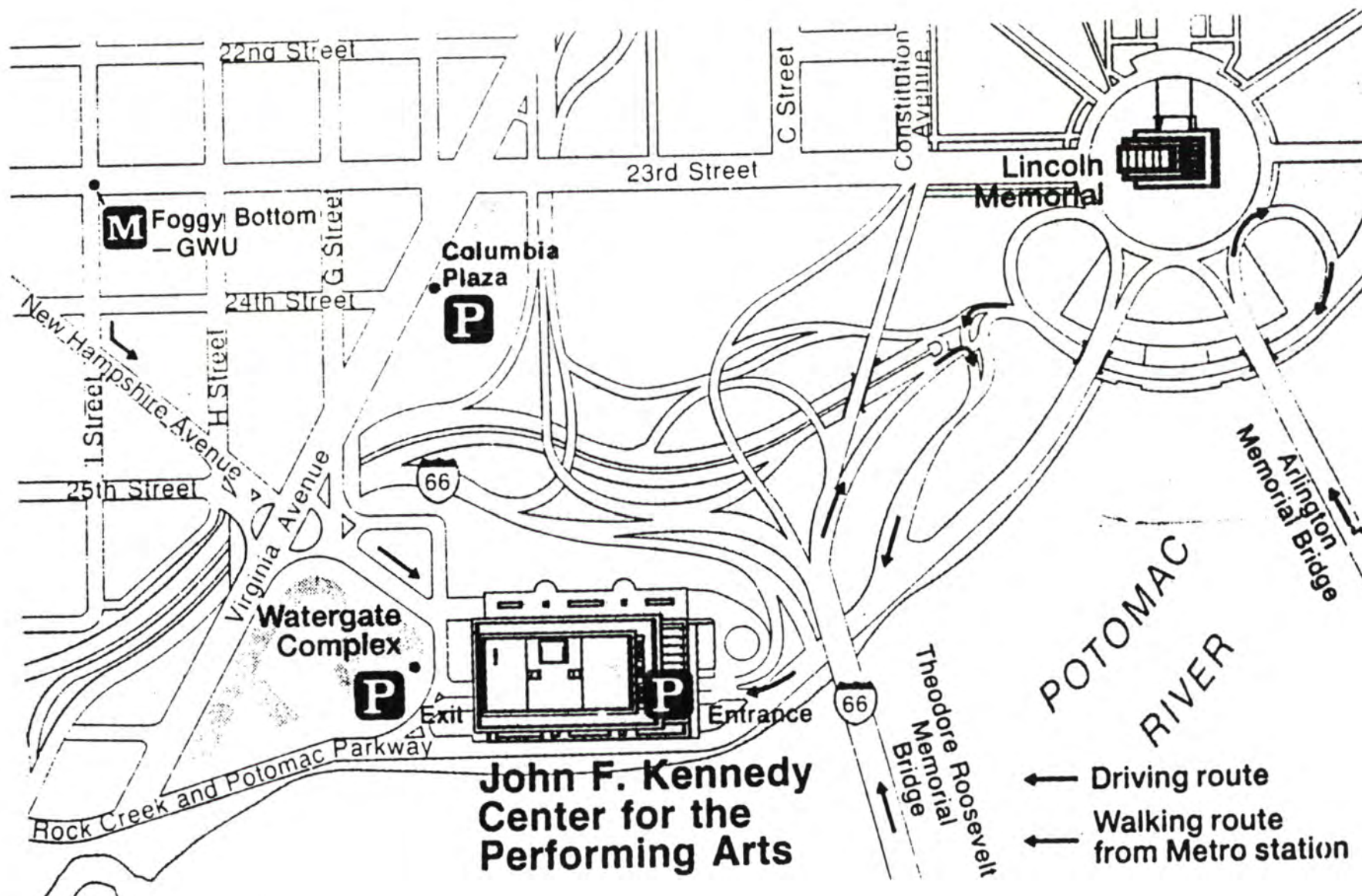
Turn RIGHT on I-66, heading northeast for 2 miles.

Turn RIGHT on ROCK CREEK PARKWAY, heading north for 1 miles

Hard RIGHT on MASSACHUSETTS Ave., NW, heading southeast for one-fifth of a mile

Make first LEFT on BELMONT Road, NW

Turn RIGHT on TRACY Place, NW, head up very slight hill to 2435 Tracy Place, NW.



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Systems-Based Arts Education

Divider Title: _____

The Arts Advantage: **Leading School Systems to Success** draft outline April 6, 1998

PROLOGUE

A SUPERINTENDENT'S PERSPECTIVE

by Ray Cortines

Explanations of superintendents' concerns. The role arts education in a strong school district. Advice to school administrators on using the information in this report as part of their reform efforts.

EXECUTIVE SUMMARY

This brief section summarizes the important points and suggestions on strengthening arts education as learned from the case study visits and profile districts. This section should be available separately so that busy superintendents and school board members may read it and be interested in using the more in-depth full report.

REFLECTION

CONTEXT FOR THIS RESEARCH

WHAT WE DID AND WHY

Brief description of methods for collecting this information, emphasizing this is not a comprehensive report.

AN ANALYSIS OF EIGHT DISTRICTS STRIVING TO OFFER SYSTEMIC ARTS EDUCATION

In-depth analysis of similarities and differences of districts visited as part of case studies. Lessons learned by the districts. Themes arising from the districts' strategies for offering strong arts education. Descriptions of the strengths and challenges in the eight district arts education programs.

- What you get when you have vibrant arts education - how it feels, looks, acts, works in strong systems
 - ◆ engaged students
 - ◆ effective educators
 - ◆ mutually supportive community relationships
- The system that supports - an analysis of the best practice characteristics of district support in case study districts
 - ◆ vision
 - ◆ leadership and district arts coordination
 - ◆ culture supporting school-based solutions
 - ◆ starting early and with quality when re-building

- Vignettes (in sidebars) of strong districts visited

HOW DOES THIS ALL ADD UP?

A brief quantitative summary of quantitative similarities among these strong districts. Emphasis will be placed on raising the bar, so that more districts strive to better on these “numbers”. Charts and graphs as appropriate. May compare case study areas with the profiled organizations. Call for other research in this area since there are no other baseline numbers at the district level. Caution that NO generalizations may be made from these numbers since it was not a randomly sampled population.

Figures covered may include:

- Average percent spent on the arts out of total district budget
- Average percentage of full-time, certified arts teachers out of the total number of teachers teaching art

STRATEGIES FOR CONTINUAL IMPROVEMENT IN ARTS EDUCATION

HOW TO USE THIS INFORMATION

Guidance to school administrators on how to approach these strategies and methods. Mention that aspects of strong arts education program building will be highlighted with a variety of district examples. Indicate that direct contact information will be given for leadership and for any appropriate others.

Where to Start

DESIGNING YOUR APPROACH: THE PLAN

- Brief overview of how districts are developing, implementing, and evaluating arts curricula and teaching
 - ◆ Profiles of districts engaging in redesigning teaching and learning around the standards - process and advice
 - ◆ Advice from districts on vertical approaches to planning, starting in the elementary grades, continuing through high school
 - ◆ Advice from districts on staffing arts programs and unifying arts educators within a system under a common vision
- Statements from districts striving to both learn in and through the arts - integration considerations

SPECIAL CONSIDERATIONS WHEN STARTING FROM SCRATCH

- First steps
 - Suggestions on ways to begin offering arts education when a district has no arts education system in place
 - Profiles of districts who have started with nothing and have interesting strategies to put arts education back in their schools

MOBILIZING YOUR COMMUNITY

- **Involving Community Members**

An analysis of the importance of community involvement in making arts education work. 35 out of 51 districts rated themselves highly in community partnerships for arts education.

Strategies behind excellent local partnerships

IDENTIFYING AND ALLOCATING RESOURCES

- Profiles of districts with helpful strategies to find and apportion resources, including districts advice on:
 - growing the budget
 - capital planning

FINDING, DEVELOPING, AND KEEPING THE RIGHT PEOPLE

- Strong specialists - lessons on finding them from districts with success
- Profiles of districts with high quality specialists who remain with the district for years
- Innovative university pre- and in-service partnerships with school districts
- Professional Development and Growth
 - Profiles of districts with strong commitments to professional development
- Hiring an arts coordinator
 - Advice from districts on considerations when hiring or expanding district arts coordination

Broadening Existing Programs

ENHANCING ARTS EDUCATION PROGRAMS

- Advice on broadening the definition of arts education in the district to include more arts disciplines
 - focus on theater
 - focus on dance
- Advice from districts on bringing the arts disciplines together

COLLABORATIONS AMONG SPECIALISTS FROM DIFFERENT ARTS AND RELATED DISCIPLINES

- * Media Arts
- * Creative Writing

- * 21st Century Technology In the Arts Classroom
- * Interdisciplinary Arts

The Next Level

SIDEBARS ON --

- Providing Access
Good advice from districts striving to expand access to the arts
- Overcoming the Challenges of a Large District
Lessons learned from large districts strengthening arts education
- Cultivating Advanced Interest
Profiles of strong districts which offer pre-professional student artists the opportunity to develop their talents, through strategies such as:
AP courses, magnet programs that lift instead of diminish arts educational opportunity in the district, partnerships with arts industries, opportunities to take classes at local universities

ASSESSING THE IMPACT

- Profiles of districts with innovative or strong assessments of arts education in place, including assessment of:
 - Arts Learning
 - Arts Impact on other Learning
- Down the Road
From the student's perspective: excerpts from letters written by alumni commenting on the role of their arts education experience in their lives today
Ex: Gloria Estefan
- Diagnostic Look
 - Check list of characteristics we found in strong arts education systems for you to use to examine your own arts education system

INSTITUTIONALIZING CHANGE

- Involvement beyond your system
Advice from districts on becoming involved in shaping the state and national systems which affect them
- Arts as Part of School Reform
 - Discussion of some of the ways we found districts engaged in school reform with arts as a strong component
 - Arts reform strategies include:
Goals 2000 grants, block scheduling, curricula revision, arts graduation requirements

RESOURCES

Select list of people, organizations, books, and research - include web addresses whenever possible

CREDITS

Thank you to appropriate organizations and people

Comments on draft should be sent or e-mailed to:

Dawn M. Ellis
Senior Project Associate
President's Committee on the Arts and the Humanities
Systemic Arts Education Research
c/o GEIS
401 N. Washington Street - MC07G
Rockville, MD 20850
dawn.ellis@geis.ge.com
(301)340-4610



Information



**Task Forces
& Advocacy**



**Securing
Goals 2000
Funds**



**Members &
Resources**

Highlights



Home

PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES: SYSTEMIC ARTS EDUCATION PROJECT



GOALS 2000



**Arts
Education
Partnership**

Striving for System-wide Arts Education: Lessons Learned from Districts

Systemic Arts Education Update: February 1998

The President's Committee on the Arts and the Humanities in collaboration with the Goals 2000 Arts Education Partnership continues to research school districts striving for strong arts education for all their students. This research will yield a report and a website with information for school administrators and others on strategies for strengthening arts education.

HISTORY

In April 1997, the Committee and the Partnership began this inquiry into systemic arts education with major support from the GE Fund and assistance from the Council of Chief State School Officers. Additional support has come from the John D. and Catherine T. MacArthur Foundation, GE Information Services, and Binney & Smith.

With the guidance of Advisors from the fields of education, arts and humanities, and youth development, criteria were developed for nomination and selection of districts from around the nation worthy of study. During the summer of 1997, nominations of districts with strong arts education programs poured in from across the country. Partnership organizations and members, state arts and education agencies, and national arts education organizations and award programs submitted over 900 nominations. Districts often were named by several nominators. Some 500 districts were nominated. These districts were then notified of their nomination and invited to submit information in support of the criteria.

In September 1997, approximately 300 districts responded with

information to assist in the selection process. To alleviate the rapid turnaround time, districts were only required to submit a quick response form and use existing grant narratives or descriptions if they were not able to complete the longer response section. Districts submitted a range of materials to enhance their applications, from videos and curricula to testimonies from alumni. From September to December 1997, the selection process passed through four phases:

First review - Representatives from the President's Committee, the Partnership, the Dept. of Education, and the Advisors recommended levels of consideration for inclusion by comparing applications across geographical designation. Urban, suburban, small town, and rural were considered within separate categories, using the rating criteria. Special emphasis was placed on staffing, resources, and innovative responses to challenging circumstances. Preliminary rankings were based on Quick-response information, and were then adapted as needed with review of the complete file.

Second review - Advisors received the preliminary list and recommended changes in ranking as appropriate.

Third review - The list of districts recommended for visitation and possible inclusion in the report was circulated to a select group of arts education researchers around the country for comment and support when prior knowledge existed.

Fourth review - Twenty-five districts were notified of consideration for visitation, responses were solicited from the leadership, additional material collected. Eight districts were selected for visitation from the pool based on regional distribution, engagement of district leadership, and desire and ability to mentor other districts.

VISITATIONS

Since the focus of the project is to provide guidance to local school boards and administrators, in September and December 1997, two forums for school administrators and board members were held, with assistance from the American Association for School Administrators and the National School Board Association. Participants also were recommended by the U.S. Department of Education, the National Endowment for the Arts, and the Council of Great City Schools. Perspectives on the project were solicited during the forums as well as questions to ask when visiting school districts. Superintendents and school board members attended from around the country, ranging from rural Mississippi and Texas, to small towns in Kansas, to urban centers in Michigan and California. Forums were facilitated by project director Dawn M. Ellis and University of Massachusetts Arts Extension Service director, Craig Dreeszen. A range of questions were developed which became the basis for interviews during site visits.

In addition to forums with school administrators, in August, 1997, a forum for students was held in conjunction with the D.C. Forum for Support and Collaboration. A group of area students gave their perspective on the criteria for recognizing strong arts education.

From January 1998 through mid-March 1998, eight districts are being visited by teams consisting of at least one researcher and one current or former superintendent. Using the questions developed in the forums, the site visitors probe various levels of the system for information, history, and perception of the arts education program and progress. Teams interview the superintendent and school board members, as well as a range of principals, teachers, and students. Visitors observe arts education in the classroom in as many as 17 schools in a visit. Often districts call town meetings so that community members, organizations, and parents may add to the discussions. In addition, wherever possible, team members stay as guests in the homes of parents with children in the school system. Visits last for a minimum of three days, with team members debriefing separately during each visit.

The following served as site visitors:

Researchers

Dawn M. Ellis, President's Committee on the Arts and the Humanities

Brent G. Wilson, Pennsylvania State University

Superintendents

Paul Williams, Beachwood City Schools, Cleveland, OH

Lane Plugge, Grand Island Public Schools, Nebraska

Nellie King, Lackawanna Schools, Lackawanna, NY

Former Superintendents

Warren Newman, CA

Mary Lee Fitzgerald, NJ

Visitation sites:

- Vancouver, WA
- Dade County, FL
- Community School District #25, NY
- Wyoming, OH
- Redondo Beach, CA
- Milwaukee, WI
- Greenville, SC
- Las Cruces, NM

PROFILES OF STRATEGIES

In January 1998, approximately fifty other districts were notified of their selection for inclusion in the report. At this time, these districts were asked to self-rate their three strongest strategies or areas in arts education. Areas of emphasis ranged from assessment to community partnerships. By analyzing their responses and application material, the project team is developing short profiles of these strategies. These profiles will be organized into easily accessible information for districts ranging from those starting to build an arts education program to those trying to broaden their offerings or support.

WEBSITE

In February 1998, school districts which submitted the quick response form will be notified as to their inclusion in the database being developed for the website. Currently, the project team is working with the districts to verify the accuracy of the data so that the website may be useful not only to administrators but also to other researchers. The project website will be based on the President's Committee on the Arts and the Humanities' website, still under construction, and will be linked to the Partnership website which currently holds information about the project in the Highlights section at <http://aep-arts.org>.

UPCOMING EVENTS

March 1998

- Third Meeting of Arts Education Advisors
- Meeting of Site Visitors
- Selection of Report Designer
- Drafting of Report

April 1998

- Drafting and Review of Report
- Development of Database for Website

May 1998

- Completion of Report Text
- Report In Publication

Summer 1998

- Release of Report and Website

PROJECT TEAM CONTACT

PLEASE NOTE: The project has moved its headquarters for the project duration.

President's Committee on the Arts and the Humanities
Arts Education Research
c/o GEIS
401 North Washington St. - MC07G
Rockville, MD 20850
Fax: 301-340-4188B

Project Director, Dawn M. Ellis
voice: 301-340-4610
dawn.ellis@geis.ge.com

Research Assistant, Catherine Burt
voice: 301-340-4101
cathy.burt@geis.ge.com

The Washington office remains:

President's Committee on the Arts and the Humanities
1100 Pennsylvania Ave. NW Suite 526
Washington, DC 20506
voice: 202-682-5409
fax: 202-682-5668
pcah@neh.fed.us

Page Last Updated 3/6/98

*Questions/Comments/Feedback to AEP staff at aep@ccsso.org
Goals 2000 Arts Education Partnership
c/o Council of Chief State School Officers
One Massachusetts Avenue, NW, Suite 700
Washington, DC 20001-1431
202.326.8693 Information
202.408.8076 Fax*

[Home](#) | [Partnership Information](#) | [Task Forces & Advocacy](#) | [Securing Goals 2000 Funds](#) |
[Resources & Partnership Members](#) | [Highlights](#)

Los Angeles Times

Art Class Comeback

■ **Education:** Members of U.S. panel visit Redondo Beach schools to gather information for a Web site to help districts nationwide learn how to reestablish arts programs.

By TRACY JOHNSON

SPECIAL TO THE TIMES

Two members of the President's Committee on Arts and Humanities on Wednesday listened to kindergartners sing and watched third-graders weave coasters in the same fashion as Navajo Indians as part of a three-day tour of the Redondo Beach Unified School District.

Redondo Beach was selected from more than 500 districts nationwide as one of eight school districts where committee members will observe first-hand how the schools are implementing art education. The district, which offers more than 30 art programs in its 12 schools, is the only one in California the group is visiting.

The committee is working in conjunction with the Goals 2000 Arts Education Partnership, a group of national organizations committed to promoting the arts in primary and secondary schools.

The two groups plan to use the information gathered from the school tours to create a World Wide Web site that will provide districts with strategies to bring the arts back to campus. It is scheduled to go online in June.

"In the last 15 years art programs have been cut all across the country," said Dawn Ellis, who is heading the traveling team. "There is a desire to reverse that . . . but many districts don't know how to bring arts back. We're hoping that this project provides some answers."

A former arts educator, Ellis has visited four school districts from Vancouver, Wash., and Miami, Fla., to investigate how subjects such as music, painting, theater and dance can be added to schools with limited budgets. She is also finding out who is teaching art classes and what kind of experience they have, the breadth of each program and the level of community involvement.

Accompanying Ellis was Warren Newman, former superintendent of the South Pasadena Unified School District. During their visit to Redondo Beach—selected for its wide-ranging programs and success in maintaining arts education—they sought to learn how the district incorporates the arts into every facet of education.

The district has been widely recognized for its innovative use of technology, which includes an interactive program with the Getty Education Institute, in which elementary



Photos by CAROLYN COLE / Los Angeles Times

Dawn Ellis, with the president's Committee on Arts and Humanities, watches kindergartners Vince Wodden and Madeline Bolanos at Beryl Heights Elementary. At right, Ellis chats with a shy 5-year-old Madeline, who is participating in a program called "Wolf Trap."



ART: U.S. Panel Studies Programs

Continued from B1

school children study one classical artist per month, and the Arts Knowledge Center, an online art library. Students also operate BeachNet, an Internet provider, and create Web sites for the city and local businesses.

Ellis and Newman met Wednesday with students who are taking part in an after-school institute for arts and entertainment education at Redondo Union High School called "Broadcast Showcase." Students in the class are learning all aspects of putting on a dramatic production and videotaping it.

Additionally, they talked with students who are writing,

directing, and producing a musical with students in Illinois and Texas. They have been rehearsing via video conference and in March all will come to Redondo Beach to perform for the National School Board Assn. The musical will be carried live on the Internet.

District officials said community support has kept the arts alive in Redondo Beach. The Parent Teachers Assn. pays for the Hands On Art Program, which trains parents to teach art in the classrooms, local businesses kick in money for several other programs and the city picks up the bill for the district's music program.

School officials said they are thrilled to be recognized by the arts



CAROLYN COLE / Los Angeles

Kindergartners wiggle on the floor during a program viewed by members of the presidential arts committee and noted that the district's involvement has led them to reflect on the diversity of their arts program.

"It's made us realized how much

we've got going for us . . . privileged we are to have so many programs," said Sandy Clark, assistant superintendent of instructional services.

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Youth At Risk

Divider Title: _____



PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES
1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
(202) 682-5409 Fax (202) 682-5668

April 6, 1998

Dear Friend:

It gives me great pleasure to announce that the President's Committee on the Arts and the Humanities is initiating an annual awards program to highlight and reward exemplary community arts and humanities programs for children and young people, especially those who live in circumstances that place them "at risk."

The 1998 Coming Up Taller Awards will be presented this fall by the First Lady in her role as Honorary Chair of the President's Committee. We anticipate making 10 awards of \$10,000 each this year.

Enclosed you will find the nomination form. Please read the Eligibility Criteria and Deadlines and Decision Calendar closely. If it qualifies, we encourage you to nominate your program. If you fund, operate, or know of programs you believe meet the criteria and exemplify excellence, please pass the nomination form on to the appropriate person or complete the nomination process on their behalf. Feel free to make copies of this packet for distribution.

The President's Committee must receive completed nominations by June 15th. A maximum of 50 nominees will be chosen as semifinalists. It is from this group that the awardees will be picked by a National Jury assembled by the President's Committee. Our goal is to select the finalists by early September, although no public announcement will occur until the awards ceremony later in the fall.

We anticipate that the review process will preclude review of videos or extensive pre-existing materials. In our experience, a summary document will provide readers an efficient way to get to know the most important aspects of the program: the arts and humanities content of the program, as well as any support services, prevention strategies or youth development component, and the ways these disciplines and services are used to address program goals; information on the children and youth who participate in the program; the preparation and professional background of staff, including artists and scholars; important partnerships; the most significant achievement of the program (honors, public recognition, youth entering advanced training, or high education, etc.); and the impact, measured or observed, the program has on participants.

Please contact Judith Weitz at the President's Committee if you have questions. With all best wishes.

Sincerely,

Harriet Mayor Fulbright
Harriet Mayor Fulbright
Executive Director



COMING UP TALLER AWARDS

An annual awards program of the
President's Committee on the Arts and the Humanities

Deadline: Received by June 15, 1998

The President's Committee on the Arts and the Humanities

The President's Committee on the Arts and the Humanities was created by Presidential Executive Order in 1982 to encourage private sector support and to increase public appreciation of the value of the arts and the humanities through projects, publications, and meetings.

Appointed by the President, the Committee comprises leading citizens from the private sector who have an interest in and commitment to the humanities and the arts. Its members also include the heads of 13 federal agencies with cultural programs, such as the National Endowments for the Arts and the Humanities, the Institute of Museum and Library Services, the Department of Education, the Smithsonian Institution, the Library of Congress, the National Gallery of Art and the John F. Kennedy Center for the Performing Arts.

Hillary Rodham Clinton
Honorary Chair

John Brademas
Chairman

Peggy Cooper Cafritz
Vice Chair

Cynthia Perrin Schneider
Vice Chair

Terry Semel
Vice Chair

Federal Members:

David Barram
James H. Billington
Joseph D. Duffey
William R. Ferris
Diane B. Frankel
John D. Hawke Jr.
I. Michael Heyman
James A. Johnson
Terry Peterson
Earl A. Powell III
Scott Shanklin-Peterson
Robert Stanton

Susan Barnes-Gelt
Lerone Bennett, Jr.
Madeleine Berman
Curt Bradbury
John H. Bryan
Hilario Candela
Anne Cox Chambers
Margaret Corbett Daley
Everett Fly
Harvey Golub
Richard S. Gurin
Irene Y. Hirano
David Henry Hwang
William Ivey
Quincy Jones
Robert Menschel
Rita Moreno
Anthony T. Podesta
Emily Malino Scheuer
Ann Sheffer
Raymond W. Smith
Isaac Stern
Shirley Wilhite
Harold M. Williams

Executive Director:

Harriet Mayor Fulbright

Staff Contact:

Judith H. Weitz
Coordinator, Youth at Risk Projects
Direct Phone: 202/606-8298
E-Mail: jweitz@neh.gov

President's Committee on the Arts and the Humanities
1100 Pennsylvania Ave. NW, Suite 526, Washington, DC 20506
Ph: 202/682-5409 Fax: 202/682-5668

Introduction

When President Clinton announced the new members of the President's Committee on the Arts and the Humanities in September 1994, he and First Lady Hillary Rodham Clinton asked the Committee to "offer ideas about how we can provide children with safe havens to develop and explore their own creative and intellectual potentials." In response, the President's Committee launched a project to identify promising arts and humanities programs that reach young people who live in family and community circumstances that limit their development. The result was the publication of *Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk* (<http://www.cominguptaller.org>) produced with Americans for the Arts.

Through these programs, artists, museum professionals, librarians, scholars and community leaders offer children creative and productive outlets for their energy; a chance to discover their creative potential through art, words, and ideas; an opportunity to develop self-confidence, interpersonal relations and new skills; and a stable, safe environment in which to learn and develop.

As part of our strategy to showcase cultural excellence and to enhance the availability of arts and humanities programs to all children, the President's Committee has established the Coming Up Taller Awards. This annual awards program will recognize some of the outstanding arts and humanities programs currently fostering the creative and intellectual development of America's young people through education and practical experience in the arts and the humanities.

The President's Committee believes these awards will focus national attention on concrete examples of the arts and humanities benefiting young people, their families and communities. Accompanied by a cash award, the Awards will reward projects with national recognition and contribute to their continued work. The first awards will be given in the fall of 1998.

Harriet Mayor Fulbright
Executive Director

Deadlines and Decisions Calendar

- Nominations for the 1998 Coming Up Taller Awards competition must be received by the President's Committee by June 15, 1998. Programs may self-nominate.
- By July 3, 1998 up to 50 semifinalists will be selected. These semifinalists may be asked to supply additional information and may receive a site visit. All semifinalists will be asked to provide a letter of recommendation from an officially designated state or local arts agency, state humanities council, state cultural agency, regional arts organizations, supporting corporation or foundation. A National Jury of experts selected by the President's Committee will review these applications.
- In September 1998 up to 10 finalists will be recommended to the President's Committee by the National Jury.
- The President's Committee will announce and present the awards at an event in the fall of 1998. Each honoree will receive a \$10,000 award.

Eligibility Criteria

To be eligible for a Coming Up Taller Award, a program or organization must:

- Have been in place for a minimum of five years, including 1998.
- Operate as a community-based program and outside school curricula. Preschool, afterschool, weekend and/or summer programs, however, may have a school-based component or use school space.
- Focus on child and youth development as an expressed goal. Programs concentrating only on preparing youth for an artistic or cultural career are outside the scope of this award.
- Involve children and youth as active participants in the arts or humanities experience. Cultural programs in which children function only as an audience are not eligible.
- Use one or more disciplines of the arts or the humanities as the core content of its program.
- Focus on children and youth who live in family and community that put them "at-risk."
- Provide participants regularly scheduled sessions on an ongoing basis. One-time or occasional programs will not be considered.

Selection Criteria

In selecting semifinalists and finalists, the National Jury will be interested in:

- The quality of instruction and participant performance.
- The program design and creative content.
- The integration of support services, prevention strategies, and child development components with arts and humanities programming.
- Evidence that the arts or humanities program is having an impact on children's development, education, or resiliency.

Nomination Materials

In addition to the enclosed nomination form, please provide whatever information and materials best explain the program. Pre-printed documents (*annual reports, evaluations, program descriptions, staff resumes, brochures, etc.*) may be submitted. The review process will preclude review of videos or extensive publications. Program narratives should be limited to three pages.

Deadline

The President's Committee must receive nominations and accompanying information by June 15, 1998.

Nominations and accompanying documentation should be sent to:

Coming Up Taller Awards
President's Committee on the Arts and the Humanities
1100 Pennsylvania Avenue, NW
Suite 526
Washington, DC 20506



COMING UP TALLER AWARDS: 1998 NOMINATION FORM

PROGRAM INFORMATION

Contact Person: _____

Title: _____

Program Name: _____

Address: _____

City: _____ State: _____ Zip Code: _____

Telephone: (____) _____ Fax: (____) _____

E-Mail: _____ Web Site: _____

Start Date (month, year): _____ Annual Number of Participants (1997): _____

Total Annual Budget (1995): _____ Total Annual Budget (1996): _____

Total Annual Budget (1997): _____

Key Cultural Staff Contact (*if different than above*): _____

NOMINATOR INFORMATION (*Organizations or programs may self-nominate*)

Nominator's Name: _____ Title: _____

Organization: _____

Address: _____

City: _____ State: _____ Zip Code: _____

Telephone: (____) _____



PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES
1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
(202) 682-5409 Fax (202) 682-5668

The Coming Up Taller Initiative

A Private Sector Patrons Program with the President's Committee on the Arts and the Humanities

Alfonso Soto and Miguel Boyas had failed school and thought gangs might be the answer. Now they are high school graduates with jobs. The reason for the turnaround? *Street-Level Youth Media*, a community arts organization in Chicago, took Alfonso and Miguel off the street and taught them how to produce videos, create documentaries, master computer art and use of the Internet.

Their defiance of the odds is not that remarkable. It is an outcome duplicated in communities around the country because of local arts and humanities programs for kids.

Now a national network of corporations, business executives, professionals and civic entrepreneurs has joined with the President's Committee on the Arts and the Humanities as patrons of these local arts and humanities programs.

Started in 1997, the *Coming Up Taller Initiative* was inspired by a landmark report issued by the President's Committee. This study documents over 200 local arts and humanities programs and how they build self-confidence and responsibility in young people of all ages. While they're having a good time, these kids also master new skills, enjoy positive relationships with their peers and adult mentors, learn how to resolve conflicts and find solutions, and develop the discipline drawn from having to budget time and money. Above all, they are beginning to believe they have the ability to build a future for themselves.

Many of these home grown efforts were started by local artists and community volunteers. Most are small in size, staff and resources. However, all deliver huge benefits to kids and communities.

In Miami, thousands of kids, ages 5-21, can count on the *Bakehouse Art Complex*, a converted historic bakery with 70 studios, for after-school classes to make art from found materials as well as traditional art supplies.

In the Midwest, *The Fish Out of Water Writing Club* founded by NFL Kansas City Chiefs Linebacker Pellom McDaniels gives thousands of Missouri kids "Smart Arts" instruction.

Up north in Seattle, youth are taught responsible citizenship through the arts and humanities in a partnership between the *Seattle Children's Museum* and the state health and social services department. It costs about \$200 per child.

And in the "Hell's Kitchen" neighborhood of New York City, Willie Reale and a small group of professional artists, give kids the experience of success through writing and performing their own plays.

It was Willie Reale who gave the President's Committee report and this Initiative its name:

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

Inspired by their example, the members of the *Coming Up Taller Initiative* invest in local arts and humanities programs for kids across the nation. Their contributions of resources and support include development grants, paid performance and gallery opportunities, in-kind donations of equipment and experts, job training and placement opportunities, and national publicity.

Our 1998 goals include connecting arts and humanities programs with corporations in ten communities across the country; working with the President's Committee to present the first Coming Up Taller Awards for exemplary programs; fundraising to endow the Coming Up Taller Awards for the next three years.

The *Coming Up Taller* network meets bimonthly in cities around the country, often in concert with major corporate citizenship events hosted by our members. Our Annual Meeting is held in the Capitol on the evening of the State of the Union Address.

The *Coming Up Taller Initiative* is about investing in the future. For despite living in circumstances that put these kids "at risk," they are singing, dancing, writing, painting, sculpting, acting and collectively creating the most important national treasure we can have: responsible and productive children who envision a bright tomorrow. This is an investment with a high rate of return for all of us.

More information on the *Coming Up Taller Initiative* can be obtained from Judith Weitz at the President's Committee on the Arts and the Humanities. Tel.: 202-606-8298; Fax: 202-682-5668; E-mail: jweitz@neh.gov.

A current list of private sector participants follows.

COMING UP TALLER INITIATIVE PRIVATE SECTOR PATRONS

CORPORATE AND NON-PROFIT PARTICIPANTS

Air Wair USA Unlimited

Mr. David Reimann, Operations Manager

AT&T

Ms. Barbara Lane, Partnership Marketing Manager

The Boeing Company

Ms. Linda S. Ransom, Manager, Government & Community Operations

Citibank, N.A.

Mr. John Hillman, Global Marketing Director

Columbia Records

Mr. Charlie Walk, Senior V.P. of National Pop Promotion

Design and Production Incorporated

Mr. J.F. Barnwell, Jr., President/C.E.O.

Discovery Communications, Inc.

Ms. Judith McHale, President, C.O.O.

Doubleclick

Ms. Beth Ann Malinowski, Business Developmt., East Coast
Ms Wenda Harris Millard, Executive V.P., Mktg. & Sales

Dunkin' Donuts

Mr. Will Kussell, President

Green Family Foundation

Ms. Kimberly Green, Director

Hachette Filipacchi Magazines

Mr. Michael Citron, Vice President, Associate Publisher
Mr. Richard Rabinowitz, Vice President/Group Publisher

Hanna & Associates

Mr. Mark Hanna

Harlem Globetrotters

Mr. Michael Jordan, Vice President, Marketing

Holland & Knight LLP

Ms. Kristen E. Schmeelcke, Esq.

Host Marriott Services Corp.

Ms. Ruth Crowley-Jacinto, Vice President, Merchandise

Kansas City Library

Ms. Nancy Volpe, Community Affairs Director

Loews/Sony Theatres

Ms. Pamela Henning, Director/Publicity, Promotion and Interactive Marketing

Mr. Christopher Woods, Director, In-Theatre Marketing

Lou Hammond & Associates

Ms. Shelley Clark, Creative Director

NFL Players, Inc.

Mr. Carl Francis, Director, Communications

Ms. AnneMarie Snyder, Assistant Director of Membership

Nike

Mr. Paul McGuire, Vice President, Retail

The O'Gara Company

Mr. Thomas O'Gara

Mr. Jay Ghazal, Advisor to the Chairman

Pepsi-Cola Company

Ms. Kimberly Kriss, Assistant Marketing Manager

Preview Travel

Mr. Paul Nelson, Vice President, Sales

PreviewMedia

Mr. Mike Wargo, Vice President, Marketing

Res-Care Inc.

Mr. David Waskey, General Counsel

Retail Resources

Mr. Barry Gandelman, Senior Vice President

Samsonite Company Stores

Mr. Mark Korros, President

Mr. Michael Zucker, Vice President of Merchandising

Samsonite Corporation

Mr. Cameron Schmidt, Director, Marketing

Shorenstein Company, L.P.

Ms. Cindy Testa-McCullagh, Public Affairs Director

Team Technologies

Ms. Holli Thompson, Managing Director

Mr. R. Moses Thompson, President and C.E.O.

THINK New Ideas, Inc.

Mr. Scott A. Mednick, Chairman & C.E.O.

Thomas M. and Victoria A. O'Gara Foundation

Mrs. Victoria A. White O'Gara, Director

The Tommy Hilfiger Corporation

Mr. Jeffrey Cohen, President

Ms. Jennifer Brady, Foundation Manager

Travelodge Hotel Inc.

Mr. Robert Zapletal, President & C.E.O.

Ms. Dorothy Dowling, Vice President, Marketing

Universal Studios

Mr. Ferris Thompson, Vice President - Marketing Services,

Corporate Partnerships

VISA International

Mr. Todd Chaffee, Senior Vice President

Vistana Resort

Ms. Sharon McLaughlin, Vice President of Telemarketing

Warner Bros. Consumer Products

Mr. Rob Gruen, E.V.P. Worldwide Marketing & Retail

Business

Westgate Resorts

Mr. Timothy McLaughlin, V.P. of Developer Services

INDIVIDUAL PARTICIPANTS

Mr. Noel Gould, Esq.

Mr. Dwain Wall

PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

The President's Committee on the Arts and the Humanities was created by Presidential Executive Order in 1982 to encourage private sector support and to increase public appreciation of the value of the arts and the humanities, through projects, publications and meetings. Appointed by the President, the Committee comprises leading citizens 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, such as the National Endowments for the Arts and the Humanities, the Institute of Museum and Library Services, the Department of Education, the Smithsonian Institution, the Library of Congress, the National Gallery of Art and the John F. Kennedy Center for the Performing Arts.

Ms. Susan Barnes-Gelt
Council Member At Large
Denver City Council

Dr. Lerone Bennett
Executive Editor
Ebony

Ms. Madeleine Berman

Mr. Curt Bradbury
Chief Operating Officer
Stephens Inc.

Dr. John Brademas
President Emeritus
New York University

Mr. John H. Bryan
Chairman and C.E.O.
Sara Lee Corporation

Ms. Peggy Cooper Cafritz

Mr. Hilario Candela
President
Spillis Candela & Partners, Inc.

Ms. Anne Cox Chambers

Ms. Margaret Corbett Daley
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Chicago Cultural Center Foundation

Mr. Everett Fly
President
E.L. Fly & Associates

Mr. Harvey Golub
Chairman and C.E.O.
American Express Company

Mr. Richard S. Gurin
President and C.E.O.
Binney & Smith Inc.

Ms. Irene Y. Hirano
President and Executive Director
Japanese-American National
Museum

Mr. David Henry Hwang

Mr. William Ivey
Director
Country Music Foundation

Mr. Quincy Jones

Mr. Robert Menschel
Limited Partner
Goldman Sachs

Ms. Rita Moreno

Mr. Anthony T. Podesta
Chairman
Podesta Associates, Inc.

Ms. Emily Malino Scheuer

Dr. Cynthia P. Schneider
Associate Professor of Fine Arts
Georgetown University

Mr. Terry Semel
Chairman and Co-C.E.O.
Warner Brothers

Ms. Ann Sheffer

Mr. Raymond W. Smith
Chairman and C.E.O.
Bell Atlantic Corporation

Mr. Isaac Stern

Ms. Shirley P. Wilhite

Mr. Harold M. Williams
President and C.E.O. Emeritus
J. Paul Getty Trust

Executive Director:
Harriet Mayor Fulbright

*Coming Up Taller Initiative
Staff Contact:*
Judith Humphreys Weitz

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Millennium Activites

Divider Title: _____

Embracing The New Millennium

Hillary Clinton Unveils Commemoration Plans

By Jacqueline Trescott
Washington Post Staff Writer

Keeping to a White House promise of moving forward with a policy agenda despite the distractions of a sexual scandal, Hillary Rodham Clinton yesterday gave a preview of plans for the Millennium commemoration.

"It is the turn of the century. It is the turn of the millennium," said Clinton, speaking to reporters in the White House Map Room.

"But more than that it is an opportunity for us to take stock of who we are as Americans, what we believe in and what we want to carry into the next century—not only individually, or through our families, but as local communities and certainly as a nation," she said.

The activities will be a mixture of examining and preserving the past, and looking toward the future. In his recent budget message, President Clinton announced the formation of a program to "save America's treasures" as part of a millennium observation. He asked Congress to set aside \$50 million for each of the next three years to help preserve historical documents and places.

Yesterday Hillary Clinton announced that Pew Charitable Trusts had donated \$5 million to the Star-Spangled Banner restoration project. The huge flag that inspired Francis Scott Key to write the poem that became the national anthem is the focus of an \$18 million project at the Smithsonian Institution. The flag is fragile because of its age and the effects of pollution, dust and light. The Smithsonian has announced it is taking it down in late September for a complete overhaul. The Pew foundation is also giving \$800,000 to the National Archives to help design a new encasement for the original Declaration of Independence, Constitution and Bill of Rights. All are deteriorating.

"I had not realized how much at risk so many of our most important documents, monuments and other historical patrimony happen to be. I started looking into it last spring and I was shocked at what I found," Hillary Clinton said. She also mentioned the poor condition of Mesa Verde National Park in Colorado and the decaying of artifacts at the Thomas Edison laboratory in West Orange, N.J. She was joined by Rebecca W. Rimel, the president of Pew, and Richard Moe, president of the National Trust for Historic Preservation, which will administer part of the public-private partnership.

Setting an early celebratory pace, the official White House programs were to be inaugurated last night with a lecture by award-winning historian Bernard Bailyn. The Clintons plan at least 12 "Millennium Evenings" that will cover the arts, technology, politics and other subjects. The speech was the first set up to be cybercast from the East Room and was co-sponsored by the computer company Sun Microsystems, the National Endowment for the Humanities and the Howard Gilman Foundation.

"This is an extraordinary first,

there has never been anything done like this from the White House," said Clinton, who acknowledged that they were beginning a bit early and would have activities through New Year's Eve 2001. The White House is also in discussion with the Kennedy Center to produce a series of concerts pairing "well-known masters with up-and-coming talent to give us an idea of where we are going," she said.

Though some might argue with using the millennium as a benchmark, Clinton pointed out, a few

special American anniversaries occur the same year and merit attention. "It is the 200th anniversary of the White House, the 200th anniversary of the first meeting of Congress in the new Capitol building and the 200th anniversary of the Library of Congress," she explained. "So we have these three major institutions of our government, of our history, all celebrating bicentennials at the same time. So it gives us a chance to really think about and highlight our democracy."



FILE PHOTO BY GERALD MARTINEAU—THE WASHINGTON POST

"This is an extraordinary first, there has never been anything done like this from the White House," Hillary Clinton said of commemoration projects.

THE WHITE HOUSE
WASHINGTON

MILLENNIUM PROGRAM TO SAVE AMERICA'S TREASURES

We stand at the convergence of a new century and the next millennium -- a milestone in human history. Five months ago the President and the First Lady created the White House Millennium Council, to set some themes, engage the federal agencies and invite all Americans to participate in meaningful activities through the year 2000.

The overall theme of the White House millennium programs is "Honor the past; imagine the future." The President is inviting all Americans to "give gifts to the future," to participate in projects that will enhance future generations.

One of the best ways to imagine the future is to preserve what we value of our past for the new millennium. Our history and culture are literally disintegrating in our libraries, museums, archives, and at our historic sites and monuments.

That is why the President's Fiscal '99 Budget includes funds for the National Archives to re-encase the Declaration of Independence, the Constitution and the Bill of Rights before those precious founding documents are endangered.

The restoration of the Star-Spangled Banner -- the flag that flew over Fort McHenry and inspired Francis Scott Key's poem that became the National Anthem -- is the highest priority millennium project at the Smithsonian Institution.

But all over the Nation, in states and communities, there is a pending loss -- from Revolutionary War monuments, to the papers and laboratory of Thomas Edison (in West Orange, New Jersey) to other artifacts and sites that comprise our heritage.

The President is proposing a Millennium fund -- \$50 million in each of the next two fiscal years - - to stimulate a national effort to "Save America's Treasures." The fund would be administered through the Department of Interior. Half would be allocated for the most urgent preservation projects of regional and national significance, identified by the federal agencies and institutions. Half would go to the states, through the Divisions of Historic Preservation.

The federal program should stimulate private efforts to raise money from corporations, foundations and individuals. The National Trust for Historic Preservation will coordinate the private partnership.

The "Save America's Treasures" program should be a bipartisan effort, to come together on something that will be good for the country -- and truly give a gift to the future.

HEADLINE: Clintons to Welcome Poets Laureate for Millennium Evening at White House

DATELINE: WASHINGTON, April 13

The president and Mrs. Clinton have announced that the next Millennium Evening will be a celebration of American creativity through poetry featuring Poets Laureate Robert Pinsky, Robert Hass and Rita Dove, and will take place in the East Room of the White House on Wednesday, April 22, at 7:30 p.m.

The Poets Laureate, along with President and Mrs. Clinton and members of the audience, will read poems they have selected as particularly illustrative of the American voice in poetry.

Millennium Evenings at the White House are a series of lectures and cultural showcases that highlight creativity and inventiveness through our ideas, art and scientific discoveries. The lectures present prominent scholars, creators and visionaries and are accessible to the public via broadcast and cybercast.

The president and Mrs. Clinton encourage the public to participate in the evening's discussion by e-mailing questions for the three poets laureate or sending a favorite poem with comments, either before or during the cybercast. These may be sent via the White House Web Site (<http://www.whitehouse.gov>). The Website will also post satellite coordinates (on C and KU bands) and serve as a link to the cybercast. It will also be available via the Web page of Sun Microsystems (<http://www.sun.com>).

Robert Pinsky is the current Poet Laureate Consultant in Poetry at the Library of Congress. He is focusing his work on the Favorite Poem Project. In commemoration of the millennium, one to two thousand Americans, from every state, with varying regional accents, ages, levels of education, professions and ethnicities will recite their favorite poems for an audio/video archive. In addition to a long career in teaching, most recently at Boston University, Professor Pinsky has served as poetry editor of The New Republic. He is currently the poetry editor of the on-line magazine Slate.

Robert Hass is professor of English at the University of California, Berkeley, and served as Poet Laureate Consultant in Poetry from 1995 to 1997. During his tenure, Professor Hass battled illiteracy by putting into action his belief that, "Imagination makes communities." He also sponsored a week long celebration of American nature writing called "Watershed." His commitment to environmental issues led him to found the River of Words poetry contest which is run through the International Rivers Network.

Rita Dove is Commonwealth Professor of English at the University of Virginia at Charlottesville and served as the poet Laureate Consultant in Poetry between 1993 and 1995. She was the youngest person -- and the first African American -- to receive that honor. While Poet Laureate, Professor Dove brought a program of poetry and jazz to the Library's literary series, along with a reading by young Crow Indian poets and a two-day conference entitled "Oil on the Waters: The Black Diaspora."

The Millennium Evening is co-sponsored by the White House, the **National Endowment for the Humanities**, and the Library of Congress with major support from Sun Microsystems, Inc. and further support from the Howard Gilman Foundation. The first Millennium Evening was held Feb. 11, with Harvard historian Bernard Bailyn lecturing on core American ideas which must be preserved into the next Millennium. On March 6, Cambridge University physicist Stephen Hawking discussed "Imagination and Change: Science in the Next Millennium." Transcripts are available on the White House web site.

THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

March 6, 1998

REMARKS BY THE PRESIDENT
AT MILLENNIUM LECTURE SERIES

The East Room

8:17 P.M. EST

THE PRESIDENT: Thank you very much. And Dr. Hawking, you'll have to forgive me, I'm a little hoarse. I hope for some genetic improvement sometime in the next year or so. (Laughter.)

Ladies and gentlemen, this was a stunning event for me and I hope for all of you. Yesterday, Stephen and Elaine came by the White House to see Hillary and me and, as you can imagine, like Hillary, I had reread A Brief History of Time and I was utterly terrified -- (laughter) -- that he would say something like, you know, I went to University College Oxford, too, and then he would ask me some incredible comparative academic question about our experiences there. Instead, he said, was the food just as bad when you were there -- (laughter) -- which was a wonderful relief. (Laughter.)

Albert Einstein once said, because politics is for the present, but an equation is something for eternity, equations were more important than politics. I don't know about the politics part, but Professor Hawking's insights into equations have altered our notions of time and the very nature of eternity itself. Tonight he's given us a lot to think about, even the ability to imagine a future in which we as humans will have finally captured the Holy Grail of Physics, reconciling the infinitesimal with the infinite; presenting the world with the Ultimate Theory of Everything. Now, when a physicist does that, he can totally ignore politics and buy a newspaper. (Laughter.)

The one thing I liked most about thinking about the future in Professor Hawking's term is that even when we reach the era of Star Trek, which will make a lot of our children very happy, it won't be so static. It will still be human and dynamic. And according to the visuals accompanying the lecture, it will still matter whether you can bluff at poker, which is encouraging. (Laughter.)

I want to get on with the questions now. And again, I want to thank Professor Hawking for the extraordinary clarity and vigor of his presentation and for sharing his time with us tonight, and for placing this particular moment in the larger spectrum of time -- which I think if we all could do more and more clearly every day, we would live happier, more

productive lives. Thank you, Professor.

Ellen, would you like to take over and bring in the questions? (Applause.)

MS. LOVELL: Thank you, Mr. President. I would like to begin our question and comments session. Because of the way Professor Hawking communicates and the time it takes him to select words from his screen to assemble his responses, we did give him a few questions in advance. I just learned that we're getting two e-mails a minute from all over the world and have over 300. The students who are here tonight and in the Indian Treaty Room were chosen on the basis of the questions they wrote to Professor Hawking.

But for the first live question, I turn to Dr. Vera Rubin, astrophysicist, in the Department of Terrestrial Magnetism at Carnegie Institute.

DR. RUBIN: Thank you, Professor Hawking, for this most stimulating and entertaining talk. Our knowledge of the universe comes both from observations and from theoretical studies. I wonder if you would be willing to stick your neck out once again and tell us what you think will be the most exciting discovery in connection with cosmology in the next 100 years.

MS. LOVELL: And while Professor Hawking is responding, I want to turn to Dr. Silvester Gates, past president of the American Association of Black Physicists, to expand on a point Professor Hawking made.

Dr. Gates, for the average listener, like me, how do "super partner species" and "closed loops" of particles cancel each other out? Advanced physics in two minutes. (Laughter.)

DR. GATES: Well, first of all, as we all know, we can't walk through walls. It's a very obvious property. You don't have to teach any student a physics course to know that. In the idea of super symmetry, where we think that there's another part to the universe that we haven't seen, there may be objects for which this isn't true. There may be things, the super partners -- and we don't know how much they are, how many there are, or how they behave -- but if they are there, they will lead to new forms of energy and matter and the possibilities are beyond our imagination at this point. Thank you.

MS. LOVELL: I think I got it. (Laughter.) We got an intriguing question from a University of Maryland student, Daniel Manilow (phonetic), which I would like to direct to Dr. William Phillips, 1997 Nobel Laureate in Physics.

Dr. Phillips, why does the universe obey any laws at all? (Laughter.)

DR. PHILLIPS: Well, that's a really good question, and I really wish I had a really good answer for it. (Laughter.) It's the kind of question that has intrigued and vexed scientists and, I suppose, philosophers and theologians for a long time. It's really quite remarkable.

All of the wonderful things Professor Hawking talked about can actually be described in a very small number of relatively simple equations and then a lot of complicated mathematics. Why is it that the universe is so simple? Why is it that it follows mathematical laws? Well, people have speculated about this, and one possible answer is

that if the universe had been any different from what it is, we wouldn't be here. That is, if the laws of the universe hadn't been what they are or if there were no laws at all, it would have been impossible for life to have evolved. It would have been impossible for us to have evolved to the point that we could ask that question. So that's sometimes called the "entropic principle." Not perhaps to put too much emphasis on people, but it probably applies to amoebas as well, that they wouldn't have been able to evolve either.

On the other hand, there is another answer, which isn't actually that far from that answer, and if you're a person with religious faith, as I am, you could answer that the reason we have a universe that follows laws is because God decided to make the universe in that way because God wanted us to develop the way we have and to evolve in the way that we have; and that this is, of course, a philosophical and theological answer and it has more to do with one's faith than one's scientific conclusions, but it's an answer that I like very much and that I don't find very different from the first one.

MS. LOVELL: Thank you. Professor Hawking raised the question of redesigning our DNA. Dr. Francis Collins, head of the Human Genome Project at the National Institutes of Health, is here.

Dr. Collins, what would be the implications of genetic engineering of the human race?

DR. COLLINS: Well, I appreciate the question and certainly Professor Hawking's presentation was very thought-provoking in this regard -- having physicists speculate about biology is welcome, indeed. (Laughter.) No, I mean that. I mean that.

Certainly, the proposal about the widespread application of genetic engineering to human beings raises a couple of points. This kind of knowledge is, in itself, neither good, nor evil -- it's knowledge. It's the use to which we put it that determines sort of the moral character of it. To what extent are these improvements in human beings moral or immoral is a question that we, as society, will have to wrestle with. If, in fact, the goal is to wipe out a dread disease, then I think that's entirely consistent with our moral obligations as human beings to try to alleviate suffering. And if that could be done without inducing other harms, then I suspect many of us would celebrate it.

If, on the other hand, it is to achieve improvements, you quickly begin to wonder who defines what an improvement is, and does that, in fact, allow one group of people to decide that their characteristics are more improved than others and, therefore, more in need of being transferred to various recipients. And that puts one into a bit of an ethical dilemma.

Furthermore, I think, as the President has recently said, science should not be a line that allows us further to discriminate between the haves and the have-nots. And one would worry very much about a technology which allowed this kind of improvement only to be available to certain people.

Finally -- and I echo what the preceding speaker said -- this does get us into an area where you begin to wonder about our view of ourselves, especially our view of ourselves as it relates to God. If we are to transform our species in this wholesale way, what do we end up with?

So there's plenty of things to think about there. I actually, along with Winston Churchill, have a great deal of confidence in our ability as a species to make sure that our technologies are our servants and not our masters. But it will take a great deal of public involvement to make sure that that is the outcome.

MS. LOVELL: Thank you very much. We're ready for Dr. Hawking's reply to Dr. Rubin.

PROFESSOR HAWKING: The most exciting discovery will probably be something we don't expect -- that is, such surprising discoveries that have led to the great revolutions in the past.

MS. LOVELL: Mrs. Clinton, we have a question from the Internet.

MRS. CLINTON: This is a question from Candra, in Washington: Do you ever lose your place while solving mathematical equations in your head? And, if so, how do you handle that? (Laughter.)

DR. HAWKING: It is difficult to handle complicated equations in my head. I, therefore, avoid problems with a lot of equations or translate them into problems in geometry. I can then picture them in my mind.

MRS. CLINTON: This question is from Larry in Denver: How does it feel to be compared to Einstein and Newton? (Laughter.)

DR. HAWKING: I think to compare me to Newton and Einstein is media hype. (Laughter.)

MRS. CLINTON: I must say, you did look good at the card table.

DR. HAWKING: I fit the popular stereotype of a mad scientist or a disabled genius or, should I say, a physically challenged genius, to be politically correct. (Laughter.) I am clearly physically challenged, but I don't feel I am a genius like Newton and Einstein.

MS. LOVELL: Mrs. Clinton, there is a special message for you, the President, and Professor Hawking.

MRS. CLINTON: And is that message on the Internet?

MS. LOVELL: You're going to see it on the screen behind you. It comes from very far away.

MRS. CLINTON: Oh, this is a special message, Professor Hawking, from your friends in outer space.

ASTRONAUT THOMAS: Good evening, Mr. President, Mrs. President and Professor Hawking. I'm the NASA astronaut presently orbiting the Earth on the space station Mir. I want to thank you for the opportunity to join you briefly tonight as I explore the universe up here on the space station -- the universe that Professor Hawking has so clearly

elucidated to us in his writings. I'm delighted that students are able to participate in this event. It gives us a way of honoring the past and imagining the future, and encouraging students to believe in -- I think is the future for us.

Thank you all for your participation and good evening. (Applause.)

MS. LOVELL: Well, I have to bring us back to Earth. (Laughter.) Sakhile Moyo, from the University of the District of Columbia, I know you have a question.

MS. MOYO: Hi. My question to Professor Hawking is: If you believe that the galaxies around the universe will collapse once again, do you predict this as being another Big Bang?

PROFESSOR HAWKING: We don't yet know how much matter there is in the universe. The observations at present suggest that there isn't enough matter to stop the expansion of the universe, and so it will continue to expand forever. But if there is extra dark matter that we haven't detected, the universe could collapse again to a Big Crunch. However, the Big Crunch would be the end of the universe and of time itself. There doesn't seem to be any way one can continue through the Big Crunch to a new Big Bang. But don't worry, the Big Crunch won't come for at least 20 billion years. That will last my time and even that of the President, who is a bit younger than me. (Laughter.)

MS. LOVELL: Dr. Andrea Dupree, I'm going to put you on the spot for a short comment on the lecture.

DR. DUPREE: Thank you. Well, during this marvelously eclectic and imaginative lecture, I couldn't help but think about the enormously rapid pace of our understanding and our development in things that we couldn't even anticipate. I know when I started out in training as an astrophysicist, I never thought that I would be able to use the Hubbell space telescope to actually look at the surface of a star, a star where the light is coming to us when Christopher Columbus arrived in our country. These are just wonderful things that we've been able to do.

And I really draw from much of this that we really have to prepare for the unexpected. And that's what basic research is all about; that we are looking for things and we're not always sure what we're going to find other than a magnificent, better understanding of where we are and who we are and where we are going. And I'm sure if we keep up the momentum that we've heard about tonight that the next millennium will be magnificent and will have wonderful scientific rewards.

MS. LOVELL: Another optimist. (Laughter.) Thank you.

Mrs. Clinton, the last question comes from the Internet.

MRS. CLINTON: Oh, this question is from Al in New Hampshire. (Laughter and applause.) That is, for our British guests, Al Gore, who is never without his computer and, therefore, can log on anywhere, and was very sorry that previous obligations kept him from being here. So here is the Vice President's question:

Within the past month, we have seen evidence suggesting a strong, repulsive force in the universe -- an anti-gravitational force causing the universe to expand, surprisingly, at an accelerating rate. How surprised were you by this finding? What are its most important implications? And how could your national cosmology supercomputer help to prove or disprove these implications?

DR. HAWKING: What the Vice President is referring to is some observational evidence that suggests that there may be an anti-gravitational force that would cause the universe to expand at an increasing rate. The existence of such an anti-gravitational force is very controversial. Einstein first suggested it might exist, but later regretted it and said it was his greatest mistake. If it is there at all, it must be very small. It is difficult to understand why it should be so small, unless it were exactly zero.

We probably won't know if there's a small anti-gravitational force until observations come in from new satellites that the U.S. and Europe will put up in the first years of the millennium. But the data analysis of this satellite observations will require a supercomputer like the national cosmology computer we have in Cambridge. If it turns out that there really is an anti-gravitational force, it will mean that inflation is a law of nature. (Laughter and applause.)

THE PRESIDENT: Dr. Hawking, my position is we have repealed that law. (Laughter.)

Let me say, first of all, in defense of my Vice President, you will all understand that he would love to be here, but there is a peculiar gravitational force in New Hampshire that manifests itself with a remarkable regularity. (Laughter.) Let me also say that in the visual presentation accompanying Dr. Hawking's lecture, there was that remarkable project stamped "canceled" on it. This administration opposed the cancellation of it, I'm proud to say. (Laughter.) But we hope that the Swiss project will take up the slack.

There's so many questions I know you would all like to ask. We have hundreds of questions coming in, and one of the questions I wish there were time to explore is, if we do, in fact, acquire a general understanding that time and space are more multidimensional than we have imagined, and computers become ever more sophisticated, even if people will never be able to travel at the speed of light, will we be able to communicate some day in some ways that destroy our common notions of time?

I've thought about it a lot and I'm not smart enough to know what the answer is, but I'd love to -- that's one of the reasons I enjoyed re-reading the book.

Let me also say one other thing to close -- since our Nobel Laureate talked about his faith about how the world began -- the First Lady started tonight by talking about the marvels of technology which enable this astonishing man to communicate with us. And it is true that he is here and we did this because of the marvels of technology. It is also true, in my mind, that he is a genuine living miracle because of the power of the heart and the spirit. And we can only hope that all the advances that he has foreseen for us tonight in human knowledge will serve to amplify the heart and the spirit that we have humbly witnessed this evening.

Thank you and God bless you all. (Applause.)

THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

February 11, 1998

REMARKS BY THE PRESIDENT
AT MILLENNIUM LECTURE

The East Room

7:45 P.M. EST

THE PRESIDENT: Thank you very much, Professor Bailyn, for that wonderful, wonderful lecture. I thank the First Lady and Ellen Lovell for conceiving this entire Millennium Series. The others will have a hard act to follow.

I can't think of a better way to inaugurate this series of lectures than with one on the founding of our republic, also the first White House cyberspace lecture. We are truly imagining -- honoring the past, not by imagining the future, but through the prism of the future.

I thank Bernard Bailyn for what he said and the way he said it and for a lifetime of work. We received the distilled wisdom tonight of more than four decades of hard thinking and work about what it means to be an American and what America means to Americans and to the rest of the world.

I was rather amused, he said when we started that all these people who came from a lot of different places, they moved around a lot, they disagreed a lot, they were disdainful of government -- I thought, what's new? (Laughter.) But they were also, as Professor Bailyn said at the end of his remarks, at their best moments profoundly idealistic and always, always appropriately suspicious of untrammelled power in the hands of anyone in the government.

They were very wise about human nature, our founders. They understood that there was light and dark in human nature. They understood that we are all imperfect, but society is, nonetheless, improvable. And in some ways, I think their most important charge to us was to always be about the business of forming a more perfect union. As I said in my State of the Union address, they understood it would never be perfect, but that we always had to try to make it more perfect. And that is what they always tried to do, and when they left the scene they instructed us to follow suit. And we've been at it ever since.

We have a lot of questions that we have to face about the new millennium: We're more

diverse than ever before -- can we really be one America? How do we have a government that is flexible enough and strong enough to give people the tools they need to make the most of their own lives, and still avoid the abuses that the founders understood would always be there when people were too driven by power, instead of the larger purposes of America? How can we widen the circle of opportunity to include everyone in a market system that seems inherently exclusive in some ways?

There are lots of other challenges facing us, but I think our ability to meet the challenges of the 21st century rest in no small measure on our understanding of the constant values and insights with which we began. By honoring the past we know there were forebears there who were always imagining the future. By

imagining the future we must do so with the hope that all of our successes will honor our past, for it is there, in the depth of our values and the genius of our system, that we began the long journey that has brought us to this day, and that I am convinced will take us to better days ahead.

Thank you again, Professor Bailyn. And now I'd like to turn the discussion over to the Director of the White House Millennium Council, Ellen Lovell. And we will begin with the questions. (Applause.)

THE PRESIDENT: (on measuring a nation's patriotism) --I'll just give you a couple of examples. I agree with you on this. I do think that we're very patriotic if patriotism means loving country and caring about its future more than you care about your immediate self-interest. I think we're still capable of that. And I could give you two or three examples.

I think the enormous response we've had to the idea that we have to save the Social Security system for the 21st century before we go around spending this first surplus we've had in 30 years on tax cuts or spending programs is an example of patriotism. I think the enormous reservoir of interest we've had in this whole issue of climate change and how we can preserve the environment for 21st century America is an example of patriotism, because selfishness is just going ahead and gobbling up whatever was here before us. I think all these young people all over America that are responding to the call to serve in their communities is an example of patriotism.

So I think -- why I am so glad you're here -- I think that it's not because we're not patriotic, but I think a lot of the basic patriotic elements of America -- that is the things that make us go -- we do tend to take for granted, which is why I think it's so important that we take the occasion of entering a new millennium and a new century to think about the basic things again, so we'll be more sensitive to them. Why do we have a Bill of Rights? Why do we have a government with certain powers to unify us as well as certain limits so that it can't abuse us? What does all this mean?

I think that we've been around so long now and Americans get up every day just expecting the country to work. And so we tend to take for granted what's really best about our country. And I think that can be bad. But I do think that the country is fully capable of patriotic action if patriotism means sacrificing today for something greater tomorrow.

THE PRESIDENT: I was just going to say, following up on that, I think you can look at basically all the big turning points of American history, all of them, and say that we survived and sort of went on to a higher level of achievement because two things happened -- one, we reaffirmed the union in new circumstances instead of letting it become weaker and divided, obviously in the Civil War; and secondly, we expanded the meaning of liberty in a new and different time, but in a logical way.

And I think if you go back throughout the entire history of the country and you look at every major turning point in history, it was a triumph for the idea of union and for the idea of liberty. and I hope that that will always be the case. But I believe that to be true.

I also -- we had a cyberspace question here about should we learn anything from 1900. It may just be pure accident, but it's interesting that in 1800 when Thomas Jefferson was elected, when the century changed, we were essentially -- we began the movement from being essentially a colonial society to a continental one. In 1900, when William McKinley was reelected and Theodore Roosevelt soon thereafter became when Mr. McKinley was killed, we began to come to terms fully with the implications of the Industrial Revolution on our society. And in 2000, we will be still about the business of fully coming to term for the implication of the technology and information revolution in our society.

So I think there -- you might be able to go back and see how people were dealing with it, what principles were there, whether they are relevant to today, and it might also be interesting to see what some of the predictions were in 1900 that turned out right and what turned out wrong as a way of adding a grain of salt to whatever all the rest of us are going to be saying in three years. (Laughter.)

THE PRESIDENT: First of all, let me say to all of those who have followed us in other sites, thank you for joining us. Technology really has turned out to be a wonderful thing. We had 4,000 hits on our web site after the State of the Union. So Americans really are tuning in in positive ways on the Internet.

Professor Bailyn, thank you for reminding us of the things that are profoundly, essentially American about our nation, about our past, and therefore, critical to our future.

I want to thank Hillary again and Ellen Lovell for conceiving of this idea and executing it. I want to welcome you all to Abigail Adams' washroom here -- (laughter) -- and go down to the State Dining Room where we'll all be able to visit for a few moments now, and ask everyone to tune in when, in about three weeks we have the next one of these.

Thank you very much, and good evening. (Applause.)



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PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES
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Learning at Youth-based Organizations: A Case for the Arts

Shirley Brice Heath

This article considers what learning in the arts through experiences outside of school brings for young people placed at high risk through their environment. Results reported here derive from a study carried out in the decade of 1987-1997. Study sites clustered into 3 categories: athletic-academia, community service and arts-based. The arts-based organizations spanned all aesthetic domains. Our key question was: what happens in community based organizations that can draw young people to sustained participation, performance and productions that both they and external critics judge to be of high quality?

All organizations studied, regardless of focal activity, engaged young members in communication, media and technology, decision-making, problem-posing and a host of enterprises that required managerial and organizational skills. Effective sites existed through a central ethos that regarded young people as resources, and not as students, problems or needful clients.

Standing out in the daily life of these organizations was critique - the give and take of assessing work to improve the outcome. Along with critique as a dominant discourse form came intense problem-posing and hypothetical reasoning. Adults at these sites modeled questions that circulated around the idea of "what if?"

Young people learned to communicate verbally with finesse even in stressful situations. They also developed the ability to produce and read differing types of tests, and rarely were they allowed to specialize exclusively in just one form.

The organizations kept up with a fast-paced schedule by ensuring that no one individual became indispensable. Everyone was expected to know other jobs, learned through constant rotation. They also stuck to day-to-day work rules on punctuality, cleanliness, security, careful of resources, courteous dissent, and periods of play.

When compared to youth organizations focused on community service and athletics, those in the arts showed remarkable outcomes - this in spite of the fact that on the basis of a "risk index" of 8 factors pertaining to violence in school and neighborhood, domestic

instability and economic deprivation, young people in the arts emerged as those with the *highest risk index* of all three groups. In spite of this finding, they were:

more likely to win academic honor;

more certain they would graduate from high school and continue study;

more likely to enjoy reading, take arts classes, feel self respect.

more likely to indicate a commitment to their communities.

Why should this be the case? A number of answers emerged:

risk-taking and stretching of imagination was far greater in the arts;

although group output (especially in theater and music) held dominance, each individual artists also had a separate and respected identity;

critiques and reviews encouraged anticipation of audience reaction, increased motivation for work, and brought a sense of investment and challenge that pushes achievement;

the projects they developed were more “real” than anything else in their lives. One talked about art literally as a form of identity construction: “When you do something where you create, it builds something inside you that never really goes away.”

In sum, the arts promote cognitive, linguistic, socio-relational, and managerial capacities. They offer an advantage over sports and community service because they translate into highly possible means of income generation for youth and in future employment planning, not necessarily in an art form. Few see themselves making their living as artists, but they welcome knowledge of work opportunities and social entrepreneurship possibilities around the arts - from education to administration to production assistance to industrial design.

Through all of this, one must engage in the present with the future; the artist must see beyond the moment or the usual to what can be next and see the self in that making. The arts in themselves form knowledge and ensure understanding beyond the immediate. In the words of artist and educator Robert Henri the arts provide us:

“Signposts on the way to what may be. Sign posts toward greater knowledge.”



PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES
1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
(202) 682-5409 Fax (202) 682-5668

DECLARATION OF PURPOSES SILICON VALLEY BUSINESS FORUM

The President's Committee and its partners -- the California Assembly of Local Arts Agencies and the Arts Council of Santa Clara County, and the Community Foundation Silicon Valley -- view this meeting as a part of a long-term, strategic effort to build a stronger partnership, along the lines set out in our report, *Creative America*, between the creative industries and the non-profit arts and humanities. The purpose of this meeting is not to solicit donations.

With that in mind, we will structure the meeting to discuss a wide range of subjects where we believe the two sectors have common interests. These include:

- (1) the need to strengthen our educational system, and especially to strengthen arts education in the schools as a means of preparing an adaptable and creative workforce for the next century.
- (2) the need to support the creative industries, especially in California where the arts play such a major role in the state's economy.
- (3) creation of an on-going partnership between the industries at the table and the non-profit cultural groups. Future meetings might involve corporate leaders below the CEO level. Our goal would be to begin a candid dialogue that could continue in the years ahead.
- (4) exploration of possible areas where the arts and the entertainment and high tech industries might engage in joint ventures for profit.
- (5) partnerships for mutual audience development and expanding markets.
- (6) protection of intellectual property rights (from piracy, etc).

We want this meeting to be a genuine dialogue, and from the outset we have thought that it will work only if it proves to be mutually advantageous for both sectors.



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**BUSINESS AND THE ARTS:
CALIFORNIA BUSINESS LEADERSHIP FORUM**

**Adobe Systems, Inc., San Jose
March 5, 1998**

Welcoming Reception at 11:30 AM

Luncheon

12:00 PM	Introduction/Welcome	Dr. John Warnock Chairman and CEO Adobe Systems, Inc. The Hon. Susan Hammer Mayor, San Jose
12:20 PM	Remarks	Dr. John Brademas Chairman President's Committee on the Arts & the Humanities
12:30 PM	Discussion: Opening Remarks:	"The Arts and Creativity" Richard Gurin President & CEO Binney & Smith Harriet Mayor Fulbright Executive Director President's Committee on the Arts & the Humanities
1:15 PM	General Discussion	
2:00 PM	Summary and Closing Remarks	Barry Hessenius President & CEO California Assembly of Local Arts Agencies
	Adjournment	



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CALIFORNIA BUSINESS LEADERS FORUM
Participants

John Brademas
Chairman
President's Committee
on the Arts and the Humanities
New York, NY

John Warnock
CEO and Chairman
Adobe Systems Inc.
San Jose, CA

Jerry Allen
Director of Cultural Affairs
City of San Jose
San Jose, CA

David Barram
Administrator
General Services Administration
Washington, DC

Patrick Boudreau
Senior Vice President, Human Resources
Cirrus Logic
Fremont, CA

Robert Caret
President
San Jose State University
San Jose, CA

John Cassidy
President
Klutz Press
Palo Alto, CA

Richard Chuang
Vice President
& Senior Visual Effects Supervisor
Pacific Data Images
Palo Alto, CA

David Cope
Los Gatos, CA

Bruce Davis
Executive Director
Arts Council of Santa Clara County
San Jose, CA

Yvette del Prado
Vice President, External Affairs
Silicon Graphics Inc.
Mountain View, CA

Eleanor Fink
Director
The Getty Information Institute
Los Angeles, CA

Harriet Mayor Fulbright
Executive Director
President's Committee
on the Arts and the Humanities
Washington, DC

Peter Giles
President
Tech Museum of Innovation
San Jose, CA

Andrea Gooden
Program Manager of Corporate Affairs
Sun Microsystems
Palo Alto, CA

Susan Hammer
Mayor
City of San Jose
San Jose, CA

Diana Henneberry-Gray
Education Program Manager
Netscape Communications
Mountain View, CA

Peter Hero
Executive Director
Community Foundation Silicon Valley
San Jose, CA

Bebe Hildreth
Education Program Coordinator
Netscape Communications
Mountain View, CA

Don MacLeod
Chief Financial Officer
National Semiconductor
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Barbara Pieper
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California Arts Council
Sacramento, CA

Lisa Guillermin Gable
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California State Summer School for the Arts
Portola Valley, CA

Nancy Glaze
Arts Program Officer
David & Lucile Packard Foundation
Los Altos, CA

Richard Gurin
President and CEO
Binney & Smith, Inc.
Easton, PA

Paul Hansen
Executive Vice President
Hitachi Data Systems
Santa Clara, CA

Sonia Hernandez
Deputy Superintendent, Curriculum &
Instructional Leadership Branch
California Department of Education
Sacramento, CA

Barry Hessenius
President and CEO
California Assembly of Local Arts Agencies
San Francisco, CA

John Hughes
Owner, President & CEO
Rhythm & Hues Studio
Los Angeles, CA

Henry Manayan
Mayor
City of Milpitas
Milpitas, CA

John E. Rossell
President
Heritage Bank of Commerce
San Jose, CA

Harry Saal
Chairman of the Board
Network General Corp.
Menlo Park, CA

Jennifer Sims
Director of External Relations
Quantum Corp.
Milpitas, CA

William Terry
Board Member
Community Foundation Silicon Valley
Palo Alto, CA

Nancy Weiner
Director
Cultural Initiatives, Silicon Valley
San Jose, CA

President's Committee Staff:
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Deputy Director
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Julie Adair
Intern
Santa Clara University
Santa Clara, CA

Senator Adam Schiff
California State Senate
Sacramento, CA

Lawrence Stone
Assessor
County of Santa Clara
San Jose, CA

Louise Velazquez
Interval Research Corp.
Palo Alto, CA

Blake White
Managing Director, Entertainment & Industry
Practice, Customer & Professional Services
Silicon Graphics Inc.
Mountain View, CA

Jane Engelstad
Special Assistant
Washington, DC

Kristen Tsolis
Intern
Monterey Institute of International Studies
Monterey, CA

MY TURN

NEW LIST FOR THE WEALTHY

The media ignore stories about philanthropy of the rich in favor of anecdotes about their toys

BY HARRY SAAL

I WOKE UP ONE MORNING TO FIND OUT I WAS WORTH \$15 million. On Feb. 6, 1989, Network General Corp., the company I had cofounded in 1986, completed its initial public offering of stock, and I, like so many of my fellow high-technology entrepreneurs, had become richer overnight than I'd ever thought possible.

Is this what it feels like to win the lottery? Was I different than I had been the day before? I wasn't raised with great wealth in my family, so I had no coaching about how to react to this sudden change in affairs. Was I somehow supposed to be instantly happier? Would people now treat me differently? Did my newly inflated net worth now signify that I was a success?

This last question startled me. I remembered having read Forbes magazine's profiles of millionaires. By dint of their vast wealth, these individuals were described as if they had attained the pinnacle of success, the American Dream. They were millionaires—some of them billionaires. Now I was among their ranks. And yes, I felt successful. But not for the reasons that Forbes identified.

Success to me has always been about what one does with one's fortunes, not how many fortunes one has. Even before I became a millionaire, community building and charitable giving were important parts of my life, no matter how small the amount. Being able to contribute to the lives of others, not to my material possessions or bank account, had been my measuring stick for worth, value and happiness.

According to some of our most popular news media, however, now that I was a millionaire, the meaning of that measuring stick was rather different. Worth was now about money: how much and how quickly I could earn more. Value was about my contribution to a company's bottom line, not to my family's security or future. Happiness was the toys I bought for myself, not the joy I brought to other people's lives.

All too often, today's media glorify the accumulation of wealth instead of its application. Each year, leading business publications list those who have the most money and how much they accumulated, or lost, in the previous year. Recently NEWSWEEK dedicated six pages in its business section to highlight the toys the rich have bought, including islands off Seattle and houses that recognize us before we enter. Is this all that money is meant for? Are these the reasons I risked my home and financial future to start my own company? Are these rankings and toys the incentive I want my kids to associate with working hard? Not at all.

Position on the Forbes ladder is not the way we should be assigning worth to individuals. Michael Eisner, Bill Gates and Oprah Winfrey are role models for an entire generation of future

business leaders. According to the media, however, to be like Bill is simply to be worth \$36 billion. How many readers realize Bill Gates has given away more than \$250 million so far this year? That he has already spent millions on art work (such as Da Vinci's Codex Leicester) and then gone on to display it around the world? Now, that's a news item worthy of some attention.

Think of the message the media could send by devoting their vast and powerful resources to reporting on what millionaires and billionaires are doing with their money instead of what they're buying with it. Doesn't the fact that Michael Bloomberg is much more passionate about giving his money away than about spending it warrant more attention than a single sentence buried in a magazine's lengthy cover story? How unfortunate that it has been left to Slate, a relatively obscure online magazine, to be one of the few publications to print lists of America's most generous individuals.

These misplaced values are not just the fault of the media. While many of the new rich devote time and energy to either giving away their money or investing in institutions that help others, many more do not. With the public eye glaring down at



America's new rich, they, like the Rockefellers and Carnegies before them, have a chance to reshape our country's landscape by using their wealth in such a way that it increases the well-being of generations to come, not just their public image.

In this effort the media can help. I challenge the media to put wealth into a context not merely of accumulation but of usage. Rethink how wealth, value and success are publicized in America today. By giving air time to how the rich constructively spend their wealth, by glorifying the giving away of wealth, the media will help to create an environment for others to do the same. Instead of a periodical's list on America's wealthiest, why not a list on America's most generous? Where are the lists ranked by jobs created, medical research sponsored, symphonies commissioned or amount donated to charities of any ilk? As competitive as the lists detailing wealth accumulation are, I am convinced the rich will respond just as competitively in order to place high on lists that detail charitable giving.

Many in the media will state that they are simply reporting public perception, not influencing it. This is a chicken-and-egg argument that matters little. While the media may be a reflection of society, they are also a source of knowledge and perspective directed at individuals who want to learn more about their world. In the case of millionaires and their spending habits, a crucial perspective is being left out of the picture that is resulting in a distortion of how we view wealth and success. The media can do better.

I count myself extremely fortunate to be in the financial position I'm in. However, my financial worth has little to do with my success as a father, husband or member of my community. What my position as a multimillionaire does is put me in the media spotlight as someone with great resources at my disposal. Let history and society judge me, as they should all people, by what I did with my resources, not just their raw value.

SAAL is a longtime community and philanthropic activist in California's Silicon Valley.



*Forum Program
9:30 a.m. - Noon*

Welcome

*Daniel C. Tosteson, President
American Academy of Arts and Sciences*

Panel

*John Brademas, Chairman
President's Committee on the Arts and Humanities*

*John H. D'Arms
American Council of Learned Societies*

*William R. Ferris, Chairman
National Endowment for the Humanities*

*Harriet Fulbright, Executive Director
President's Committee on the Arts and the Humanities*

*Neil L. Rudenstine, President
Harvard University*

*Anne-Marie Soullière, Director
Fidelity Non-Profit Management Foundation*

Moderator

*Leslie C. Berlowitz, Executive Officer
American Academy of Arts and Sciences*

Remarks

John Brademas

American Academy of Arts & Sciences

March 15, 1998

I am pleased to add my welcome to this distinguished company.

In this room we have gathered three of the newest leaders in higher education and the humanities. As a fellow of the Academy, I first want to salute Daniel Tosteson as he assumes the leadership of this organization – and I note that he succeeds Jaroslav Pelikan, who until recently was also a member of the President's Committee. Dr. Tosteson is joined here tonight by his wife, Magdalena.

A second new president is John D'Arms, who just recently was elected to head the American Council of Learned Societies. The ACLS, I am happy to add, has worked closely with the President's Committee on our research agenda.

And the newest of our leaders, William Ferris, is a colleague and friend who has just taken on the challenge of chairing the National Endowment for the Humanities.

I also want to acknowledge two other presidents. We are pleased to have join us Dr. Ruth Simmons, the distinguished President of Smith College, and Neil Rudenstine, President of Harvard University.

I am delighted to make the acquaintance of Anne Marie Souillere, who directs the philanthropic arm of Fidelity Investments, and who, I understand, has done much to support the arts and humanities in this area.

We are also joined by several distinguished guests. I am pleased to recognize Professor Gerald Holton, who as a historian of science has done much to bridge the "two cultures" of the arts and sciences.

We are also honored to have with us this evening Rosanna Warren, a poet and critic who will be assisting the Academy in the new initiative you will hear more about later.

Also assisting us will be Frederick Schaur of the John F. Kennedy School of Government. We are pleased that he will be working with Leslie and the Academy and that we can draw on the intellectual resources of the Kennedy School and its distinguished faculty.

And, I am delighted to see another fellow of the Academy and a neighbor of mine from Washington Square, Professor Richard Sennett of New York University. He, too, will serve on the advisory board of this new effort.

I can also tell you that the President has been trying to find additional resources for the arts and the humanities. In addition to asking Congress to increase the level of funding for NEA and NEH from \$99 and \$110 million respectively to \$136 million each, he has also announced a bold plan to provide an additional \$50 million each year for the next three years for preservation of America's cultural heritage.

In short, I think the White House is providing the leadership and the public support we asked for in *Creative America*.

We also called on the private sector and on arts and humanities organizations to do their part in reversing those adverse trends I mentioned earlier. For example, we called upon higher education to redouble its efforts to improve K-12 education, and we offered several specific recommendations to improve teacher training. We asked higher education to take the lead in strengthening foreign language requirements and in providing all elementary school teachers with some training in the arts.

We also asked for better research about the arts and the humanities. In fact, when we were conducting our own research for *Creative America*, one of our biggest challenges was to find relevant statistical measures of the health of the arts and the humanities. While there are, of course, studies of foundation funding and of public funding at the federal, state and local levels, questions about the health and well-being of these enterprises are not, and cannot, be answered entirely by statistics about the dollars available.

We found this deficiency most pronounced in the humanities. Even the statistics compiled by the Foundation Center, when collected for the humanities, were not always complete or detailed.

Here I should take a moment to thank John D'Arms and our colleagues at the American Council of Learned Societies and the Andrew W. Mellon Foundation for sharing with us some of the best current research – much of it unpublished when we went to press with *Creative America* – on the status of the humanities within the university and on the changes in foundation policies that were affecting the distribution of funds to various fields.

There is clearly more to be done in this area. The Initiative that Daniel Tosteson and Leslie Berlowitz will announce tomorrow is an important step in addressing this problem.

The American Academy of Arts and Sciences brings not only its prestige and illustrious past to this effort but also the talents and perspectives of many of the most distinguished minds in this country. With its regional centers in Chicago and in California, and with its close ties to the National Humanities Center in North Carolina, the Academy will be able, I believe, to lead a concerted effort on a number of critical issues.

Now, I want to recognize three individuals who have worked together to plan this evening and tomorrow's forum. First, I should acknowledge the work of Corinne Schelling, the project officer for the Academy's new initiative, and Malcolm Richardson, the Deputy Director of the President's Committee staff.

And, finally, I want to congratulate my colleague and friend, Leslie Berlowitz, the Executive Officer of the Academy, for her leadership in the arts and humanities. As many of you may know, Leslie and I worked closely together at New York University, where she served as Vice President for Academic Affairs and where she played a leadership role in creating NYU's much-admired Humanities Council.

Tonight, one of the youngest cultural agencies, the President's Committee on the Arts and the Humanities, joins with one of the nation's oldest and most distinguished organizations to launch an important initiative on behalf of the arts and the humanities.

I hardly need add that the last few years have not been easy ones for those of us who believe in a strong public role in support of the arts and humanities. Much of our energies have had to be devoted to a spirited defense of the National Endowment for the Arts and the National Endowment for the Humanities and the Institute of Museum and Library Services. After draconian budget cuts of approximately 40% to the two Endowments, it now appears these agencies will survive.

Slightly more than a year ago, the President's Committee issued a major report, *Creative America*, warning that the entire structure of support, both public and private, would be endangered by these cuts and by proposals to eliminate federal funding altogether. We sounded the alarm, and I am pleased to say that our message was heard and warmly seconded by many throughout the country.

However, I am less certain that other parts of our report received as much attention and study as they deserve. But before I speak about some of those issues which touch upon the work of the Academy, I want to mention one area where the report has been a resounding success.

After grouping our major recommendations under five headings, and although you will hear more about these tomorrow morning, let me just quickly name these areas of concern – Educating Our Youth; Renewing American Philanthropy; Investing in Cultural Capital; Affirming the Public Role; and Expanding International Cultural Relations – we called on the President to help us realize this ambitious agenda by leading a national initiative for the Millennium.

I am pleased to say that this latter recommendation was enthusiastically accepted by the White House. President Clinton and the First Lady have created a White House Millennium Council to enlist the aid of not just the cultural agencies but virtually the full range of federal agencies and cabinet departments. The President's announcement eloquently challenged the nation to seize this occasion as an opportunity, and here I quote the President, "to honor the past and imagine the future."

In a very real sense, then, the Academy is responding to our call to arms by organizing a serious effort to improve the information, the data and the basic research available to those who shape public policy in the arts and the humanities.

If we can enlist the best efforts of the members of this Academy and form working partnerships, as Leslie and Dan have done, with institutions such as the Kennedy School of Government, then I think we can begin to develop a more systematic approach to the questions we raised in *Creative America*.

American Academy of Arts and Sciences Initiative in the Arts and Humanities

A. Project Statement

Support for humanities and arts research and education within schools and universities as well as through scholarly organizations, museums, libraries and the myriad smaller arts and humanities groups has become precarious and fragmented. Fellows of the American Academy of Arts and Sciences, as well as many others, feel that on-going innovative and comprehensive public-policy research is an essential but often missing element of a sustained national commitment to the arts and humanities.

Recognizing this need, the Academy plans to organize a major, new initiative that will bring together a group of its Fellows in the arts and humanities with sociologists, economists, lawyers, government leaders, museum and library directors, arts and humanities organization representatives, foundation representatives, and other interested parties. It will be chaired *pro tem* by distinguished humanities scholars Denis Donoghue and Steven Marcus. Both are associated, as well, with the National Humanities Center in North Carolina, with which we have worked closely since its inception. An impressive group of Academy Fellows have already expressed an interest and willingness to participate in the organization of this initiative. We are pleased to announce that start-up funding will enable us to hold a series of meetings to shape an Academy program of continuing research in the arts and humanities, with emphasis on institutional and public policy issues. The center plans to develop an on-going program of research, conferences and publications.

Fellows view this project as a way to respond to the Congressional mandate for more quantitative, policy-oriented research in the arts and humanities and to the widespread public interest in maintaining and enhancing their role in American society. The relationship of the NAS/ NRC to federal agencies concerned with the policy implications of science and technology serves as a broad model for our preliminary discussions. While significant research has been and continues to be carried forward by leading scholars at foundations, universities, research institutes, and other institutes, there has been no sustained and comprehensive activity of this kind, nor is there a reliable, regularly updated source of data available.

The Academy's well-established operating structure and its significant intellectual assets in the arts and humanities, public affairs and business, science and the social sciences, combined with its long record of achievement in nonpartisan thinking, represent a strong base for the development of systematic analysis in this area. American Academy-sponsored research will evaluate the economic and societal impact of the humanities on American life. It will contribute as well to theoretical and philosophical analysis of their importance regionally, nationally and internationally. Our regular publications program, including *Daedalus*, special reports, monographs, and scholarly books, provides vehicles for disseminating research results.

The initiative the Academy envisions would provide essential information as well as valuable ideas and perspectives to the NEH/NEA, related government agencies, universities, museums, libraries, foundations, corporate America, and other institutions. An integral part of our work will be to involve the leadership of the National Endowments as well as state and local agencies and for-profit and non-profit organizations. They will be invited to propose critical issues for study, discussion, and advice. As a founder of the National Humanities Center in North Carolina, we have had a long and continuous tie to that organization. Its Director, Academy Fellow W. Robert Connor, will serve on the steering committee. We have also established a close working relationship with the John F. Kennedy School of Government at Harvard University and its Hauser Center for Non-Profit Institutions that will enable us to collaborate with them on this project. The Academic Dean, Fred Shauer, an Academy Fellow, will also serve on the steering committee. In addition, we will work with the federation of State Humanities Councils, and we will reach out to regional and state councils for the arts and humanities, other arts and humanities organizations engaged in specialized research, foundations that support such research, and the educational community to ensure that our work is far-reaching, coordinated with and complementary to that of groups with similar goals. The initiative will draw on these expanded resources for cooperative studies and conferences.

The American Academy of Arts and Sciences is unusually qualified to undertake this initiative. In the past, it has played a critical role in support of the humanities in this country, and as individuals, many Fellows from the sciences, humanities and public life have been active in this arena. For example, twenty-five years ago, the Academy took the lead in creating the National Humanities Center. Fellows, including Glen Seaborg, Howard Mumford Jones and John Brademas, played important roles in the creation of the NEH and NEA, and leaders of major museums, symphonies and libraries, as well as performing artists, scholars and critics are represented in our membership. Nearly all of the NEH Jefferson Lecturers are Fellows of the Academy, including our past President, Jaroslav Pelikan, and we seek their advice and support.

Furthermore, the Academy has a well-established national infrastructure. In addition to its Cambridge headquarters, the Academy maintains Midwest Center offices at the University of Chicago and Western Center offices at the University of California, Irvine. Our Fellows who are active in educational and cultural organizations across the country create a national network upon which to draw. The Cambridge headquarters provides an ideal location for conferences and meetings. It has recently updated its computing facilities and will serve as a home for project staff and visiting Fellows involved with the initiative.

B. Planning Steps

The planning phase for this project will begin with a meeting of an Executive group of the Steering Committee in April to develop an agenda for a meeting of the full planning group in early summer. Topics for examination and discussion at the April meeting will include, among others, potential areas of research (as illustrated by the following

examples), database needs, and the appropriate structure and relevant participants for the fuller Academy initiative.

Potential Areas of Research

In keeping with the Academy's traditional mission to conduct multidisciplinary non-partisan analyses of issues and problems facing American society, research might cover a wide range of topics such as:

Issues Relating to Civil Society

- a. The value of the humanities in sustaining and deepening a sense of common identity.
- b. The critical importance of regional and ethnic cultures in a time of increasing heterogeneity and pressure to define transnational identities.
- c. The contributions of schools, libraries, museums, and the media to public culture, in both quantitative and qualitative terms.
- d. The value of learning in the humanities for other disciplines, the professions, and for civic culture.

Education

- a. Budgeting pressures on schools (K-12) and on universities and the consequences for humanities teaching (e.g., classroom size, reduction of offerings, loss of graduate teaching assistantships and fellowship support, reduction of senior faculty appointments, increased use of adjuncts and other part-time arrangements, and consolidation and elimination of departments and disciplines).
- b. Adequacy and quality of K-12 teacher training in the humanities.
- c. Potential for curricular integration K-16, with some emphasis on the transition from secondary to higher education.
- d. Foreign language proficiency and knowledge of foreign cultures and international affairs in a global economy.

Funding

- a. Availability of funding from public and private sources for arts and arts education, humanities research and teaching.
- b. Possible indices for estimating the "adequacy" of funding for the humanities from federal, state, local and private sources, and the complementary roles of each level of government and the private sector in providing this support.
- c. The economic and social returns on investments in basic humanities research for selected sectors of the economy (e.g. media, publishing, tourism, museums, libraries, and the performing arts).
- d. Government support in the U.S. compared to public support in other countries.

Technology

- a. The role of changing technology for the future of scholarship and scholarly communications.
- b. The impact of the multiplicity of digitized research systems with special attention to future systems consolidation.

- c. The cost and impact of emerging technologies for humanistic work (e.g., in textual analysis, excavation, art conservation and archival activities).
- d. The consequences of the changing nature of intellectual property and copyright policies.

Database Needs

Basic research will suggest the framework necessary to develop and sustain a comprehensive, reliable national database of information on the arts and humanities and will also identify the sources of essential data. Such data will be useful for government agencies, public policy makers, educators, the business community, and others (e.g. artists, the media, private foundations). The Index of Humanities Datasets provides the starting point for this activity.

Institutional Structure

The planning group will explore appropriate structures for this Academy initiative. The project might, for example, parallel in structure other major activities at the Academy, such as the Committee for International Security Studies or Initiatives for Children. Through a series of committees formed in collaboration with other arts and humanities organizations, it will stimulate, establish and oversee research projects and coordinate the activities and reports of individual research teams. These teams would be composed of senior and emerging scholars and research assistants working on specific topics. The form of governance and operating procedures will be issues for the planning agenda.

C. Participants

Confirmed participants for the planning phase include:

*Denis Donoghue, Chair *pro tem*

English and American Literature, NYU and National Humanities Center, NC

*Steven Marcus, Chair *pro tem*

Literature (Victorian), Columbia University, New York

Robert McC. Adams

Archaeology, University of California, San Diego

*Leslie Berlowitz

Executive Officer, American Academy of Arts and Sciences, Cambridge

*John Brademas

Chair, President's Committee on the Arts and the Humanities, Washington DC

President, emeritus, New York University

Jerome Bruner

Psychology, Professor of Law and Humanities, New York University, New York

*W. Robert Connor

Director, National Humanities Center, Research Park, North Carolina

Mary Maples Dunn

Schlesinger Library, Radcliffe College, Cambridge

Gerald Early

Literary Criticism, Washington University, St. Louis

*Richard Franke

Businessman, philanthropist, former CEO, John Nuveen Co., Chicago

- *Marion Fremont-Smith
Academy legal counsel, Choate, Hall & Stewart, Boston
- *Henry Louis Gates, Jr.
Literature, Director, DuBois Center, Harvard University, Cambridge
- *Hanna Gray
History, University of Chicago, Chicago
- Henry Hampton
Documentary filmmaker, Blackside, Inc.
- Thomas Hines
Architectural criticism, J. Paul Getty Museum
- Dudley Herschbach
Chemistry, Harvard University, Cambridge;
Secretary, American Academy of Arts and Sciences
- *Gerald Holton
History of Science, Harvard University, Cambridge
- *Alexander Nehamas
Philosophy, Princeton University, Princeton NJ
- *Marshall Rose
Businessman, philanthropist, Board chair, New York Public Library
- *Frederick Schauer
Law, Academic Dean, JFK School of Government, Harvard University
- Richard Sennett
Sociology, London School of Economics and New York University, New York
- Robert Silvers
Editor, *New York Review of Books* and Trustee, NY Public Library, New York
- *Patricia Spacks
Literature, University of Virginia, Charlottesville
- *Peter D. L. Stansky
History, Stanford University, Stanford
- *Stephen Stigler
Statistics, University of Chicago, Chicago
- Peter Temin
Economics, Massachusetts Institute of Technology, Cambridge
- *Rosanna Warren
Poetry and Classics, Boston University, Boston
- James Wood
Art historian, Director, The Art Institute of Chicago, Chicago
- *Steering Group

Others who have agreed to serve as advisors:

- John D'Arms
Classics and History, President, American Council of Learned Societies
- Richard Ekman
Senior Program Officer, The Andrew W. Mellon Foundation, New York
- Gail Leftwich
President, Federation of State Humanities Councils

Anne-Marie Soulliere
Director, Fidelity Foundation, Boston

Senior representatives of the National Endowment for the Humanities and the National Endowment for the Arts, senior program officers from the Ford, Rockefeller, Pew Charitable Trusts and other foundations, and the Carnegie Corporation will be invited to provide advice and guidance for the initiative. The meetings this spring will also identify other participants and affiliates to ensure that the interests of the leading educational institutions, foundations, and national and regional centers are represented.

During the second half of the 20th century, projects and studies of the American Academy, led by concerned science and social science Fellows, played a pivotal role in discussions of nuclear arms control, chemical and biological warfare, and other social policy concerns, including migration, poverty, higher education, and race and ethnicity. The proposed project builds on a long commitment to the arts and humanities and will draw on expert Fellows not only from those disciplines, but also on Fellows from the sciences and social sciences. The project is intended to enable Fellows to play a pivotal role in nurturing and sustaining the creative and scholarly communities of the nation.

L.B. (3/2/98)



Photo by Tony Loreti

Before a Monday forum, President Neil L. Rudenstine (right) talks with (left to right) Daniel C. Tosteson, president of the American Academy of Arts and Sciences (AAAS) and former Dean of the Medical School; John Brademas, chairman, President's Committee on the Arts and Humanities; and Leslie C. Berlowitz, AAAS executive officer.

Rudenstine Emphasizes Importance Of Arts, Humanities in Education

By Ken Gewertz
GAZETTE STAFF

At a time when the arts and humanities serve increasingly as targets for critics and polemicists, President Neil L. Rudenstine affirmed their value as cornerstones of higher education in a talk Monday at the American Academy of Arts and Sciences in Cambridge.

Rudenstine spoke at a forum sponsored by the

President's Committee on the Arts and the Humanities, a federal group charged by President Clinton with investigating the present state of the arts and humanities in America and making recommendations for strengthening their support.

Rudenstine observed that it is impossible to study the arts and humanities without coming to some understanding

(Continued on page 10)

Rudenstine Emphasizes Importance of Arts, Humanities

(continued from page 1)

the social sciences and natural sciences well, because one field inevitably touches on the other.

"I believe that we should not draw too firm a line between the humanities and other academic fields of learning,"

Rudenstine said, mentioning by way of example how a reading of Plato or Aristotle would involve students in exploring subjects such as political theory, law, economics, physics, metaphysics, or even zoology.

"Great humanistic texts, in other words, lead us very quickly outside the realm of the humanities if we want to understand their full significance," he said.

The arts and humanities are essential to liberal arts education because of their direct connection to human experience, Rudenstine remarked.

"They are in their different ways more directly connected to the actual texture and pattern and flux of human experi-

ence," he said. "They are less abstract in certain respects than the sciences, as well as most social sciences. They deal more immediately with the visible, audible, and palpable — with representations of life as we know it, or as it might be, or as it might at least be imagined."

In conclusion, Rudenstine quoted two short passages, one from Henry James, the other from T.S. Eliot, both concerned in their own way with the effort to enlarge and deepen one's understanding of oneself and the world.

Rudenstine praised the "clarity, honesty, and simplicity" of both writers, their "willingness to peer deeply into experience and the self, offering us ways of questioning and therefore renewing ourselves, knowing our limits but also our capacities. This is especially valuable at a time when many people in the humanities and arts may well be feeling discouraged," he said.

The President's Committee on the Arts and the Humanities was convened in September 1994 to stimulate private

sector support and public-private partnerships for the arts and the humanities and to raise public awareness of the benefits of culture to society. The Committee released its report *Creative America* in February 1997.

Copies of the report are available free of charge by writing to the President's Committee, 1100 Pennsylvania Ave., N.W., Suite 526, Washington, D.C., 20506. The text of the report is also available on the Internet at <http://h-net2.msu.edu/arts.html>.

According to Malcolm Richardson, the Committee's staff deputy director, the meeting at the American Academy of Arts and Sciences was the latest in a series of public forums to revisit some of the issues discussed in the report and to build pressure for the implementation of the Committee's recommendations.

"The response we're getting on the whole is very good," Richardson said.

One of the Committee's accomplishments, he said, has been the establishment

of the White House Millennium Program to mark the beginning of the new millennium with cultural, scholarly, and scientific programs. Bernard Bailyn, the James Duncan Phillips Professor of Early American History *Emeritus*, delivered the first lecture in this series when he spoke at the White House on Feb. 11.

In addition to Rudenstine, others who spoke at the forum event on Monday included Daniel Tosteson, president of the American Academy of Arts and Sciences; John Brademas, chairman of the President's Committee on the Arts and Humanities; John D'Arms, president of the American Council of Learned Societies; William Ferris, chairman of the National Endowment for the Humanities; Harriet Fulbright, executive director of the President's Council on the Arts and the Humanities; Anne-Marie Soullière, director of Fidelity Non-Profit Management Foundation; and Leslie Berlowitz, executive officer of the American Academy of Arts and Sciences.

The Chronicle of Higher Education

Academe Today

DAILY NEWS

Tuesday, March 17, 1998

Harvard Chief Says Arts and Humanities Could Benefit From New Foundation Money

By SCOTT HELLER

CAMBRIDGE, MASS.

Struggling arts and humanities programs in the United States could benefit from an expected influx of funds into foundations created by America's newly rich, said Harvard University's president, Neil L. Rudenstine, at a meeting Monday of arts administrators and supporters.

Public financing of cultural activities, which have run into controversy in recent years, could be dwarfed by this influx of new money arising from the booming economy and stock market, Mr. Rudenstine said. One new foundation with a \$2-billion endowment could spend \$100-million a year, a figure that would almost match the annual budget of the National Endowment for the Humanities, he pointed out. Such an organization could provide 500 yearly fellowships worth \$75,000 apiece to individual artists.

Speaking at a gathering sponsored by the American Academy of Arts and Sciences, Mr. Rudenstine said the transfer of wealth would be unprecedented. "It will be like nothing we have experienced," he said. "I have no doubt that hundreds of foundations will be created."

Yet "right now there's little imaginative thinking about mission in the field of philanthropy," added Mr. Rudenstine. He and others at the meeting made clear that private and corporate support would make more of a difference for cultural activities than would public funds in the coming years, because government support was unlikely to rise.

The meeting was the seventh in a series of regional forums in which scholars, artists, and arts administrators could respond to the recommendations made in "Creative America," a report issued last year by the President's Committee for the Arts and Humanities.



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Among the speakers was Anne-Marie Soullière, the foundation director for Fidelity Investments, who described how her company helps small arts groups pool their investments. She underscored Mr. Rudenstine's predictions for the future of arts philanthropy. "We have many young donors, young millionaires, just deciding what to do with their money," she said, urging the attendees to educate those potential contributors about local organizations and opportunities.

Speaking up for public support was William R. Ferris, Jr., the new chairman of the N.E.H., who outlined the endowment's plan to establish 10 centers that study and promote regional cultures. He tempered Mr. Rudenstine's remarks with a reminder that small, community institutions need help as much as do national programs, and that ordinary citizens could provide support just as large philanthropic institutions do.

"We need to educate Americans about how they can leave a legacy," he said. "It need not be in the millions. It can be in the tens of thousands."

Mr. Ferris also said that bridging the gap between the humanities and the sciences would be a goal of his tenure. He said he hoped scientists would be more involved in the operations of the endowment and that it would foster more interaction between scientists and humanists.

"The sciences have much to teach us as we read the work of James Joyce, or Melville, or Faulkner," he said, alluding to emerging research in which neuroscience is being used to shed light on the novelists' stream-of-consciousness style.

The American Academy announced at the meeting that it planned to establish a policy center to study the status of the arts and humanities in American life. Several attendees complained that statistics on the economic impact of the arts and humanities were hard to come by, sometimes contradictory, and rarely up to date. "There is an urgent need for sustained public-policy research," said Leslie C. Berlowitz, executive officer of the academy.

Background stories from *The Chronicle*:

- "At Hearing, Lawmakers Are Dubious About Increase for Humanities Fund," 3/13/98
- "Clinton Seeks Increases for Arts and Humanities, Hoping for New Climate in Congress," 2/13/98
- "Humanities Endowment Wants to Start Centers to Study Regional Culture,"

2/13/98

- "New NEH Chairman Hopes to Revive Some Grant Programs That Have Been Cut," 12/12/97
- "Backers of Humanities Endowment Hope It Can Rebound Politically and Intellectually," 12/5/97
- "Humanities Advocates Seek to Bolster National Endowment," 3/7/97

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GOVERNMENT & POLITICS

Supporters of Arts and Humanities Consider Ways to Find More Money for Programs

BY SCOTT HELLER

CAMBRIDGE, MASS. **S**TRUGGLING arts-and-humanities programs in the United States could benefit from an expected influx of funds into foundations created by America's newly rich, said Harvard University's president, Neil L. Rudenstine, at a meeting here last week sponsored by the American Academy of Arts and Sciences.

Public financing of cultural activities, which has run into controversy in recent years, could be dwarfed by this influx of new money arising from the booming econo-

my and stock market, Mr. Rudenstine said. Just one new foundation with a \$2-billion endowment could spend \$100-million a year, a figure that would almost match the annual budget of the National Endowment for the Humanities, he said.

Although the transfer of wealth would be "unprecedented," Mr. Rudenstine said, "right now there is little imaginative thinking about mission in the field of philanthropy." He and others at the meeting emphasized that private and corporate support would make more of a difference for cultural activities

than would public funds in coming years, because government support is unlikely to rise.

The meeting was the seventh in a series of forums in which scholars, artists, and others could respond to the proposals made in "Creative America," a report issued last year by the President's Committee for the Arts and Humanities.

Among the speakers was Anne-Marie Soullière, the foundation director for Fidelity Investments, who described how her company helps small arts groups pool their investments. "We have many

young donors, young millionaires, just deciding what to do with their money," she said.

Speaking up for public support was William R. Ferris, Jr., the new chairman of the N.E.H., who outlined the endowment's plan to establish 10 centers to study and promote regional cultures.

Bridging the gap between the humanities and the sciences is one of his goals, he added. "The sciences have much to teach us as we read the work of James Joyce, or Melville, or Faulkner," he said, alluding to emerging research in which

neuroscience is being used to shed light on the novelists' stream-of-consciousness style.

Academy officials said at the meeting that they planned to establish a policy center to study the status of the arts and humanities in American life. Several attendees complained that statistics on the economic impact of the arts and humanities were hard to come by, sometimes contradictory, and rarely up to date. "There is an urgent need for sustained public-policy research," said Leslie C. Berlowitz, executive officer of the academy. ■

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The Culture Keeper



BY LUCIAN PERKINS—THE WASHINGTON POST

National Endowment for the Humanities head William Ferris: "Folklore was a way as an academic of going back home . . . to explore in ways I didn't growing up."

New Humanities Chief Brings His Southern Sensibility North

By JACQUELINE TRESCOTT
Washington Post Staff Writer

How often is a presidential appointee an expert on Eudora Welty and Elvis Presley, as well as on mule traders and Goo Goo Clusters and the "Snake Doctor Blues"?

William R. Ferris Jr., the new chairman of the National Endowment for the Humanities, fits the bill. A noted scholar who has plumbed the depths of almost everything Southern, Ferris knows as much about shotgun houses as he does about William Faulkner, and he views it all from theantage point of folklore, his specialty.

"The nature of art in those worlds is that it is not viewed as art. It is just a function of their life to produce quilts, sculpture, that is rarely sold but often given away," says Ferris, who grew up on a farm outside Vicksburg, Miss., and is a co-editor of the massive, prize-winning Encyclopedia of Southern Culture.

Right now Ferris, 56, is changing from a field scholar and academic administrator at the University of Mississippi into a Washington bureaucrat whose purview includes preservation and historical documentaries.

Those who know him say he will never abandon his down-home attitude, but those who see him heading for Washington officialdom are already worried that he won't be wearing his B.B. King T-shirts to the office, and he's already trimmed three inches off his gray-flecked hair. He's definitely settling in. His third wife, Marcie Cohen Ferris, the director of the Museum of Southern Jewish Experience in Utica, Miss., has joined him here, and a daughter by a previous marriage may come next school year.

For the past 18 years Ferris has been the director of the Center for the Study of Southern Culture at the University of Mississippi in Oxford. The center, the most comprehensive Southern studies program in the country, has

become a model of its kind.

Its work, says Ole Miss graduate Larry Speakes, former presidential press secretary and now senior vice president of the U.S. Postal Service, helped give the state a more up-to-date reputation: "This outranked the back-to-back Miss Americas in 1959 and 1960 and the champion football teams in 1960 and 1961."

Every region has its treasures and quirks. Through his own books, music compilations, photographs and documentaries, Ferris has ensured a permanent understanding of mule trader Ray Lunn, blues singer James "Son Ford" Thomas, quiltmaker Pecolia Warner, canemakers Victor Bobb and Luster Willis, basketmaker Leon Clark, needleworker Ethel Wright Mohamed and artist Theora Hamblett.

Then there's Ferris's love and respect for both Faulkner and Presley, whom he has elevated in

See FERRIS, C2, Col. 1

William Ferris's Humanity

FERRIS. From *CI*

ways that disturb those who see the two as heroes of entirely separate realms.

At a publication party for the encyclopedia in Oxford, the home and literary wellspring of Faulkner, Ferris came dressed as Elvis, in black pants, black sparkling shirt and '60s shades. When he organized an Elvis seminar in 1994 as a complement to the center's annual Faulkner and Yoknapatawpha Conference, all hell broke loose.

"There was a sense that Elvis brought an association that the community was not comfortable with," says Ferris. "Faulkner scholars were demure pipe-smoking types, whereas the feeling was a conference on Elvis would bring busloads of impersonators." He argued that Elvis is the most important pop-culture figure in the 20th century and deserved study.

The criticism revolved around an important question, he recalls: "Is it inappropriate to be a serious scholar and study pop culture?" He was used to the slings and arrows. "We were criticized for having two civil rights conferences. I was told there had been enough talk of the problems of the past. And one time we had a joint presentation by Stephen King and John Grisham. I remember phone calls saying King was demonic and I would have him there at my own risk."

For the record, his favorite Faulkner: "Absalom, Absalom."

For the gold record, his favorite Elvis: "Love Me Tender" (or, depending on his mood, "Jailhouse Rock").

Even though he did leave Mississippi for credentials, the ways of the people back home followed him.

"As I began to go through my education, my feeling was the further you went in your education the less you could go back home. I always felt I did not want to lose those ties to my experience in rural Mississippi," says Ferris in his Pennsylvania Avenue office, once again far from home. "Folklore was a way as an academic of going back home



BY LUCIAN PERKINS—THE WASHINGTON POST

William Ferris: An encyclopedic knowledge of things Southern.

and going to explore in ways that I didn't growing up."

On the family farm 15 miles from Vicksburg, the five Ferris children fished, hunted, rode horses and helped out with the cotton, soybeans and cattle. At night he listened to WLAC out of Nashville, soaking up Muddy Waters and Howlin' Wolf.

Ferris attended his mother's Presbyterian church, as well as a black church on their property. Rose Hill was the home church for the farm tenants, and Ferris recalls loving the hymns everyone knew by heart. Later he did a film on the farm and the black families, who started migrating north in the 1950s. The church itself became the focus of another documentary. Writer and fellow Southerner Alice Walker paid a visit and wrote the poem "View From Rose Hill."

Gray Ferris, a younger brother who runs the family homestead and is a member of the Mississippi legislature, says, "So many aspects of our heritage that we took for granted and ignored, he saw the value of."

In 1965 and 1966, Ferris studied at Trinity College in Dublin, traveling on a Rotary Foundation fellowship. At breakfast one morning with literary scholar Francis J. Utley, he felt his interests crystallize. "I told him I was frustrated because in studying American literature there was not an opportunity to seriously study the ballads, the folk tales, the things that I saw as part of American letters," Ferris recalls.

By then he had earned a literature degree from Davidson College in North Carolina and a master's in literature from Northwestern University. After refocusing on how to combine his interests, Ferris earned

both a master's and PhD in folklore from the University of Pennsylvania.

Having gone through ROTC at Davidson, he finally got his Army commission in 1970 after his graduate school deferments. The Vietnam War was still going on.

"I couldn't in good conscience continue in a situation that would bring me face to face with people who I potentially would be forced to kill," he says.

He got himself reclassified as a conscientious objector.

Everywhere Ferris transported his Mississippi connections. He taught at Yale for seven years in the 1970s and recruited blues legend B.B. King to talk to his class. And he was instrumental in getting King an honorary degree from the university. He took the mule trader Lunn there and had him auction off an old horse and a Yale bulldog in front of a library. Returning home in 1979, Ferris reclaimed what had been the turf of Northern scholars and pushed for Southern culture to be collected, published, appreciated and interpreted by Southerners. He tried to make sense of his own places, memories and values.

When King wanted to give his 12,000 records and pieces of music memorabilia to a school that took the blues seriously, Ferris opened the door and created a blues archive at the Southern studies program.

Almost 10 years ago Ferris and Charles Reagan Wilson added the 1,600-page encyclopedia to research shelves, a book dealing with the actual geographical South as well as its "state of mind." So it covers writers from Joel Chandler Harris to Richard Wright, journalists like Bill Moyers and Charles Kuralt, preachers from Billy Graham to Martin Luther King Jr., practitioners of science from George Washington Carver to Michael DeBakey, entertainers from Tallulah Bankhead to Loretta Lynn. For the book's introduction in Washington, author Willie Morris stopped by the Goo Goo Clusters factory in Tennessee and hauled a supply of that quintessential Southern confection to the party.

Through his work Ferris became a cultural tour guide. In 1983 he was an associate producer on "Mississippi Blues," a documentary featured at the Cannes Film Festival that looks at the genre through French eyes. In 1985 he was a consultant on Steven Spielberg's adaptation of Alice Walker's "The Color Purple." He organized programs on the steamboat Delta Queen to give tourists some pointers about the South.

His friend Motee Daniels, a businessman and Faulkner enthusiast, once pointed out Ferris at a party. "You see that fellow over there? Just to look at him you would think he was nothing but a dumb son of a bitch. But they got him out there running that Southern Culture Center," he said. (A remark that Ferris included when he wrote Daniels's obituary for the center's newsletter.)

Daniels had shared more than a few drinks with Faulkner and provided liquor for the county during Prohibition. "He would hang out on the square and if there was a trial going on, he was always there watching. He knew every family, knew their grandparents," says Ferris, explaining how the region's characters make up its culture.

In his scholarly approach, Ferris insisted that the scholars interact with their subjects and create publishable materials and build libraries and archives. "He's highly humanistic, telling you to get as much contact as you can develop with people," says Lisa Howorth, a former center researcher and now the co-owner of Square Books in Oxford. "Talking to people is his strength, she says, and she watched him equally at ease with Faulkner scholars and peasant trip to Russia.

Once when he was in Washington for a folk art exhibit at the Corcoran Gallery of Art, Ferris went by the White House, where press secretary Speakes asked if James "Son" Thomas, in town for the art show (not only could he sing the blues—he was also a pretty good sculptor), could stop by, too. "So Son comes in, he had his guitar, he's as thin as a rail, had teeth missing and was wearing a pink leisure suit," recalls Speakes. Prodded by Speakes, Thomas spontaneously wrote "The White House Press Corps Blues" and serenaded the reporters there.

"Son began to sing, 'If you don't like Mr. Reagan, don't worry, he ain't gonna be around for a great long time.' We made all the news shows," Ferris laughs.

The dogwoods in the spring and the explosion of Southern-menu restaurants have enlarged Washington's reputation as an upsouth town. The political leadership is decidedly

Southern, and so far that's worked in Ferris's favor.

With the support of a Southern president and vice president, Ferris can make a case for the humanities on the Hill to House Speaker Newt Gingrich, a man from Marietta, Ga., though Pennsylvania-born. Ferris has known Senate Majority Leader Trent Lott, of Pascagoula, Miss., and Sen. Thad Cochran, of Jackson, for years. And because Ferris has learned the Washington art of inclusion, he points out that Mayor Marion Barry was born in Itta Bena, Miss.

Because of his connections, Ferris was able to skip the sometimes rigorous confirmation process and was approved for the humanities post on a voice vote. He will need friends. In 1995 the NEH's budget was cut by 40 percent and has only slowly been regaining ground.

In many ways, the humanities job seems to be a logical extension of Ferris's work in the South. "The opportunity to work as chairman of this great institution is something I never dreamed would be part of my life," he says, already talking more like Gingrich than Hank Williams. He hopes his work will "repay part of the debt that I feel I owe the endowment for all the support they have given me."

The endowment, he recalls, enabled Ole Miss to set up the country's first undergraduate major in Southern studies.

"All these things indicate for me a very personal and moving reason for the endowment's role in education," says Ferris. "I think any way I can help education helps me to realize my own values as an American and as someone whose life is committed to education."

Ferris wants to create a collective of regional centers at colleges and universities. One of the first tasks

would be to publish regional encyclopedias, develop oral history projects and initiate seminars. It's all tied into the looming year 2000 and is being called "Rediscovering America: The Humanities and the Millennium." To start the plan rolling, \$5 million was included in President Clinton's request of \$135 million for the agency.

"My instinct is to always try to create permanent institutions," Ferris says. "I remembered the Bicen-

tenial celebrations and the many wonderful things that occurred. A year later they were all history. We moved on without a lot to carry with us."

Besides grants to spread his ideas, Ferris is now dispersing some of the Southernisms. On his shelf are the books and 14 films he made of people like photographer Walker Evans. On his desk is a silver box of Goo Goo Clusters. For the record, Ferris doesn't like them.

The Boston Globe

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Connecting with the culture

What is it called when America gets in touch with itself, using talk or technology to explore history, literature, science, and public thought? Answer: the humanities. But because this response doesn't come rushing to mind, William Ferris, chairman of the National Endowment for the Humanities, wants to do a humanities makeover. This may seem like odd government work, but a democracy should link citizens with the culture they create, and are created by.

Ferris wants to tap celebrity power. Citing Oprah Winfrey's hugely popular on-air book club, Ferris talks of recruiting public radio's Garrison Keillor, actor Morgan Freeman, and writer Eudora Welty to create Oprah-like excitement about the humanities. And while using movie stars may seem to be an undignified path, Ferris wisely argues that popular culture can be a terrific door to the country's cultural heart.

An existing tool that can grow is the Internet. From the endowment's Web site, surfers can link up to the American Memory Project, for example,

and its photographs of Civil War-era Confederate gunboats, or a 1933 character sketch of Amelia Earhart based on her palm print.

Administratively, Ferris hopes to set up 10 regional humanities centers that would publish encyclopedias, host symposiums, run bachelor's and master's degree programs, and foster local initiatives and cross-regional exchanges.

Another challenge for Ferris is to rebuild. In the 1994 fiscal year the endowment had an annual budget of \$178 million – an appropriations peak. Its 1997 budget is \$110 million, crippling such things as the teacher training that puts cutting-edge humanities into classrooms. The regional centers could help with this work. But Ferris estimates that they'll take five years to get going. In the meantime, good programs that suffered cuts or elimination should be restored.

Congress has to act. President Clinton has asked for \$136 million in the 1999 fiscal year. This would be a smart, inexpensive way to keep America's massive identity healthy and accessible.

STAR-LEDGER

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Newark library gets \$150,000 grant for humanities program

By Barry Carter

STAR-LEDGER STAFF

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The Newark Public Library has been awarded a \$150,000 challenge grant for an endowment that will secure the future of its humanities programs.

The gift, from the National Endowment for the Humanities, was part of a special initiative to help libraries establish a permanent source of funding for long-term stability of their programs.

In the first round of new funding, the Washington, D.C.-based organization issued 221 grants totaling \$17 million to libraries, museums, educational institutions, historic sites and humanities researchers.

Newark's share of the money was listed as a challenge grant, a category that requires the library to match its grant by a 2-to-1 ratio.

"We're so pleased and happy,"

said Alex Boyd, director of the library. "It's the kind of thing that's a validation of how effective we've been in making programs a part of ongoing life at the library."

The library, in the last 10 years, has sponsored various programs ranging from poetry to festivals that celebrate the ethnic diversity of the city.

Boyd said the monetary award means national recognition for the library, but it also has to live up to the challenge of the grant.

Under the terms of the grant, the library gets \$150,000 as it raises \$300,000 over the next three years. In that time, the library will have a \$450,000 endowment that it will place in an interest-bearing account.

Funding for its humanities programs can only come from the interest earned on the \$450,000.

National endowment officials said the task of meeting grant requirements has not been difficult for orga-

nizations, because its challenge grants have generated \$1.2 billion in private-sector support for America's libraries, colleges, museums, historic sites and other eligible institutions since the program began in 1977.

"NEH challenge grants are a very effective means of attracting private-sector funding for humanities programs at cultural and educational institutions," said NEH Chairman William Ferris. "Using the NEH challenge grant as leverage, an institution can offer private donors the incentive of having their contributions matched by federal funds."

When the library reaches its goal, Boyd said the annual endowment income should be about \$30,000. He said the library will return 10 percent of that income to the account and use the remainder to fund humanities programs.

"This gives us a stable base of money for programs," he said.

Diane B. Frankel
Director
Institute of Museum and Library Services

Testimony before the
House Appropriations Subcommittee on Interior and Related Agencies

It is a pleasure to provide testimony in support of the President's request for \$26,000,000 for the Office of Museum Services in the Institute of Museum and Library Services. This request is an increase of \$2,720,000 for museum services. The increase will support core museum operations and collections care activities.

As our nation prepares to usher in the new millennium, many will take this opportunity to consider the questions that President Clinton has asked, "What of our values and heritage will we carry with us? And what gifts shall we give to the future?" We can be sure that the new millennium will be celebrated with wonderful parties and spectacular fireworks. It will also be a time for taking stock of the past and creating a vision for the future. Our museums have tremendous power to enrich the celebration of the new millennium. They hold great treasures as well as the simple records that document the remarkable and everyday lives of the generations that came before us. Indeed, we will count on our museums to someday speak to future generations about the lives we are living today. What better time to invest in our nation's museums?

Twenty-two years ago, the Congress inaugurated an unprecedented program of federal funding for museums. The new Institute of Museum Services was the first to provide grants for general operations. It was also the first to give substantial support to small museums and extend grants to institutions of all types and sizes -- zoos and art museums, small rural historical societies and large urban natural history museums. The Institute embodied the nation's confidence in its museums. It grew out of a fundamental belief that museums-- as places of collective memory and centers for education -- merit public support.

For two decades, IMS (now IMLS) has helped America's museums strengthen their capacity for preservation, for education and for building community connections. Members of this Committee can take pride in the thousands of success stories that tell what a difference the agency has made: major improvements in collections care and preservation, productive museum-school partnerships, professional training, technical assistance for small museums, increased outreach, enhanced institutional planning and a path to financial stability. The Institute itself is a success story. It is a model of effectiveness and efficiency with 19 staff members and only 7% of funds used for federal administration.

Museums' successes result in rising public expectations and increased visitation which strain their resources. Over these years, the museum field has expanded embracing new audiences and encompassing new types of institutions (like children's museums and science and technology centers.) According to a recent American Association of Museums survey, nine-tenths of museums believe that "funding to meet basic commitments" is a critical need for the coming years, with 70% ranking this issue first among their needs.

IMS's report to Congress *A National Needs Assessment of Small, Emerging, Minority and Rural Museums in the United States* found that 75% of American museums identify themselves as small. Ninety-seven percent of these museums reported that more funding was needed to meet basic education, exhibition and care of collections activities. These museums are valued community institutions committed to collecting, preserving, and interpreting the material, cultural and scientific heritage of the nation. They offer services in all type of communities, from inner city to suburb to remote, rural places. In many cases they are the only local cultural resources. Despite the dedication and motivation of people working in small museums, the report found that a lack of basic tools and knowledge

needed to operate at a professional level and fulfill the museums' potential to serve their communities. Without help, many collections will be lost and school children will be turned away.

All IMLS museum programs help museums, small and large, improve their services. Unfortunately, over the last few years the number of communities that benefited from museum grants diminished. In 1995, the museum services budget was cut significantly. In General Operating Support alone these cuts result in a cumulative loss of \$20 million or 245 grants over three years. What does this mean? It means that some people found museum doors closed when they could have been open, children were on the street when they could have been in a museum after-school programs, researchers looking for keys to unlock questions about science and history found that the collections they sought had deteriorated, museums that could have strengthened their financial standing had to put plans on hold. It means that in countless small and large ways museum service to the public was diminished.

In 1997, IMLS published *To Listen and To Lead*. This report affirmed the many critical issues that all museums, small and large, must address. Museum professionals identified several high priority needs: building capacity to meet growing public expectations; assisting with stewardship of collections; realizing the potential of digital media to expand access to museum resources; and achieving financial stability.

Growing public expectations. Museum professionals want to satisfy rising demand for their institutions rich educational resources, and they are seeking the capacity to meet these needs.

The Brukner Nature Center in Ohio, like hundreds of other museums, uses IMLS grants to help meet growing public expectations. IMLS helps the nature center to provide programs and services for the schools and the

public that will further its goals as well as help solicit new contributions from the community.

The Chicago Children's Museum, Chicago, Illinois uses IMLS funding to partner with area public schools and St Paul Head Start for its Parent Network. The program breaks down barriers that inhibit low-income families from seeking enriching educational. The families take the lead and help shape the museum experience to enrich their children's lives.

The Fabric Workshop and Museum, Philadelphia, Pennsylvania used IMLS funds to further develop its Apprentice Training Program for teens. Through the program, students learn all aspects of silkscreen printing on fabric, an industrial skill as well as an art form which prepares them for future career opportunities or for advanced art education.

The FY 1999 request for the Institute of Museum and Library Services will improve the quality and quantity of museum services to the public. At the request level, General Operating Support awards will go to 215 institutions – during the two-year grant period these museums will improve their overall service to the public and host an estimated 32 million visitors.

Stewardship of collections. Care, preservation and use of the objects that museums hold in the public trust are critical concerns for every collecting institution. Museum collections are needed for research in science, history and art. Preserving these collections is critical because they are our cultural heritage. They hold the keys to public understanding about the past achievements and can unlock the door to future accomplishments. IMLS helps museums care for their collections with grants like these:

The Tacoma Art Museum, Tacoma, Washington used a grant from IMLS to assess the conservation issues unique to its building, a converted bank. With the assessment reports, the Museum formulated and carried out a conservation plan to upgrade the museum to acceptable conservation and safety standards, which was also supported by IMLS funds. Because of the new safe and secure collections environment, the Museum was able to secure several important inter-museum loans of 1900s landscapes and put on the second most popular exhibit in the museum's history, attracting 25,000 visitors.

The Crowley Museum and Nature Center, Sarasota, Florida, which presents an authentic pioneer experience, was given a grant by IMLS to hire a conservator and a botanist to assess the their museum buildings and the surrounded undeveloped land. With the help of these museum professionals, this small museum with only one paid staff member, was able to develop a land management plan to keep its habitat pristine, and to prioritize the many collections care and exhibit interpretation issues facing the museum to create a plan for improvements in the future.

In 1999, over 200 museums will use IMLS grants to improve storage or exhibition conditions, identify problems needing correction or stabilize individual objects, and increase access, while protecting fragile objects. Potentially, 6.7 million objects representing the nation's cultural heritage will be safeguarded.

Beginning in FY 1999 and continuing through the start of the new century, conservation projects will include a public education component to heighten public understanding of pressing preservation needs. While millions of Americans enjoy visiting museums, they are typically unaware of the measures needed to protect collections to ensure that their children can have similar experiences. A few museums are beginning to "open the doors to the conservation lab" and demonstrate what it takes to care for collections. The public is fascinated and this increased knowledge is likely to help institutions find resources to support future care of collections activities.

The potential of digital media. Technology is already a partner in enhancing museums educational resources and making them more widely available. Yet despite the ubiquitous nature of digital media in our society its potential connection to the museum experience is just beginning to be explored.

The Mint Museum in Charlotte, North Carolina uses IMLS funds to invite all fifth graders in the state to Mexico and Peru (via computer of course). Students can visit from computers in their classrooms or at the museum itself. Students take on the role of archeologists who explore ancient ruins and artifacts that are part of the museum's collection.

They also act as historians of the future studying the culture of Charlotte, NC in the 1990's.

In FY 1998, IMLS will support museum partnerships for the first time through National Leadership Grants. We expect that many of these projects will use digital media to provide high quality educational services to the public.

Financial stability. For museums of all sizes, the availability of resources is a continuing concern. IMLS grants for technical assistance provide pathways to stability particularly for museums. Grants for General Operating help leverage private dollars. Grants from IMLS show confidence in the museum and help to attract support from other sources.

The Seattle Children's Museum, Washington reports that an award of \$112,500 was a factor in raising \$905,000.

The San Diego Wild Animal Park, California, reports that a grant of \$112,500 was a factor in raising \$2,854,215.

The Western Heritage Museum, Montana reports that an award of \$34,869 was a factor in raising \$160,000.

The Gallery of Contemporary Art, Boulder, Colorado, reports that a grant of \$20,025 helped raise \$90,000.

We can all be proud of the many ways IMLS funds help museums serve the public. The requested increase will expand the good effect of IMLS programs. I urge you to support the Administration's request for \$26,000,000 for the Office of Museum Services of the Institute of Museum and Library Services.



INSTITUTE
of MUSEUM
and LIBRARY
SERVICES

Diane Frankel

Director

Institute of Museum and Library Services

Testimony Before the House
Appropriations Subcommittee on
Labor, Health and Human Services,
Education, and Related Agencies

April 1, 1998

*A Federal agency
serving the public
by strengthening
museums & libraries*

Washington, D.C.

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Director
Institute of Museum and Library Services
Testimony Before the
Appropriations Subcommittee on Labor,
Health and Human Services, Education, and Related Agencies
April 1, 1998

Mr. Chairman, it is my pleasure to appear before you and this distinguished Committee to discuss the Institute of Museum and Library Services Office of Library Services budget request of Fiscal Year 1999. The President's budget requests \$146,340,000 for the IMLS Office of Library Services. The passage of the Museum and Library Services Act of 1996 resulted in the addition of federal library programs to the former Institute of Museum Services.

I am pleased to be able to extend our tradition of excellence, access, sharing of resources and high quality programs to the library world. As the first director of the Institute, I am proud of what has been accomplished since I appeared before this Committee last year. In the past year we:

- Achieved a seamless transition from LSCA to LSTA.
- Built a strong foundation for a solid relationship with the library community through meeting with groups at state and national level and through visiting libraries throughout the country.
- Developed responsive and effective communication with the States.
- Created a process for the library and museum community to work with IMLS to develop guidelines for National Leadership Grants. The

American Library Association called the guidelines a model of accommodation and balance.

- Opened dialogue with leaders in Native American Library service resulting in a new program with increased technical assistance.

Throughout this year I have had the opportunity to meet many librarians, library users and the countless volunteers who commit themselves to library service. Their dedication and vision for making information equitably available to all is always readily apparent. From the moment this legislation took effect, the library community and the National Commission on Libraries and Information Science have openly shared the information and expertise needed to make this new agency a success. I have become deeply aware that as we enter the Information Age, libraries face tremendous challenges while their potential to serve communities is greater than ever before.

One of the hallmarks of the Library Services and Technology Act (LSTA) is the streamlining of federal library programs. The new legislation sends over 90% of the appropriation to the States with a broad mandate to use technology to bring information to people in new and interesting ways, and to assure that library service is accessible to all—especially those who may, for a variety of reasons, have difficulty using the library. The legislation gives the states new and welcome flexibility to develop a program for library service that works best in their states. It broadens the program allowing eligibility not only for public libraries, but also to academic, research, school and special libraries like hospital and law libraries. Bringing all of these libraries into the program allows the possibility of creating new networks that will improve the ease of access and quality of information available to all library users.

Every day, we use information to make critical decisions that affect our health, our jobs, our economic well being, and the joy we can find in living. In an Information Age, all Americans need access to high quality information to make good decisions for themselves and their families. By investing in our countries' libraries, the Institute helps people get the information they want and need. Here are some examples of what bringing technology into the library and to bringing library services to underserved populations means.

A woman in Jamestown NY went to the library because her husband was very sick and the doctor didn't seem able to solve the problem. The reference librarian helped her search an electronic health information database and she found articles that she took to the doctor. Using this information, the doctor was able to determine what the real problem was and treated the illness. If the situation had continued, the disease could have been life threatening.

In suburban Buffalo, a couple desperately wanted a child. They went to their neighborhood library and used reference materials and the Internet to find information that enabled them to successfully adopt a baby.

Young mothers in Tampa Bay Florida learn about the importance of reading to children even before their babies are born. Born to Read incorporates parent education about the importance of literacy development and book sharing with infants and toddlers into prenatal health care and pediatric care. Along with teaching parents how to read to children, every doctor's visit for babies from birth to age two includes a "reading prescription."

Teens in Antioch Illinois were suddenly coming to the library in greater numbers than ever before. Why? New technology provides a welcome gateway to information that is very attractive to the young. To help librarians meet the demands of their new patrons, the state provides training to youth librarians with a special technology emphasis.

I believe that there is a critical federal role in supporting the public's ability to easily access information – and making library services easily and widely available is at the core of our mission at the Institute.

LSTA STATE GRANTS

I have worked closely with the Chief Officers of State Library Agencies (COSLA) and together we can claim many achievements. With their help and with the generous cooperation of the Department of Education we can celebrate a seamless transition to the new agency. Guidelines for the five-year state plans, which must be submitted prior to allocation of state awards were drafted and cleared in record time. All states were able to submit a complete plan by the August 1, 1997 deadline and awards were allocated on December 22, 1997.

Further, we have taken up the charge of finding the most effective way to provide results-based evaluation for the State program. As you know, this type of information is not easy to measure. To develop performance indicators that can measure the impact of LSTA, COSLA has formed an LSTA Evaluation Committee. In October 1997 they completed a survey to analyze what types of information collection activities exist and what performance indicators should be used to evaluate the impact of LSTA. The survey affirmed some of the challenges in collecting this information such as – most current data collections focus on public libraries – not the full range of libraries funded by LSTA. Also, data collection activities in academic, school and public libraries use different types of data elements, which complicates collection methodology. However, it is clear that federal money does have a significant impact on library service and that the states are committed to providing examples of exemplary programs which can be connected to performance indicators. The Committee plans to develop definitions for performance indicators and exemplary programs examples

by this spring; to have in place an evaluation process and content to be identified by August 1998; and to report evaluation data to IMLS by spring 1999.

Each of the States submitted a five-year LSTA plan last August. The Institute has analyzed the content of these plans and finds that, in accordance with the intent of the law, the states are approaching their statewide needs for library services in a many ways. Projects cover a wide range of activities including developing statewide networks to share electronic resources, strengthening literacy programs, bringing library services to the blind, creating sophisticated interlibrary loan programs so that the resources of the state's libraries (and even in libraries outside the state) are available to every citizen, developing high quality information resources so that frequently sought-after information about employment opportunities or high quality health information is are easily and widely available. Many of these programs spark public private partnerships that extend the life of the program long after federal money has been diverted to other priority needs. A wonderful example of this is JobSmart, a California Job Search Guide that originated as a federally funded project to serve Northern California. The Bay Area Library and Information system is responsible for JobSmart. JobSmart is a website that helps job seekers get current, reliable, LOCAL information to find job openings, community services, company background, and job search advice. The local radio station KPIX helped publicize the site and will completely support the site after the grant ends with advertising revenues. According to one user, "This is the best and easiest to use job site I have heard of, the others are either too disorganized or don't have enough information! This site is not only FREE, it comes from the public library so I know you only have MY interest at heart."

NATIONAL LEADERSHIP GRANTS

The Museum and Library Services Act calls for a competitive program of awards for National Leadership Grants. The statute allows 3.75% of the library appropriation (\$5,488,000) to address a wide range of critical issues. These grants are a new opportunity for libraries to address pressing needs in education and training, research, digitization and preservation. It is also an opportunity for libraries and museums to work together and expand access to their resources. The development of National Leadership Grants guidelines tapped the resources of library and museum experts, the National Commission on Libraries and Information Science, the National Museum Services Board, the staff of the Institute and many others who participated in the process over the past year. There were many issues to consider: the history of federal funding for libraries, the new opportunity to support collaboration, recognition of the potential of technology to expand services, the need to establish a home for activities of national significance, and above all, how to best serve the public to whom we are ultimately responsible. Through our joint efforts, I believe that this program will support projects of national significance to enhance the quality of library services nationwide and provide an important opportunity for collaboration between museums and libraries.

I am happy to report that in FY 98 \$1,000,000 from the museum services budget will also be used to fund collaborative National Leadership Grants. This combination of funds creates wonderful energy for museums and libraries to strengthen partnerships and make their resources available in new and exciting ways.

IMPROVING NATIVE AMERICAN LIBRARY SERVICE

The Museum and Library Services Act calls for 1.75% of the appropriation (\$2,561,000) to be used to strengthen Native American Library Service. We convened groups of leaders in Native American Library Service to talk about the past history of federal support and hear about possible future directions. One of the most often reported concerns was that many Native American libraries needed more technical assistance. I am proud to report that we will be giving FY 98 grants in three areas:

- **Basic Library Services:** small awards to support core library operations on a non-competitive basis to all eligible Indian tribes who apply for support. These grants ensure a minimum level of public library service.
- **Technical Assistance Grants:** awards to heighten the level of professional proficiency for library staff. These small non-competitive grants will support professional assessments of a full range of library services and offer advice for improvement.
- **Enhancement Grants:** awards for activities that advance the library's operation to new levels of service specifically for priorities identified in the Library Services and Technology Act. These competitive grants will encourage the implementation of both mainstream and innovative library practices.

I am proud to tell you about on the work of the Institute and the library community over the past year. I am optimistic about the reach and accessibility of library service in our country and I am confident that the federal role helps to sustain and encourage public and private support for library services. I urge you to support the President's request of \$146,340,000 for the Office of Library Services at the Institute for Museum and Library Services.

||| The Washington Post |||

Style

SATURDAY, APRIL 4, 1998

An Ear for the Arts

What William Ivey Learned in Nashville May Be the Key to Saving a Troubled Agency

By JACQUELINE TRESPOTT
Washington Post Staff Writer

NASHVILLE—A few years back William Ivey heard the Pentagon was about to close the overseas libraries where the military had stored vinyl transcripts of World War II radio shows—shows that featured singers he wanted in the Country Music Foundation archives he was developing.

He knew the transcripts were irreplaceable. He also knew how much bureaucracy he'd have to fight—the Pentagon planned to give one set to the Library of Congress and destroy the rest. Ivey

wanted the rest. He petitioned. He was rejected. He petitioned again. The Pentagon demanded releases from unions, releases from any other organizations that would have a claim on the material. Ivey got the releases. And he got access to the discs.

This is the dogged Ivey who is primed to take over the National Endowment for the Arts sometime this spring. All of his wiliness and patience with bureaucracy will be necessary, along with his political skills. The NEA draws fire from all sides: from conservatives for funding art that some consider distasteful, from artists for ignoring

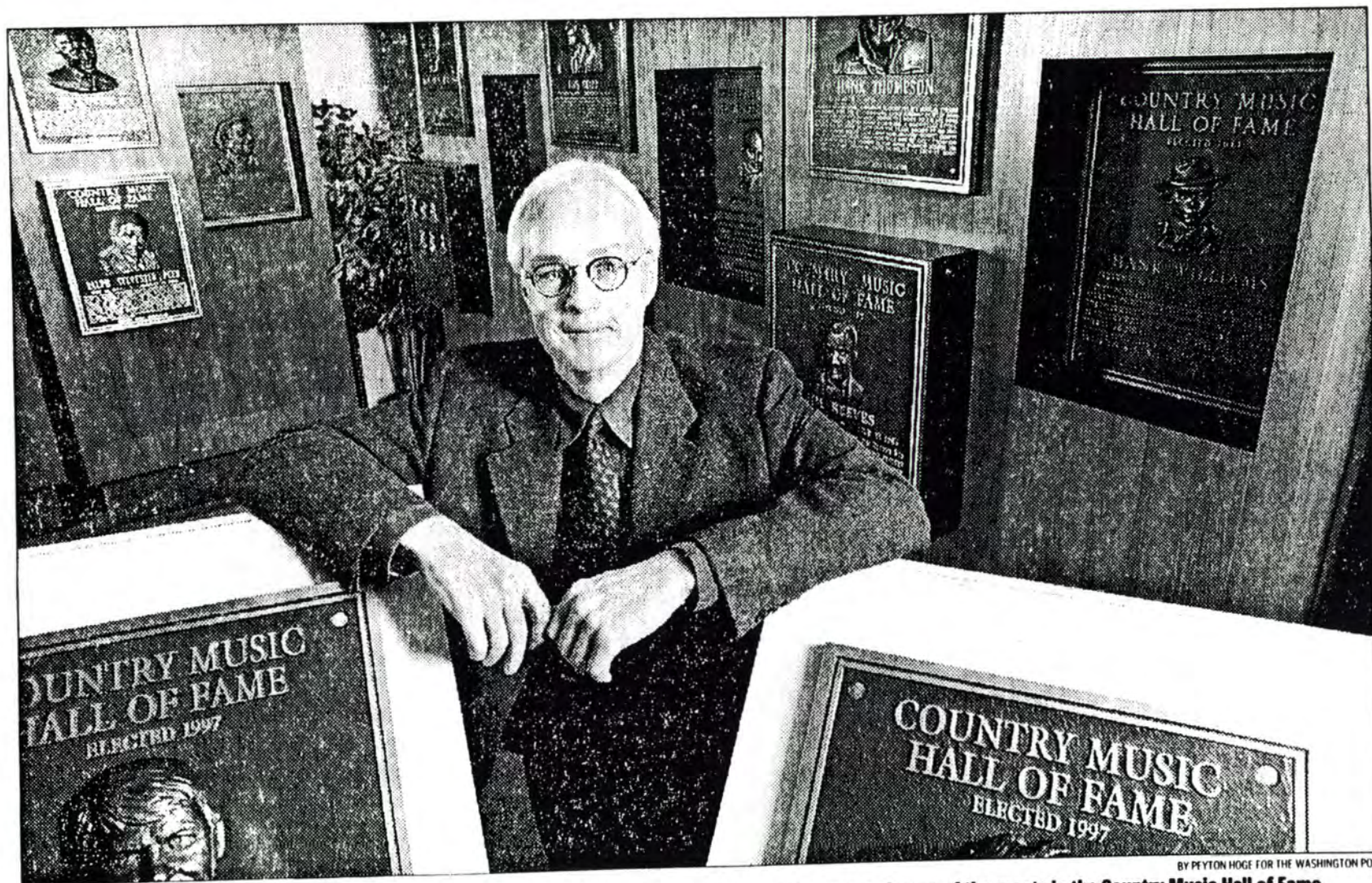
innovation, from critics for turning artists into bureaucrats, on and on.

For 25 years, Ivey, 54, has directed the scholarly side of the country music business here on Music Row.

"It'll be a wonderful opportunity for me to try to carry out some of the ideas that I've developed while actually running a medium-size arts organization," he says.

He has worked close to the ground of the arts world, like his predecessor, actress Jane Alexan-

See IVEY, C5, Col. 1



BY PEYTON HOGG FOR THE WASHINGTON POST

William Ivey, slated to become the new National Endowment for the Arts chairman, stands amid bronzes of some of the greats in the Country Music Hall of Fame.

The Music City Man Comes to Washington

IVEY. From C1

der. He's a scholar in Southern music, a museum director, a record producer and publisher, and a spokesman for music in general. He has written three television specials. He can play the piano, and the guitar has been a hobby since he was caught up in the Kingston Trio and the folk music revival of the late 1950s at the University of Michigan.

About 10 years ago he took some writing classes at Skidmore College, trying to emulate his favorites—poet Robert Pinsky, novelist Jim Harrison and William Maxwell. He's also a pilot, flying his own 1939 Piper Cub. "And I'm bringing an accent that is not quite 'Fargo' and not quite 'Deliverance,'" he laughs, referring to his northern Michigan upbringing and his long sojourn in Music City.

What is important about Bill Ivey's approaches, says Kathy Mattea, the country diva who 20 years ago was a tour guide at the country museum, is his evenness. "He doesn't have any elitism about any of the arts. He sees folk music, country music, classical music and all the forms as having the same value."

He also knows that every art has lots of levels. For instance, for public consumption, rhinestones and cowboy boots distinguish country music headliners, while behind them there's a multi-billion-dollar business and corporate executives and a few scholars who want the music understood through its history and stories. The pieces of the country pie have been assembled in a few people like Ivey, a tall, white-haired pole of charcoal colors from his shirt to his slacks to his shoes. The foundation, a \$4 million annual operation, is one of the few nonprofit cultural organizations that deal with a popular art form. It is not unlike the very specific work of the American Film Institute or the Rock and Roll Hall of Fame and Museum, which used the country place as a model.

"Bill has the ability to see opportunities everywhere," says Bennett Tarleton, executive director of the Tennessee Arts Commission.

The next opportunity is Washington, and a broad platform as the country's chief federal arts official, having his say about the complex ecology of culture.

"Now when you talk about American art or American culture, it doesn't really matter whether you're talking about country music or classical composition or choreography, you can start to see an essential Americanism," Ivey says. "I think the outside world sees that, understands it and buys into it, and that's one of the main reasons our cultural art is so popular and important around the world. I think, as we come to the end of the

century in so many ways, it's time for Americans to come to the same understanding of both the nature of their expressive life and just how important it is."

It is not surprising that Ivey would be interested in art that is so personal. When he was a youngster on the Upper Peninsula of Michigan, entertainment options were scarce. Television didn't take a foothold in tiny Calumet until the late 1950s. His mother, Grace Ivey, remembers many outings with Ivey and his younger sister to pick up agates along Lake Superior.

Music served as a primary enrichment; his parents played Duke Ellington, Count Basie and Benny Goodman for their two children. His father, who sang with a barbershop quartet, was a social worker, and his mother taught high school English and still lives in her family home.

The combination of German, Italian, Scandinavian, Balkan backgrounds of the

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William Ivey

people I knew and played with, I think, gave me a great sense of how vital folk tradition is as part of the American experience," he says. While studying history at the University of Michigan, he worked in a guitar studio. "The heroes to me early on were the great folk players like Doc Watson, some of the country players like Merle Travis and Chet Atkins," he says. "I came to learn that behind these popular performers, there were hundreds of authentic traditional performers and recordings of authentic traditional folk music." He aimed to give the music's creators "appropriate stature."

So armed with a master's degree in folklore from Indiana University, he landed in Music City and the territory of Bill Monroe.

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(cont.)



BY PEYTON HODGE FOR THE WASHINGTON POST

Country music advocate Bill Ivey, taping a radio interview in Nashville, is also a fan of Twyla Tharp, Spalding Gray and Miles Davis.

Loretta Lynn. "The foundation has dealt with the commercial country music and its roots going back into the 1920s and beyond. It has dealt with Southern folk music, which formed so much of the basis of contemporary country music, and it has looked at the interaction between country music and other musical art forms," he says of the work that started in 1967. To do that the foundation has borrowed many strategies from the Smithsonian: exhibitions, research, book and magazine publishing, recordings of archival material and teaching programs. The foundation does not have an endowment; it raises its revenues from its real estate and the vast collections and from the \$10 admission charge to the museum.

Since 1971, when Ivey signed on as the librarian at the new foundation and within months was its chief officer, the collections have grown to 1 million songs, 200,000 discs, 60,000 historical photographs and 5,000 films and videotapes. "He gave that institution a content that few of those places have. He's a broad-scaled thinker," says folklorist Bess Lomax Hawes, who headed up the NEA's folk arts division when Ivey was a panelist.

Right above Ivey's basement office is the original Hall of Fame and Museum, a magnet for 300,000 people who want to see Elvis Presley's "Solid Gold" 1960 Cadillac, rare footage of Hank Williams (as well as his report card), Chet Atkins's and Emmylou Harris's guitars, Vince Gill's letter jacket from Belmont University, Charley Pride's tuxedo, and a re-creation of Roy Acuff's dressing room at the Grand Ole Opry. This year, the foundation starts building a new \$35 million home downtown.

Ivey's background and his reach into this

Ferris, the new chairman of the National Endowment for the Humanities. The two have known each other for 20 years and have built scholarly centers essentially about the South. Ferris says Ivey's association with glitzy country won't hurt. "If they feel like he is in trouble, they are going to come. They are people Congress loves, the American people love," says Ferris. "Whatever problems there have been in the past will not occur under him."

Ivey's American art preferences are sweeping. Divorced, he spends a lot of time at arts events. Along with country music, he admires Twyla Tharp, the middle period of Miles Davis, Dave Brubeck and Joe Pass and Julian Bream. He likes Spalding Gray, the work of the Public Theater and the Creative Garage in New York and the experimental Dark Horse Theater here.

One task he has attacked has been closing the chasm between the downtown business community and the country companies and stars. "For some he brings a legitimacy to country music because he does go to the White House, goes to art openings. He has expanded arts credibility, country music credibility," says Rob Gordon, general manager of Nashville Public Radio.

The bridge-building ruffled few feathers. "Bill is not one to lose a friend to make a point. His style is to rethink how to present the issue and still win on the rightness of the issue, rather than getting confrontational," says Bruce Hinton, head of MCA/Nashville and the foundation's chairman.

Ivey has done well on the receiving end of the grants he is now slated to be handing out. In 1974 the foundation commissioned Thomas Hart Benton to do a painting that the artist

Benton died in his studio the day he had gone there to give the work a final look and sign his name. The unsigned painting came to the foundation and 10 years later Ivey also got the sketches and studies. And he got the NEA to help pay for all of the art.

"It is a great example of the way in which a grant from the federal agencies helps," says Ivey. "From one point of view, it is a one-time thing. For the recipient it is a gift that keeps on giving. We even used the painting once as collateral for a loan."

Ivey is no stranger to the national platform on the arts or the questions that have dogged both their commercial and nonprofit sides.

He has spoken out through his two terms as chairman of the National Academy of Recording Arts and Sciences and his membership on the President's Committee on the Arts and Humanities. But right now he says his views on NEA's specific challenges should take a back seat until the Senate holds his confirmation hearing. But he is working on his response to Congress's concerns about geographic inequity, the need to expand the partnership between commercial and nonprofit sectors and find ways to rebuild and shore up the arts education curriculum.

He would like to assume some leadership on how to mark the millennium. Preservation is a concern, he says, but he wants added emphasis on "living cultural heritage."

The NEA survived high-profile threats to its life last year and ended up with a \$98 million budget, but it is ever battle-ready. "If I can move forward a notch or two so that more people appreciate the arts, see that the agency and the arts organizations around the country are in a little better shape when I leave than when I come in as chairman, I

New Rules Could Undermine Integrity of Arts Endowment, Critics Say

By VINCE STEHLE

The National Endowment for the Arts apparently has survived another brush with extinction—but leaders of arts groups and many grant makers are troubled by the new terms under which it may have to exist.

After a largely symbolic vote by the House of Representatives to scrap the arts fund, the U.S. Congress hammered out an agreement that would provide the N.E.A. with approximately the same amount of money it received in 1997. But the legislation also contains two controversial provisions that would significantly alter the way the agency operates:

► For the first time, the arts endowment would be authorized to solicit private contributions.

► The National Council on the Arts, the agency's governing board, would be reduced from 26 members to 20, with nearly a third of them—six—drawn from the ranks of Congress itself. Currently, no member of Congress sits on its board.

The provisions could upend the rationale of having a federal arts agency, critics worry. What was intended to serve as a way for private citizens to dispense public funds could eventually become a group of politicians spending private funds, they say.

Roberto Bedoya, executive director of the National Association of Artists' Organizations, says the new rules are "gilded chains" that will further undermine the integrity of the endowment's decisions. For years, he says, conservative critics have assailed the endowment for political interference in the grant-making process. "It will truly be political," he says.



NINA BERMAN/SIPA, FOR THE CHRONICLE

John Sullivan, executive director of the Theatre Communications Group, says a Congressional proposal to provide financing to the National Endowment for the Arts is inadequate and "just keeps the endowment on life support."

But of even more concern to leaders of arts charities and grant makers is the provision to allow the endowment to raise private funds. "We don't like it," says John Sparks, director of government affairs for the American Symphony Orchestra League, noting that it will put the endowment into competition with arts groups in seeking private donations. "It makes no

Mr. Sparks adds that he is doubtful that the endowment will be able to uncover any hidden pockets of private support. "The development directors and governing boards of orchestras and other organizations are all competing as best they can for philanthropic resources," he says. "And foundations and corporations are interested in supporting the arts are all get-

More than simply putting the arts endowment in competition with the groups it is intended to support, some grant makers question why they would want to give money to the government in the first place. "It would just add federal strings to a relatively free and autonomous arena," says Bruce R. Sievers, executive director of the Walter and Elise Haas Fund, in

Besides, he says, "I am worried that it would be using private money to bail out the public responsibility."

That view is echoed by many who felt that in saving the arts endowment from being shut down, they had won the argument over the role of the federal government in supporting the arts. "The basic issue we had to deal with was the idea that there was no role for the federal government," says Mr. Sparks. "This is a back-door way to avoid the basic issue—that the National Endowment for the Arts is about a federal commitment to the arts."

The survival deal is part of a spending bill for the Department of the Interior, which also provides funds for the National Endowment for the Humanities, along with many other government programs. Details of the endowment's budget were included in a compromise bill that was agreed to by a committee of representatives from the House and Senate.

The legislation—which would provide a fiscal-year 1998 budget of \$98-million, down from \$99.5-million in 1997—also would require the agency to change the formulas used to funnel money to arts groups around the country. For example, the endowment would be required to raise the percentage that it must allocate directly to state arts agencies to 40 per cent from the current 35 per cent.

The endowment would also have to limit how much it spends on grant distributions to any one state. Under the legislation, no state would be able to receive more than 15 per cent of all grants distributed by the endowment. An exemption is provided for grants that are designed to benefit people beyond the boundaries of the state where a group is located. For example, in grants made in fiscal 1997, arts groups in New York re-



JOHN ABBOTT, FOR THE CHRONICLE

Former Congressman John Brademas doesn't think lawmakers should be on the arts agency's governing board: "We did not want the government dictating what . . . should be supported."

ceived \$15.7-million—nearly 16 per cent of the total budget—but of that amount, \$5.8-million went to support programs that benefited people outside of New York.

Precedent in Ohio

While controversial, the provision to put lawmakers on the arts council is not without precedent and may be a good thing, officials at state and local arts councils say.

For example, the 15-member board that oversees the Ohio Arts

Council includes four state legislators—two Republicans and two Democrats—who serve as non-voting members of the council. Wayne Lawson, executive director of the council, says that legislators often become advocates for the council when they learn what his agency accomplishes with state funds. "That has been very useful in getting our message out," says Mr. Lawson.

Some arts supporters contend that the political dynamics at the

state and local level are different from the struggles surrounding the arts at the national level. "Local politicians actually see the on-the-ground benefits for their communities," says Penelope McPhee, vice-president for programs at the John S. and James L. Knight Foundation in Miami.

John Brademas, chairman of the President's Commission on the Arts and Humanities and himself a former member of the House

Continued on Page 64

Cultural Leaders Worry About Fate of Arts Endowment

Continued from Page 63

of Representatives, thinks that putting federal lawmakers on the national arts council is a bad idea. Mr. Brademas, a Democrat from Indiana who served in the House for 22 years, was a co-sponsor of the original legislation that created the arts endowment in 1965.

"We were concerned not to make these political instruments," he says. "We did not want the government dictating what kind of art and humanities programs should be supported."

The logic of placing lawmakers on the arts council may never be tested, however. Because the arts endowment is part of the executive branch of the government, the endowment's general counsel has questioned whether it would be legal for members of Congress to be included in its deliberations.

New Report

Whatever happens to the arts endowment, non-profit arts organizations will continue to face great challenges in the coming years, according to a new report, "American Canvas," published by the endowment. The report was the culmination of a set of six meetings held across the country.

The report says some people see the arts as an elite preserve of wealthy patrons, divorced from the needs and concerns of most Ameri-

cans. But the report documents numerous examples of organizations that have developed innovative arts-education programs and community-based art projects to help solve intractable social and educational problems.

The report was issued just as Jane Alexander announced that she was stepping down after four years as head of the endowment. Many grant makers and arts officials regard the endowment's budget allocations as a great victory for Ms. Alexander.

But some observers are more tempered in their enthusiasm over the endowment's prospects, and critical of the concessions made. "It just keeps the endowment on life support," says John Sullivan, executive director of the Theatre Communications Group in New York. "When death is the option, I guess life support is an overwhelming victory."



For a free copy of the endowment's report, "American Canvas," contact the Office of Communications, Room 614, National Endowment for the Arts, 1100 Pennsylvania Avenue, N.W., Washington 20506; (202) 682-5570. A full text of the report is available on the endowment's World-Wide Web site, <http://arts.endow.gov/Community/AmCan/Contents.html>

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Court Hears Arguments On NEA 'Decency' Rules

By Joan Biskupic
Washington Post Staff Writer
Wednesday, April 1, 1998; Page A16

The Supreme Court yesterday heard arguments on whether the government may invoke "decency" standards when choosing which artists receive federal grants.

At its broadest, the controversy raises the provocative issue of whether, when the government pays for a private piece of art or cultural program, it can favor certain points of view. A lower federal appeals court said such an approach -- in this case involving open-ended standards of "decency" and respect for American "values" -- violates the First Amendment guarantee of free speech.

But during arguments, many justices suggested by their questions that they may never actually reach the constitutionality of the 1990 law forcing the National Endowment for the Arts to use "artistic excellence and merit" as the criteria for awarding public money, taking into consideration "general standards of decency and respect for the diverse beliefs and values of the American public."

Some justices pointed up procedural difficulties in the case brought by four performance artists that might prevent a majority from ruling on the merits of the dispute. Chief Justice William H. Rehnquist particularly questioned whether the artists could broadly say that under no circumstances is the decency standard constitutional, and he and others questioned whether their rights had been violated, because some of the challengers had been awarded grants in recent years.

Other justices asked whether the NEA's interpretation of the law is as broad as the 9th Circuit U.S. Court of Appeals found when it struck down the statute.

Solicitor General Seth P. Waxman, representing the NEA, said the decency standard is only a guideline for the agency as it pays for "artistic excellence." He said the language was a compromise in Congress not intended to be overly restrictive. The language stemmed from controversy over some earlier NEA-funded exhibits, particularly

Robert Mapplethorpe's homoerotic photographs and a photograph by Andres Serrano's of a crucifix immersed in the artist's urine.

Waxman contended the NEA fulfilled the statute by broadening the membership on its advisory panels to include people with a wide range of cultural perspectives and diverse values. He called the decency criteria "innocuous."

But Justice Anthony M. Kennedy, while concerned about whether the artists even had a case, nonetheless chided Waxman for trying to argue that the statute was essentially meaningless. He suggested it was a "wink, wink, nudge, nudge approach" to curtailing grant money for controversial artworks.

Karen Finley, a performance artist who covers her nude body with chocolate, and the other artists who have challenged the decency standard, say it discriminates against nontraditional artworks and "chills" free expression.

David Cole, their lawyer, told the justices the decency criteria unconstitutionally suppresses particular points of view. He said the standard favors projects "respectful of American beliefs" and disfavors those challenging public sensibilities.

Cole relied heavily on a 1995 court ruling that struck down the University of Virginia's policy of giving financial support to student publications but denying a subsidy to a student-run religious magazine. The court said the policy discriminated on the basis of the magazine's content and violated the First Amendment.

But some justices said that ruling might not apply because while all student publications were supposed to get funds, in the NEA case, only a fraction of the applicants can win grants. Justice Sandra Day O'Connor observed the government has limited funds and may be able to dish them out on numerous criteria, including decency.

The NEA, which since 1965 has given out public money to creative talent, has been under attack not only from the arts world but from conservatives in Congress who question why government should even give taxpayer money to private arts. A ruling in *National Endowment for the Arts v. Finley* is likely by the time the court recesses in late June.

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Style

THE ARTS/TELEVISION/LEISURE **B1**

Clinton Seeks More Arts Funds

Budget Proposal Leaves Room for Bargaining

By Jacqueline Trescott
Washington Post Staff Writer

President Clinton yesterday asked Capitol Hill lawmakers for a hefty increase in the fiscal 1999 budget for the National Endowment for the Arts—a margin of \$38 million that underscores the president's confidence in the embattled agency and allows opponents of the agency to whittle away and probably leave enough money to keep the program going.

The \$136 million proposed for the NEA matches the president's strategy for last year when he requested the same amount. At the time, the agency was under attack by House Majority Leader Richard K. Armey (R-Tex.) and had been threatened with elimination by conservative Republicans. As a long, heated debate over the need for a federal arts agency continued for most of last

Clinton Outlines Arts Funding Plan

ARTS BUDGET, From B1

year, the NEA ended up with no money in the House's version of its appropriation. The Senate suggested \$98 million, a figure that prevailed and was only slightly smaller than the \$99.5 million budgeted the previous two years.

In his proposal, Clinton requested modest increases for other federal cultural agencies, including the National Endowment for the Humanities. He placed the NEH at the starting gate with a \$136 million proposal; last year Congress allotted the agency \$111 million.

The Smithsonian Institution, which receives the lion's share of its budget from the federal government, was earmarked for \$419 million by the president, including money for mandated salary increases, \$40 million for general repairs on its aging buildings and another installment of \$16 million for construction of the National Museum of the American Indian.

Repair work is also a priority for the Kennedy Center. The 1999 budget sets aside \$20 million to start extensive repairs to bring the central part of the building in compliance with the Americans With Disabilities Act. An additional \$13 million would go to general maintenance on the building, which is an official presidential memorial.

Other cultural items listed in the proposed budget include \$65 million for the National Gallery of Art; \$33 million for the U.S. Holocaust Memorial Museum; \$26 million for the museum portion of the Institute of Museum and Library Services (\$143

million for the library section); \$7 million for the National Capital Arts and Cultural Affairs Fund, a program that substitutes for the lack of a state grant; and \$6 million for the Woodrow Wilson Center, which was also threatened with closing last year but was resurrected by Senate supporters.

In recent days, both the president and Hillary Rodham Clinton have pointed out the urgent need to preserve

historic artifacts and buildings in anticipation of the millennium commemorations. Yesterday President Clinton proposed the establishment of a fund, consisting of \$150 million spread over the next three years and administered by the Interior Department, and a national program called "Save America's Treasures." Federal buildings, such as the Smithsonian and the National Archives, are expected to identify

their most critical needs and half of the fund's money would go to the states. Officials of the other cultural agencies are expected to participate in the millennium council the White House has set up to work out a preservation plan.

"These funds will support one of the most important tasks facing America at the turn of the century—to preserve America's treasures for future generations," Clinton announced.

THE NEW YORK TIMES **NATIONAL** TUESDAY, FEBRUARY 3, 1998**THE CLINTON BUDGET: Programs and Plans****CULTURE*****A Showdown
Over the Arts***

By The New York Times

WASHINGTON, Feb. 2 — The Clinton Administration's budget proposal for the next fiscal year seeks to restore financing levels of the past for the National Endowment for the Arts and the National Endowment for the Humanities, two perennial targets of conservatives in Congress.

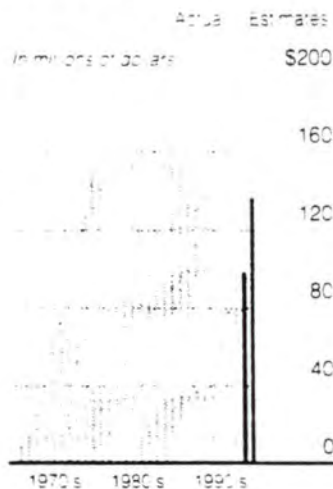
The budget proposal, issued today, requests \$136 million for the National Endowment for the Arts, the same amount sought a year ago. Spending by the agency this year is \$98 million, the lowest level in more than two decades.

The House voted last year to eliminate the arts endowment's budget entirely, but most of its requested financing was restored in a compromise with the Senate. Authorization to renew and extend the agency's operations has not passed either house of Congress, though, and its future remains uncertain.

The Administration also seeks \$136 million for the National Endowment for the Humanities, again the

Art Funds

The budget proposal for the National Endowment for the Arts is \$136 million.



Source: National Endowment for the Arts

The New York Times

same as what was requested a year ago. Congress agreed to provide \$110 million in the current fiscal year, an amount that has not changed in three years.

Endowments Make Budget Pitches

Arts, Humanities Agencies Seek to at Least Keep Funding From Congress Stable

By JACQUELINE TRESMOTT
Washington Post Staff Writer

While last year's threats of dismantling the National Endowment for the Arts have largely faded, a congressional panel yesterday warned officials of the agency not to expect any largess from Congress.

At the first review of the president's budget request for fiscal 1999, both the NEA and the National Endowment for the Humanities began their annual justification for stable or increased funding. The White House has requested \$136 million for both agencies. That would mean a bonus of \$38 million for the NEA and \$26 million for the humanities endowment.

Neither agency was promised any increase on that scale, but neither one was threatened with any drastic reductions. In fact, Rep. Ralph Regula (R-Ohio), the chairman of the Appropriations subcommittee with jurisdiction over the cultural groups, told William Ferris, the new NEH chairman, that he would be willing to work out some priorities if an increase developed. Issuing what he called a "note of caution," Regula said, "It is unlikely we will respond totally to the president's request. We will have

to prioritize.

Still smarting from budget cuts of nearly 40 percent in 1995, leveled by the then-new Republican majority, both agencies unveiled new and redesigned initiatives to address issues raised by Congress.

With more than a little self-interest, a number of congressmen have chastised the NEA in particular for giving more grant money to New York and California than many other states. The endowment officials have argued that many of the country's largest arts organizations are concentrated in those areas, that those same groups serve more than their local audience by extensive traveling and that the reduction in grant dollars has not helped resolve any inequity problem.

To direct more money to underserved states, the endowment announced it is starting a pilot program, "Arts Reach," and is hoping to get \$20 million next year to make the experiment permanent.

"Twenty states received five or less direct grants," said Kathryn "Kitty" Higgins, the deputy labor secretary who is serving as the acting chairman of the NEA. She argued that the \$38 million increase over this year's \$98 million would

not only improve geographical distribution but also would enhance programs in arts education and others targeted at youths at risk and strengthen partnerships with the states.

Even though the movement against the NEA seems to have lost its steam, Rep. Sidney Yates (D-Ill.), a staunch ally of the endowments, said funding increases are unlikely. "With all the budget-cutting, it may suffer but it will still live," he said. Regula didn't indicate what his plans might be but said new money for the proposals "is still a possibility."

On his first go-round with the subcommittee, Ferris outlined several new programs under the umbrella "Rediscovering America Through the Humanities." The agency plans to establish 10 regional humanities centers at universities and other places, funded by \$5 million in next year's request. The initiative also includes continued support of the editing and preservation of writings of U.S. presidents and other historical figures, a program to train teachers to use electronic humanities materials and a new public television series on great works of literature. "These dollars will prime the pump," Ferris said. "If we get less it would be a sad commentary on these projects."

AMERICANS UNITED TO SAVE
THE ARTS AND HUMANITIES

**Statement of
Judith Ann Butler
Executive Director
Americans United to Save the Arts and Humanities**

**Appropriations Subcommittee on Interior and Related Agencies
U.S. House of Representatives**

March 4, 1998

I would like to thank you for this opportunity to testify on behalf of the National Endowment for the Arts and the National Endowment for the Humanities. And, I would especially like to thank Chairman Regula and Congressman Yates for all of their hard work, dedication, and support of the Endowments in the past.

I come before you today as the Executive Director of Americans United to Save the Arts and Humanities. Americans United is a bipartisan organization composed of over 100 business leaders from around the country who have publicly stated their support for federal funding of the NEA and NEH. We have sponsored newspaper ads. We have written, called and lobbied Members of Congress and the White House.

Our goal is to remind lawmakers that support for the arts and humanities comes from all sectors of our country—including the business sector. Our members have stated that keeping a lively arts and humanities spirit alive today is an important priority to them—right up there with their day-to-day business concerns of trade and tax policy. It's a strong commitment that they wanted to have shared with you today.

You may recognize some of the names of those individuals: Paul Allaire, CEO of Xerox; Edward Brennan, Retired CEO of Sears & Roebuck; Diana Brooks, President of Sotheby's; John Bryan, Chairman of Sara Lee; Philip Condit, President of Boeing; Marshall Field, Chairman of The Old Mountain Company; Donald Fisher, Chairman and Founder of The Gap; Richard Franke, CEO Emeritus of the John Nuveen Company; Laurance Fuller, CEO of Amoco; Donald Hall, Chairman of Hallmark Cards; Phillip Hanes, Chairman Emeritus of The Hanes Company; Andrew Heiskell, Chairman Emeritus of Time; Arnold Langbo, CEO of Kellogg; John Ong, Chairman of the Board of BF Goodrich; John Pepper, Chairman of the Board of Proctor & Gamble; Michael Pulitzer, President of Pulitzer Publishing; Samuel Robert Pulleyn, CEO of Altamont Press; David Rockefeller, Chairman Emeritus of Chase Manhattan and William Ruckelshaus, Chair of Browning-Ferris.

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To quote Richard Franke, the immediate past chairman of Americans United, the CEO Emeritus of the John Nuveen Company in Chicago, "I give my time and energy to arts and humanities organizations in part because I know it's good business for corporate America to be involved in cultural America. I speak as one of many business leaders who, like me, contribute corporate and personal money back into the communities where we work as a civic duty and out of civic pride in our heritage."

Our corporate leaders have seen that an arts education teaches employees what is needed in the workforce of today--imagination and creativity, teamwork capabilities, technological competencies, cross-disciplinary skills, flexible thinking, and an appreciation for multicultural dimensions. Studies in the humanities develop vital talents such the ability to reason, weigh evidence, articulate a point of view, and write on issues. These are the job skills that are essential to creating a competitive business climate in today's ever-changing global economy.

In addition, having a healthy and exciting cultural presence in a community certainly helps a business when it comes to recruiting top personnel. Quality of life issues often come into play when a sought-after job applicant considers whether or not to re-locate, so corporate leaders often use the arts and humanities as a recruiting tool.

It's not only individual companies who benefit from the Endowments. It's the economy as a whole. Nationally, the non-profit arts industry generates \$36.8 billion annually in economic activity, supports 1.3 million jobs, produces \$790 million in local government revenue and \$1.2 billion in state revenue. When you think about it, it's a very small federal investment that generates a very high rate of return.

That money is plowed back into communities in the form of payroll, costumes, lighting, set construction, meals at area restaurants, printing, insurance for exhibitions, etc. In many cities, construction of exhibit halls can be a major economic boost, serving as the stimulus for the revitalization of our downtown areas. And, there are numerous examples of how dominant a factor cultural tourism can play in the local economies of cities large and small.

And, in other ways, the arts have aided our economy. I would like to call your attention to a February 18, 1997, article in the *New York Times* headlined, "Providence (Rhode Island) Is Reviving, Using Arts as the Fuel." The city leaders of Providence convinced the state legislature to pass a law that gives artists who move to a designated downtown district an exemption from state income tax sales of their work, landlords in the district who convert commercial space to living space get breaks on property taxes.

Fifty to sixty other cities, including Newark, Tucson, West Palm Beach, San Jose, Kansas City, Philadelphia and Miami, are partnering with businesses and using cultural activities in some way as a part of revitalization, and people are coming downtown again. This has breathed new life into the downtown areas, and brought the locals as well as the

tourists back into the city. It has created jobs, stimulated real estate development, and contributed to the tax base. No matter how you measure it, a vibrant local economy helps all businesses and all citizens.

But, let's get to the heart of today's question: "Do we really need government funding?" The answer is a resounding, "Yes!" There is a clear parallel between the federal investment in culture and the willingness of corporations, foundations and individuals to support cultural activity. Both private and public funding sources rose dramatically after 1965 and the creation of the Endowments. This is because grants from the NEA and NEH are required to be matched with private money – in most cases, in ratios of three or four to one.

The Endowments' "seal of approval" convinces other sources to contribute. The federal agencies establish national merit-review procedures that demonstrate that a proposal has passed a rigorous evaluation – a review that corporate and foundation officials take into serious consideration. This public-private partnership that corporations have developed with the Endowments is enormously successful.

Congress should not break up that partnership. The corporate and foundation world is not able to carry the entire burden of the cost of cultural access and awareness. As cuts in the budgets of federal and state government ask more of the philanthropic sector, the arts face increasingly intense competition from social services and other causes. And with the trend toward corporate mergers showing no signs of abating, the number of corporate foundations that support cultural activity is dropping.

Consider the challenge of affordable access. Unfortunately for those in rural areas, corporations and foundations have a history of giving in their own neighborhoods. Five states – New York, Pennsylvania, California, Texas and DC – received more than half the arts and humanities dollars awarded by foundations in 1992. Where does that leave people who happen to live in less populated areas? Support from the Endowments is needed to broaden cultural access beyond the elite to the general population.

I am here to remind you of the widespread support for the Endowments. I want to assure you that the business community is a very committed part of that support. The CEO's that make up Americans United to Save the Arts and Humanities have made federal funding for the Endowments a top priority.

I close by urging you to increase federal funding for the NEA and the NEH. These vital agencies offer benefits worth so much to the American people. They are worth their weight in gold.



NATIONAL ENDOWMENT FOR THE ARTS

Testimony of Scott Shanklin-Peterson Senior Deputy Chairman of the National Endowment for the Arts to the Subcommittee on Interior and Related Agencies United States Senate

March 26, 1998

Thank you Mr. Chairman, and Members of the Interior Subcommittee. I appreciate the opportunity to testify today about the importance of the National Endowment for the Arts.

As the Senior Deputy Chairman, I am the Endowment's chief operating officer in the absence of a Senate-confirmed Chairman. As you know, our distinguished former Chairman Jane Alexander retired last October, and President Clinton has since nominated William J. Ivey of Tennessee to take her place. Mr. Ivey is the long-time Director of the Country Music Foundation in Nashville. His appointment is currently pending before the Senate, and we hope to have him on board very soon.

In the interim, a Federal law known as the Vacancy Act requires the White House to appoint an Acting Chairman, and that distinguished person is the current Deputy Secretary of Labor, Kathryn (Kitty) O'Leary Higgins. She is with us here today.

Before joining Jane Alexander's staff in 1996, I served as the Executive Director of the South Carolina Arts Commission for thirteen years, and was on the staff for eight years prior to assuming the director's position. So I bring to the Endowment 21 years of working experience with state and community leaders, educators, artists, and arts organizations, in a primarily rural state, working to develop the state's cultural resources and helping to ensure that the arts are a basic part of each child's education in South Carolina.

I am honored to be here today to support the President's request of \$136 million for the National Endowment for the Arts in fiscal year 1999. This proposed funding increase will enable the agency to move forward with three distinct initiatives: (1) address serious concerns raised by Congress

about the geographic distribution of direct NEA grants, (2) strengthen the Endowment's leadership efforts on behalf of arts education and preserving our cultural heritage, and (3) help ensure broad access to the arts, strengthen arts education programs and celebrate our living cultural heritage through increased grants to the states and regions. In the first instance, we are requesting \$20 million in new funds to support a major expansion of the pilot program ArtsREACH, which will assure much greater NEA support in the form of direct grants to communities that have received limited funding in past years. I will discuss this in more detail in a moment.

It is a fact that the geographic impact of direct NEA grants has declined considerably in recent years because of both reductions in our budget, and the increased amounts allocated to the states. In fiscal 1998 for example, direct funding available for arts organizations declined by more than ten percent from \$54.2 million to \$48.6 million. Even though the overall agency budget declined by only \$1.5 million, an additional \$4.1 million of the remaining amount was allocated to the states, thus increasing their share from \$28.3 million to \$32.4 million. The inevitable result of these cuts and reallocations is that fewer and fewer organizations in all of the states receive direct grants each year.

The increased competition for funding has caused many fine organizations to stop applying, and this is a very serious problem. There are excellent cultural resources in every state which we should be supporting, but when they don't apply, we can not assist them.

Mr. Chairman, in an effort to remedy this problem, we have created ArtsREACH. This year under ArtsREACH, we are providing small grants to arts organizations and communities in targeted states for planning and technical services. Arts Endowment staff are traveling to each of these states to conduct grant workshops, offer technical assistance, and provide other advice. We are working closely with our state and local arts counterparts. The overall program objective is to increase direct NEA funding in under-represented communities. Grants will be used to help local leaders develop plans to use the arts to preserve their local heritage, strengthen their arts education programs, revitalize their communities, and expand support for arts organizations. You may be interested to know that this week one of our staff people, accompanied by state and local officials, as well as a staff member from the office of Senator Jeff Sessions, conducted a series of ArtsREACH training sessions in four Alabama cities.

Next year, the President's budget request would accommodate a major expansion of ArtsREACH communities, and would reserve new grant funds for specific project applications submitted by those communities. Again, we are asking for \$20 million dollars in new funding to support projects in the targeted ArtsREACH states.

ArtsREACH was recently approved by the National Council on the Arts at their meeting a few weeks ago, and I am pleased to report that the new Congressional members of the Council gave their wholehearted approval to the program.

Mr. Chairman, the President's budget would also support the opportunity for Americans of all ages to enjoy educational experiences in the arts. This year, over 150 projects supported directly by the Arts Endowment are enabling children in grades K-12 to experience orchestral music, dance, theater, and other performances. Through our partnerships with the state arts agencies, we are helping to ensure that the arts become a basic part of each child's education through curriculum development, arts education research and teacher training. In addition, our partnerships with the states support artist residencies and artist-teacher collaborations in the schools of 2,400 separate communities. Those initiatives are an essential piece of the educational process, and they should be expanded.

Mr. Chairman, as you know, the 1998 appropriation bill contained a number of important structural changes in the way the Endowment does business. Today I want to assure you that we are working very hard to implement these changes.

First, regarding the issue of grant distribution, and the directive to give greater priority to under represented areas: as the legislation requires, we are limiting awards to organizations in any one state to 15 percent of the total amount available, with the understanding that grants with multi-state impact are accounted for separately and are exempt from the limitation. As the legislation requires, we will provide a complete report to Congress on these distributions at the close of the fiscal year.

In addition to our ArtsREACH program initiative, the Endowment is taking a number of other actions to assure broader distribution of grants. Merit review panelists are being actively recruited from under-represented states, and panel appointments are being monitored on a state- by-state basis to ensure all states are represented during the year. We have added "geographic impact" to our grant review criteria. We created a new Folk Arts Infrastructure Initiative which will provide FY 98 grants in more than 30 states, and our FY 98 Millennium projects will be designed to serve all 50 states.

One of the unique national roles of the Arts Endowment is to encourage the sharing of artistic resources across state lines through our multi-state grants. In 1998, we will award in excess of 300 multi-state grants totaling approximately \$17 million to arts institutions of all sizes located in most of the states. These multi-state grants support national broadcasts, dance and theater touring, and many other projects bringing

benefits to Americans all over the country. For example, the National Dance Project, a \$1 million Leadership Initiative awarded to the New England Foundation for the Arts based in Boston, Massachusetts, supported 117 dance performances in 32 states last year. We are currently developing a database that will enable us to do a better job of tracking these multi-state grants, and to keep you better apprised of the work we are supporting in your states.

Second, regarding the National Council on the Arts: the reconstituted Council, complete with Members of Congress, met in late February, and I am happy to report that all six Congressional Members – Representatives Nita M. Lowey, John T. Doolittle, and Cass Ballenger, and Senators Richard J. Durbin, Susan M. Collins and Jeff Sessions – have now been appointed. Four of the members participated in the meeting. We appreciate having their advice and counsel, and we hope that their involvement in the agency's operations will lead to the development of constructive relationships between the agency and Congress.

Third, within the administrative area of the agency: the appropriations legislation directed the Endowment to develop a proposed restructuring of the administrative budget. We have identified certain activities which directly support our interaction with the arts field and programmatic activities as "Program Support." These include the costs of conducting review panels, National Council on the Arts meetings, application guidelines, programmatic research and accessibility activity.

We are mindful of the concerns expressed by some in Congress about the Endowment's expenditures on salaries and expenses, and we have attempted to illustrate more clearly in the budget the activities conducted by the agency. As an independent Federal entity, the National Endowment for the Arts is subject to all of the operating procedures and regulations imposed on executive branch agencies to ensure the proper use, control and accountability of taxpayer dollars. The agency must retain sufficient professional staff to comply with the laws.

Fourth, regarding the directive that the agency give priority to arts education and enrichment: the agency agrees that the investment in arts education and educational enrichment projects is a priority, and is requesting additional funds for that purpose. This year, we are spending \$9.3 million through our Education and Access grant category. In addition, we will allocate nearly \$2.5 million to the state arts agencies, over and above the 40 percent set-aside, to help make the arts basic in pre-K to 12 education. They match our funds with approximately \$28 million. A recent survey shows that together we supported 7,800 projects, in more than 2,400 communities, involving thousands of teachers and artists.

Finally, the appropriations legislation gave the Endowment

authority to "solicit and invest" funds. I am pleased to report that the agency has established a separate interest bearing account within the U.S. Treasury and continues to receive private sector funds for projects jointly sponsored by the Endowment and other organizations. In addition, agency staff are examining funding augmentation strategies, and evaluating the staff resources that would be required for putting such strategies in place.

I wish to note for the record that the agency continues to hear expressions of concern from representatives of arts organizations about the prospect of the agency competing with their own fund-raising and development efforts. Arts organizations pay for their projects from a variety of funding sources, and they view the Endowment in its historical context as a source of assistance, rather than as a competitor. This continues to be a sensitive issue in the nonprofit arts funding field.

In their entirety, the structural changes enacted in the fiscal 1998 appropriations legislation were quite substantial. When added to the changes imposed both administratively and by Congress throughout the 1995-1996 period, you can see that the NEA is a very different organization from just a few years ago.

Mr. Chairman as you know, the National Endowment for the Arts was created by Congress to ensure that our national government would support the nation's culture in all its richness, in concert with the private sector, the states and communities across the land; investing in creativity and imagination; leading in arts research, arts education, convening and networking; and catalyzing private investment.

I urge you to make the Federal government a stronger partner in this endeavor. With your help we will reach the under-represented communities, providing access to the arts for all citizens and encouraging creativity and artistic inspiration among the nation's youth; and we will take the lead in helping communities protect the nation's living cultural heritage for the benefit of future generations. This has been America's century after all, and we as a nation should take time to reflect upon our achievements in the arts, and celebrate America's cultural legacy at the turn of the millennium.

Mr. Chairman and members of the Subcommittee, I hope I can count on your support. Again, I am pleased to have this opportunity to speak with you.

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State Lawmakers Propose Arts Bills

By Roger Armbrust

New York state legislators, who convened earlier this month, have introduced five bills which could significantly affect performing artists. The proposals—all of which died in committee last session—include funding up to \$3 million for cultural capital projects; requiring cultural organizations to match state arts grants; and assessing a surcharge on theatre and arts events.

The other two bills call for a study of a state lottery to support the arts, and establishment of an arts fund to receive monies through a check-off on the personal income tax return.

Sen. Roy Goodman (R-Manhattan) is chief sponsor of the capital improvement bill.

Here's an overview of the bills, in order of filing:

Matching Grants

A159 requires arts grants recipients to secure matching funding for projects assisted by the New York State Council on the Arts (NYSCA). The bill would

State Arts Bills Proposed

Continued from page 3

amend the arts and cultural affairs law, requiring the matching amount to equal the amount of the grant.

Capital Program for Arts

S428 would create a \$100 million capital program "for the arts to finance eligible cultural projects." The monies would be dispersed in annual amounts of \$10 million over the next decade, and require about \$1 million annually in state general revenues to fund the program.

It also provides that funding shall not exceed 50% of approved costs, except if "finding a need." NYSCA could fund up to 75% with the \$3 million cap.

S1216 calls for a feasibility study for establishing a lottery to support cultural and arts activities. The bill calls for the study to include the type of lottery to be conducted, the expected amount of annual revenues to be raised, the ticket price and prize schedule, and distribution formula for funds.

A2897 would establish an arts fund financed by a check-off on the state personal income-tax return. The fund would provide "additional resources" for NYSCA. The check-off, referred to as a "gift," would be made "in whole dollar amounts and would not reduce the amount of tax owed by the donor.

A5649 would enact a New York

City admission ticket surcharge for sporting, theatre and arts events held in New York City. The surcharge would fund "extracurricular activities in New York city public schools." The bill lists "extracurricular activities" to include, but not be limited to, athletics, drama clubs, stage crews, marching bands and debate clubs. The bill calls for a surcharge of 50 cents on each admission ticket and \$1 on any season ticket.

Gateway Candlewood International is the largest set and properties rental company on the East Coast, and offers one-stop set shopping. The company is an ancillary arm of Gateway's Candlewood Playhouse, based in New Fairfield, Conn., and works in conjunction with Costume World of Pompano Beach, Fla. Gateway owns its tractor-trailer equipment, stores sets and props between engagements, and provides a technician to supervise load-in and load-out. The renting theatre saves on the usual loading and unloading charges, needing to hire only a production crew for set-up and show. Since Gateway stores pictures of sets and props on computer, interested theatres can easily preview a show's look and technical requirements prior to rental. An average set agreement includes trucking, rental, and tech coordination for about \$10,000 per week. Their toll-free number is (888) 4TIX-NOW.

Nonprofits Push For New Laws In Congress

By Roger Armbrust

While arts advocates still consider survival of the National Endowment for the Arts (NEA) as their top priority, they are also keeping close eyes on four current Congressional bills which affect not-for-profit corporations. The legislation involves deductions for charitable giving, IRA rollovers, stock donations, and work tax credits.

The Charitable Giving Relief Act (H.R. 2499) would allow non-itemizers to deduct 50% of their charitable giving beyond the first \$500. The bill—which has 74 cosponsors—ranks as the top priority for Independent Sector, the Washington-based national organization which represents nonprofits. According to the American Arts Alliance in Washington—whose major membership includes the Theatre Communications Group—the act could generate an additional \$16.5 billion over five years for nonprofits. The alliance has testified before

Congress that charitable deductions make up 30% of nonprofits' income.

IRA Rollovers

H.R. 2821 would allow donors to roll over IRA funds penalty-free and with favorable tax treatment, either as an outright gift to charity or on a life-income, deferred gift basis into three possible sources: a charitable remainder trust, pooled income fund, or gift annuity.

Arts advocates should take note that a chief sponsor of both the charitable giving and IRA-rollover House bills is Rep. Phil Crane (R-Ill.). Crane consistently introduces legislation in the House to kill the NEA. Ironically, should these bills pass, providing incentive for private arts funding, Crane could use them as a further argument for scrapping federal arts monies. But advocates must consider it worth the risk, since the two pieces

of legislation would prove so lucrative to nonprofits.

Stock Donations

Identical bills in the House (H.R. 519) and Senate (S. 194) would permanently extend the deduction for the fair market value of appreciated stock contributed to a private foundation. The Taxpayer Relief Act of 1997 extended this deduction, but only through June 30 of this year.

Crediting a record-breaking stock market, a new *Chronicle of Philanthropy* survey has reported that 121 of America's largest private foundations experienced more than 22% growth in their endowment funds in 1997.

Federal law requires that endowments contribute 5% of their annual investment assets for charitable purposes. The word from Capitol Hill: legislators may review the 5% limit

since foundation reserves are growing.

Work Tax Credits

The Community Employment Partnership Act of 1997 (H.R. 2995), also called the Nonprofit Work Credit, would extend to tax-exempt organizations the Work Opportunity Tax Credit (WOTC) currently available to businesses.

Tax-exempt organizations could receive credit equal to 30% of the first \$6,000 of wages paid to eligible workers who have completed at least 400 hours of service, and 20% of those with 120-400 hours.

Eligible individuals include welfare recipients and high-risk youth. Scott Shanklin-Peterson, the NEA's senior deputy chairman, told the House Interior Subcommittee last week that the agency would continue efforts to find educational "alternatives for youth at-risk."

ROCKY MOUNTAIN NEWS

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Theater

Kids need theater, too

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A few pearls from my mailbag:
From Lois Gross of Aurora: "It
always angers me when I hear
producers moan about decreasing



Thom Wise

And from John DePuglio of Den-

theater audi-
ence when they
have done noth-
ing to encour-
age appropriate,
affordable the-
ater experience
such as we used
to have at the
Bonfils/Lowen-
stein (on East
Colfax
Avenue)."

ver: "Bonfils should be given back to
the people to carry out the purpose
is was built for. That was a civic the-
ater. . . . There should be brave souls
who look to build a new (theater)
from scratch. . . . The message is, if a
group really wants a children's the-
ater, get women to do it."

I get letters like this all the time,
saying over and over: We want more
and better children's theater in Den-
ver.

But why, you might ask.

Let me quote from "Creative
America," a report submitted to
President Clinton by the President's
Committee on the Arts and the
Humanities (which, by the way, Den-

ver City Councilwoman Susan
Barnes-Gelt is a member of):

"The arts are as essential to a
complete education as mathematics
and science. To encourage creativity
and critical thinking and to instill a
love of learning as well as impart
basic skills."

The report goes on to say, "With-
out providing meaningful arts educa-
tion, we rob generations of the
potential to enjoy the arts through-
out their lives, and our cultural insti-
tutions will face huge challenges in
developing the audiences, volun-
teers and donors of tomorrow."

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See **THEATER** on 10D

DIn other words, let's not be short-sighted — let's not cut off our nose to spite our face. If kids growing up today don't understand or have a relationship with the arts, what would ever motivate them to write a check when asked?

Barnes-Gelt says, "The arts and culture are the heart and soul of our country."

Being the farsighted woman she is, Barnes-Gelt is also convinced that "the single most devastating impact on the arts is the fact that kids aren't getting it in school anymore."

"Unless we put music, art and theater back into the curriculum, we're *doomed*," she says.

Moreover, if we expect to see audiences at museums, symphonies or the theater, we have to involve kids early. If children are exposed to the arts consistently, they're instilled with a love for and an interest in the arts that will last their entire lives.

So we know the answer to the why. Now it's time to think about the who, what, where and when.

Hmmm... Anybody have any ideas?

Assorted theater notes:

■ The last theater schmoozer of the year will be held from 7 to 9 p.m. Monday at The Hornet, First Avenue and Broadway.

■ Terry Dodd is starting another scene-study class, running four consecutive Saturday mornings beginning Nov. 15 at the University of Denver. (Dodd is a busy boy, getting ready to direct *Picnic* at the Arvada Center as well). For information or to register, call 722-4548.

And a correction: In my review of *Day of Absence* by the Shadow Theatre Company, I misidentified one of the actresses. The role of the announcer was played by Carol Anne Lopez, not Rhonda Jackson. My apologies.

Thom Wise writes about theater for the News. He can also be heard from 4 to 6 p.m. Saturdays on KHOW-AM (630).

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MAYOR DALEY ACCEPTS "INNOVATIONS" AWARD FOR GALLERY 37

(November 19, 1997)— Mayor Richard M. Daley of Chicago accepted the prestigious "Top Ten" Innovation in American Government for 1997 Award for Chicago's Gallery 37 program. The award was presented in Washington D.C. by David Gergen on behalf of the Ford Foundation and Harvard University's John F. Kennedy School of Government in partnership with the Council for Excellence in Government. The award was for Gallery 37, the City of Chicago's model program that provides job training in the arts. As one of ten winners, Gallery 37 received a \$100,000 grant from the Ford Foundation.

Mayor Daley stated, "It is an honor to accept this prestigious award on behalf of Gallery 37's dedicated staff, teachers, artists and students. I hope that Chicago's example will continue to inspire other cities to find creative ways to combine arts education and job training for young people."

Three other programs from the City of Chicago were semifinalists in the Ford Foundation 1997 Innovations in American Government Award. These were the Chicago Alternative Policing Strategy (CAPS), community policing model designed to build trust between police officers and residents; the Chicago Public Schools' Parent-Hiring Program, which fosters parental involvement in schools and communities by hiring parents to fill a percentage of school positions; and the Job Oasis Mobility Project, which provides transportation to suburban jobs for entry-level job seekers who would otherwise be unable to afford to commute.

Since its inception in 1991, Gallery 37 has created nearly 7,000 jobs for young people in the visual, literary and performing arts. It started as a summer jobs program and has since expanded to year-round operation in downtown Chicago as well as in 27 Chicago neighborhoods and 30 high schools. It has been replicated in 16 cities throughout the United States and in England and Australia.

Gallery 37 was cited as one of the "best in government" after a rigorous selection process from a pool of 1,540 applicants that culminated in a competition held in Washington D.C. by Harvard University's Kennedy School of Government. Representatives from the finalists programs presented their achievements in such areas as health care, criminal justice, education and the environment, to the national selection committee of the Ford Foundation's Innovations in American Government Awards Program.

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GALLERY 37 REPLICATION SEMINAR: Job Training in the Arts

Designing an arts-based employment program that fits your community's needs

Gallery 37 Committee

Maggie Daley, Chair

Chicago Department of Cultural Affairs

Lois Weisberg, Commissioner

Cheryl R. Hughes, Director

Tel: 312.744.8925

Fax: 312.744.9249

e-mail: Gallery37@aol.com

Wednesday, July 29 - Friday, July 31, 1998

Chicago, Illinois.

Gallery 37: Gallery 37 is Chicago's award-winning program that provides job training in the arts to youth ages 14 to 21.

Since its inception in 1991, Gallery 37 has created nearly 7,000 jobs, while offering year-round programming in 27 neighborhoods and 30 high schools.

The program has been replicated in 16 cities throughout the United States, and in England and Australia.

Replication Seminar: The City of Chicago's Department of Cultural Affairs will host government representatives from across the United States to explore the fundamentals of designing an arts-based job training program in their own communities.

Delegates will hear from other cities that have successfully replicated Gallery 37; city-wide partnering organizations; and artists and students who have participated in Gallery 37.

Delegates will receive a new replication video and manual. They will also tour Gallery 37 sites in Chicago's public schools and neighborhoods.

Innovations in American Government: The seminar is offered in conjunction with the Innovations in American Government program, which is administered by the Ford Foundation and Harvard University's Kennedy School of Government in partnership with the Council for Excellence in Government.

The Ford Foundation established the Innovations program to recognize government and public employees that develop imaginative solutions to critical social problems. Each year, 10 innovative government programs are honored with \$100,000 grants.

In 1997, Gallery 37 was selected as a "Top Ten" Innovation from a pool of over 1,500 applicants. The program was commended for its effectiveness in providing arts, education and employment opportunities to young people.

Registration Fee: The \$150 registration fee includes: two complete days of seminar sessions; a new replication manual and video; community tours; Welcome and Farewell Receptions; and two lunches.

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Anchor Graphics

Art Resources in Teaching (A.R.T.)

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Bethel New Life

Boulevard Arts Center

Chicago Architecture Foundation

Chicago Botanic Garden

Chicago Children's Museum

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Mexican Fine Arts Center Museum

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of Chicago

University of Illinois, Chicago
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Arts

The New York Times
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March 30, 1998

David Henry Hwang: A Family's Tales of China as a Path to Theater Fame

Forum

- [Join a Discussion on Theater, Dance, and Performance Art](#)

By **BRUCE WEBER**

LOS ANGELES -- It was a great event in the life of a small theater company, a first night in a brand-new space. It was a great night for a playwright whose newest play is about to open a continent away. And it was a great night for the playwright's family, particularly his immigrant parents, who saw their legacy engraved in stone. Indeed, more than anything, this is a family story.

The company, East West Players, perhaps the nation's pre-eminent Asian-American theater troupe, had been estimably slogging away in a cramped 99-seat house in the Little Tokyo neighborhood of the city for 31 years. But on this night in mid-March it had just held the first preview performance of "Pacific Overtures," the 1976 Stephen Sondheim-Hugh Wheeler musical about the Westernization of Japan, in its new 220-seat home just a few blocks away. The audience had been enthusiastic. Spirits were high.

The theater, at the Union Center for the Arts, in a comfortably refurbished church once used as a registration center for Japanese-American internment camps during World War II, was filled with benefactors and well wishers. Onstage, George Takei, a board member (but better known as Sulu from "Star Trek"), introduced the playwright, David Henry Hwang. Hwang was 8 when his mother, Dorothy, as the piano player for an East West production of "The Medium" by Gian Carlo Menotti, took her son to rehearsals and in so doing introduced him to the world of theater.

Since then, four of Hwang's plays have been produced at East West. His latest project, though, is bound for a bigger stage, the Longacre Theater on Broadway, where it opens on Thursday. The play, "Golden Child," was originally produced in 1996 at the Joseph Papp Public Theater, where critics deemed it wanting. It has now been rewritten and will be the first work by Hwang to open on Broadway since "M. Butterfly" in 1988. Takei reminded the audience that "M. Butterfly" was the first play by an Asian-American to

be nominated for a Tony Award, which it won.

"As he's achieved, the East West Players has popped its collective buttons at his achievements," Takei said. This was no impromptu encomium. It was a ceremony. Takei also introduced the playwright's parents, Henry and Dorothy Hwang, who contributed \$150,000 to the construction of the theater, enough to earn them naming rights. The name they chose: the David Henry Hwang Theater.

Both Henry Hwang, an ordinarily effusive man, and his wife declined to speak that night; indeed, there was a charmingly awkward moment onstage as the parents sought the shadow of their son, who seemed a bit nonplused himself.

"I should be called the East West Players playwright, rather than the theater being called the David Henry Hwang Theater," the 40-year-old Hwang told the audience.

Whether or not the gesture by his parents was "a little over the top," in the playwright's words, their contribution to his art is unmistakable. With a couple of exceptions, "M. Butterfly" being one, Hwang's subject has been the experience of Asian -- or, more specifically, Chinese -- immigrants in America and how they forge the traditions of the old country with the cultural exigencies of the new.

And he has based much of his work, which is often comic, on his own family, whose affluence provides an unusual vantage point for viewing the immigrant experience, and whose Christian background provides an unusual vantage point for viewing the Chinese tradition. As someone who has often had to bear the burden of being the representative Asian-American playwright and has occasionally been criticized as an inauthentic Asian voice, Hwang -- who grew up in the San Fernando Valley, went to private high school and Stanford -- isn't terribly representative.

"I do ponder this issue," Hwang said in an interview the next day at his parents' new home in suburban San Marino. "How much do I want to be an Asian-American playwright? How much do I want to be an American playwright? In my life, I think I continue to try and make the distinction between what is Christian and Western in my background and what is Chinese."

Slightly built and fashionably bedraggled, he is talkative and modest, with an easy candor. He lives in New York City with his wife, Kathryn Layng, an actress, and their 2-year-old son, Noah. Asked whether he was nervous about going back to Broadway with "Golden Child," after his last play, "Face Value," closed during previews, he said no, that he knew "Face Value" needed work and that he didn't give himself enough time to do it. Whatever the fate of "Golden Child," he added, it has been rewritten to his satisfaction.

Childhood in China Turned Into Drama

"Golden Child" is a family history play that takes place largely in China at the turn of the century. It has a framing device: a contemporary American-Chinese couple living in Manhattan have been discussing having a child,

and this causes the husband to conjure the memory of his mother and her stories of her life. But the bulk of the play concerns his mother's childhood in China, where her father, a wealthy businessman fascinated by Western philosophy, had three wives. Her mother was the eldest, or First Wife, as she is called, a woman who grows increasingly desperate and increasingly fond of opium as her husband's attention passes to his younger wives.

The play is based on stories told to Hwang by his maternal grandmother about her childhood in China, when Hwang was 10 and went to visit her in the Philippines, where her father had moved their family. Drawing on the stories, Hwang, in a precocious bit of literary might, wrote a 90-page "novel," which he returned to, years later, for the play.

His grandmother is now 92 and living with relatives. She chose not to be interviewed, though she has seen "Golden Child" and apparently liked it. "The only thing was, she was unhappy that people would think her mother was an opium addict," said her daughter, Dorothy Hwang.

The playwright himself still finds his literary effort as a 10-year-old remarkable. "It is sort of striking, really, that I thought it was important to know what my family history was, and that I went to see her that summer and we did these oral histories. In retrospect I think it has to do with needing to understand myself in the context of being a Chinese-American growing up in Southern California, when there were a lot fewer Asians than there are now."

His parents, both immigrants (he from Shanghai, she from the Philippines), met at the University of Southern California in the early 50s. Henry Hwang had come to study business, Dorothy to study music; she would eventually become a piano teacher at the Colburn School of the Arts, where she has been for 28 years. Henry converted to Christianity in order to marry her. They had three children; David has two younger sisters, Mimi, a musician, and Grace, a banker.

Henry Hwang became a successful accountant, and in the early 70s, helped found the Far East National Bank. A jovial man who dominated the conversation at a family lunch the day after the theater opening -- his wife, son and daughter Grace were clearly used to this -- Hwang recounted, in his heavily accented English, one of the more dramatic chapters of family history. Shortly after the bank was founded, he was kidnapped on his way to work and held for a \$300,000 ransom. He was driven around Los Angeles for several hours, the money was paid and he was released. The crime was never solved and the money never recovered.

'All He Is Doing Is Writing Plays?'

Hwang told the story at great length, with several digressions, and several impatient shoves back on track from his family. Indeed, the scene at the lunch table was remarkably reminiscent of his son's 1982 play, "Family Devotions," in which an immigrant family gathers at a Southern California home to await the arrival of a relative from China. One character, a banker, has just survived a kidnapping, and he is eager to tell his story, but everyone else is tired of listening.

"When I first saw 'Family Devotions,' I was very offended," Henry Hwang

said, with a laugh.

But then, he is the first one to admit he is not much of a critic. Indeed, his contribution to the theater, which came after the sale of his bank to a larger, Taiwanese bank last fall, and the naming of it, is a mark of how much his attitude has changed since his son showed him the manuscript of his first play, "FOB," which he wrote at Stanford. It was about the conflict in the Asian-American population between recently arrived immigrants, or FOBs (i.e., fresh off the boat), and American-born Chinese, or ABCs.

"One day David came back from school, from Stanford, and he said, 'Dad, I wrote a play,' " Henry Hwang said. " 'Would you like to read it?' I said, 'No way. No way.' I'm not being modest; I was an illiterate. I'd never read an English book from beginning to end. To me, writing plays was not serious. It was not for lawyers or doctors. It was a pastime. And I said to my wife, 'I send him to an expensive school and all he is doing is writing these plays?'

"A month later he called and said: 'Dad, remember the play I showed you? It's going to be produced in a dorm. Would you and Mom come and see it?' And I said to her: 'You know, I didn't do justice to him. I didn't read it because I couldn't. Let's go see it, and maybe I can shake him out of this.'

"So we went. There were big chairs for us, I remember. Everyone else was on the floor. And I didn't have a clue what I was going to see, but for the first time in my life, I was so touched, so moved, that I was crying like a baby. It was about our lives, about how we came over. It was so moving. An incredible experience. It's something I'll remember the rest of my life. I said to my wife, 'Maybe we should back him up.' "



Credit: Marissa Roth for The New York Times

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The Big Chair

James Johnson, Head of Brookings, Fannie Mae and the Kennedy Center, Is in the Catbird Seat

By Lloyd Grove

Washington Post Staff Writer

Friday, March 27, 1998; Page C01

"I'm not big on losing. Somebody may have mentioned that to you."

James Arthur Johnson is clearly a changed man. When he was a Democratic Party operative, he was very big on losing. From 1968 through 1984, he worked for no fewer than five failed presidential campaigns -- his last as chairman of the disastrous effort that ended in Walter Mondale's 49-state defeat to incumbent Ronald Reagan.

At which point Jim Johnson quit presidential politics. Out of the public eye, he pursued a quiet career in business.

Now, nearly 15 years later, the 54-year-old Johnson has won the Washington equivalent of the Triple Crown, crossing the finish line as one of the most powerful men in the United States.

As chairman of three preeminent institutions in the nation's capital -- the government-sponsored home mortgage behemoth known as Fannie Mae, the peerless think tank known as the Brookings Institution and the mammoth performing arts emporium known as the Kennedy Center -- he has positioned himself to exert enormous influence over the country's economic, intellectual and cultural lives.

And, while he's at it, he's getting seriously rich.

"The chairman of the universe," Johnson's former campaign colleague Harold Ickes calls the man he met 30 years ago in Eugene McCarthy's crusade against the Vietnam War.

"He's the face of the Washington national establishment," says syndicated columnist Mark Shields, who toiled alongside Johnson in Edmund Muskie's luckless 1972 presidential quest. "If Jim had a Republican bookend in Washington, it would be James Baker -- although I think that Jim has eclipsed even the former secretary of state."

"The thing speaks for itself: If you're chairman of Fannie Mae, the Kennedy Center and Brookings, you're an extraordinarily powerful person in this town," says power broker and occasional job counselor Vernon Jordan, himself a paragon of Establishment prowess.

Yet Johnson, an otherwise unflappable descendant of sturdy Norwegian farmers, squirms at the prospect of being branded a member of the "Establishment." It's as though the very notion of a human hierarchy -- in which he happens to occupy the summit -- is an affront to his small-town-Minnesota egalitarian essence.

"When I hear the word 'Establishment' I always think more of 'society' than anything else," Johnson protests over a no-frills turkey club sandwich at Cafe Deluxe in Cleveland Park -- the lunch spot he prefers to the executive dining room at Fannie Mae's palatial headquarters nearby. "What is the Establishment? I guess it's the people who are very prominent in national life, and that's due to the fact that the national government is here."

Okay, he may own a Tudor mansion in Massachusetts Avenue Heights and a vacation house in Sun Valley and tool around town in a chauffeured Town Car and fly here and there in a time-share private jet.

"But I don't go to social events and parties if I don't have things I need to do there," he says. "I'd rather go out to dinner with friends. I'm not necessarily a fixture of the Georgetown social set."

So here's another thing Jim Johnson isn't big on: Giving folks too big an impression that he's big on winning.

Joe Plutocrat

To his many admirers, Johnson is -- first and foremost -- a good guy. A generous and loyal friend. A devoted husband (to former Mondale press secretary Maxine Isaacs, a public policy lecturer at Harvard's Kennedy School of Government) and a doting father (to their 11-year-old son, Alfred). In short, a man of impeccable judgment and deeply held convictions.

Sure, he makes an astonishing amount of money. In 1996 -- the most recent year for which the figure is available -- it was an estimated \$7.2 million in cash, stock options and other compensation. But he also gives a lot of it away to numerous worthy causes, including around \$1.5 million each to the Kennedy Center and Brookings.

He doesn't seek power, his fans say; power finds him. And when it does, he uses it for the good of all concerned. He is, in these accounts, the quintessential public servant. Much like his late father, Alfred Ingvald Johnson, who ran a modestly prosperous real estate business after World War II while helping to launch Minnesota's Democratic-Farmer-Labor Party -- a mix of back-room politicking and Scandinavian good government. "A.I." Johnson spent two decades in the state legislature, ending up as speaker of the House.

But to hear Jim Johnson's friends tell it, A.I.'s son seems to have risen from the prairie town of Benson (pop. 4,000) to the vertiginous heights of Washington without visibly throwing an elbow.

"Jim Johnson deserves to have positions of responsibility because of the way he treats it," says Sen. Kent Conrad (D-N.D.), whom Johnson recruited in 1972 to the Muskie campaign. "You just sense that not only is he going to make the right decision, he's going to do it for the right reasons."

"The amazing thing about Jim is that he's a fiercely competitive person, but you never really glimpse that because he's such a gentleman," says NBC correspondent Andrea Mitchell, who along with her husband, Federal Reserve Chairman Alan Greenspan, is a pal of Johnson and Isaacs. Mitchell, who met Johnson in 1980 while covering Jimmy Carter's losing reelection bid, adds: "I've never seen him cross the line, be abusive or show any of the normal characteristics of the craziness of campaigns."

"He's the smoothest -- not the slickest -- person I've ever met in politics," says Commerce Secretary William Daley, a friend since their days organizing Illinois for Mondale. "He's also about as smart a person as I've ever met in politics. And as tough as anybody I've ever seen. He does not suffer fools. He's Norwegian, so he doesn't blow his stack and throw things and jump up and down. But if he looks at you the wrong way, most people are scared to death. And he's subtle. He'd cut your [expletives] off, and you wouldn't even know he was doing it. And when he was finished, you wouldn't even know it was him."

Johnson's detractors constitute a smaller group, and none would speak on the record for this article. Never mind his pro bono work at the Kennedy Center and Brookings, they say; he wields his considerable clout mainly to protect and defend Fannie Mae's congressionally mandated business advantages. These include substantial tax breaks, much lower capital maintenance standards than are required for purely private institutions (allowing Fannie Mae to put more of its money to work) and the ability to borrow at below-market interest rates.

Fannie Mae, which Congress defines as a "government-supported enterprise," attempts to portray itself as a private corporation like any other. Last year, it stopped calling itself the Federal National Mortgage Association, its official name since 1938, when Congress chartered it to spur home ownership by ensuring market liquidity through the buying and selling of mortgages.

But it is decidedly not a private corporation like any other (with the exception of Freddie Mac, a slightly smaller rival). Despite soaring stock prices and net income in the \$3 billion range, Fannie Mae is exempt from state and local income taxes -- which would amount to hundreds of millions of dollars for the District of Columbia alone. And because Fannie Mae enjoys an implicit government guarantee of its debt, it can borrow billions at rock-bottom rates, gaining competitive advantage and driving up profits.

This government-created institution controls one-fifth of the trillion-dollar American mortgage market and bills itself as the world's

largest financial services company -- which would be formidable enough for most members of Congress. But in his seven years as chairman and CEO, Johnson has redoubled Fannie Mae's power with a sophisticated political operation second to none.

On the public relations front, Johnson trumpets his politically irresistible "trillion-dollar commitment," Fannie Mae's promise -- as a press release puts it -- "to provide targeted mortgage financing for 10 million homes for families most in need by the end of the decade."

In the last 3 1/2 years, Johnson has inaugurated 29 so-called "partnership offices" in cities and rural communities nationwide, dispensing largess in high-profile ceremonies at which leading incumbent politicians can bask in Johnson's reflected glory. In October 1994, for instance, Johnson traveled to Boston to announce \$1.5 billion in "affordable financing" for 20,000 families -- just as his friend Ted Kennedy of Massachusetts was fighting for his political life in a Senate race against Republican challenger Mitt Romney. The featured public official at Fannie Mae's event: Kennedy, of course.

Through his philanthropic arm, the Fannie Mae Foundation, Johnson spreads further goodwill -- to the tune of \$20 million annually for neighborhood groups around the country. At a typical recent event, billed as the "Help the Homeless Check Presentation Ceremony," Johnson showed up in the Senate Caucus Room and, in assembly-line fashion, handed out dozens of envelopes containing \$2.5 million for Washington area community groups. As the lucky recipients queued up for their money, Sens. Chuck Robb (D-Va.) and Paul Sarbanes (D-Md.) and Reps. Connie Morella (R-Md.) and Jim Moran (D-Va.) sang Johnson's praises.

Give and Take

Then there's Johnson's personal beneficence. According to public records, he and his wife have donated more than \$100,000 to scores of House and Senate candidates since 1992, including such key Republicans as New York Rep. Rick Lazio, a member of the House Banking Committee, which oversees Fannie Mae; Ohio Rep. Ralph Regula, chairman of the Appropriations subcommittee that controls the Kennedy Center's funding; Florida Rep. Bill McCollum, vice chairman of the Banking Committee, and Senate Banking Committee Chairman Alfonse D'Amato of New York. Through such exquisitely targeted generosity, Johnson has maximized his political bang-for-buck ratio.

Behind the scenes, Johnson works aggressively to counter criticism and beat back threats. Last year, after the online magazine Slate published an attack on Fannie Mae's federal subsidies, Johnson, who calls the Slate article "unbelievable trash," dispatched an aggrieved letter to William Neukom, the general counsel of Slate's parent company, Microsoft -- with whom he'd socialized in Sun Valley. (Alas, like many Microsoft customers, Johnson never received a reply.)

On another occasion two years ago, Rep. Richard Baker (R-La.),

chairman of the House Banking subcommittee that oversees Fannie Mae, announced hearings on the issue of "privatization" -- that is, whether the company should relinquish its government-granted advantages. But by the time the hearings were staged a few weeks later, the focus had been changed to the blander topic of "oversight." Various news accounts pointed out that in the interim, Johnson had managed to host a fund-raiser for Baker at his home.

Johnson stoutly denies any connection between the fund-raiser and the hearing change. "That's a little far down the Sidney Blumenthal [conspiratorial] line of analysis," he says, alluding to the presidential adviser and former journalist who in 1984 wrote a widely read New Republic attack on Johnson's man, Mondale, as the candidate of the "special interests." Johnson adds: "I have always supported Richard Baker."

Even House Banking Committee Chairman James Leach (R-Iowa), a vocal critic of Fannie Mae's governmental ties, seems resigned to the impact of Johnson's persuasive powers. "I'm not a fan of the Fannie Mae charter," he says, "but I'm a charter member of the Jim Johnson fan club."

Still, Johnson isn't always victorious. Last summer, Fannie Mae's proposal to enter the mortgage insurance business suffered a protracted death on Capitol Hill after a leaked memo portrayed the plan as an attempt to grab more profits. And Johnson has been trading bureaucratic blows with Andrew Cuomo, the secretary of housing and urban development, over Cuomo's ambition to put the Federal Housing Administration in direct competition with Fannie Mae's mortgage business.

So far, Johnson has effectively thwarted Cuomo's effort to raise FHA loan limits to Fannie Mae levels, snuffing out brush fires of support wherever he finds them. Recently, according to sources, Johnson complained to Marc Smith, president of the Mortgage Bankers Association of America, after that group deigned to put in a good word for Cuomo's initiative. One account of the telephone call had it ending in a shouting match.

Cuomo -- whose agency has regulatory responsibility for Fannie Mae -- makes no secret of his displeasure. Earlier this month, without alerting Johnson beforehand, he awarded Fannie Mae's rival, Freddie Mac, the authority to underwrite mortgages in cyberspace. "Automated underwriting," as the feature is called, is a capability Fannie Mae had also wanted.

As if to add insult to injury, Cuomo invited Johnson's Freddie Mac counterpart, Leland Brendsel, to join him in a celebratory news conference at HUD headquarters. When a Fannie Mae press officer told him about the HUD action, Johnson stoutly predicted that Fannie Mae will soon receive "automated underwriting," too (there was a reporter present), but waved his hand in apparent irritation, turned and stalked away. Cuomo declined to be interviewed.

Johnson's lobbying skills and open checkbook are the reasons, one

detractor says, that "Fannie Mae has a federal license to make money."

Washington pooh-bah Robert Strauss, who has known Johnson since the 1970s, says such sniping comes with the territory. "You can't do as much as Jim Johnson has done, particularly in a community like Washington, without there being a certain amount of jealousy or resentment or questioning," he says. "He certainly is the subject of a good deal of that. I know of no justification for it other than human nature."

An Appraisal

Sitting before a smoldering fire in his opulent office, his meticulously polished oxfords propped against a glass-topped coffee table, Johnson stretches out his lanky frame and discourses on . . . himself.

It is, Johnson acknowledges, a "very non-Norwegian" thing to do. According to one friend, federal budget director Franklin Raines, a former Fannie Mae vice chairman, Johnson's character is cloaked "in Scandinavian reserve. Underneath that is Minnesota reserve." Any search for Johnson's inner core seems a lot like the Minnesota pastime of ice fishing.

"There was no touching, no kissing, no 'I-love-yous,' " Johnson says, describing the home life that A.I. and his schoolteacher wife, the former Adeline Rasmussen, created for Jim and his older sister, Marilyn. "No 'Let's sit down and work this out, let's sit down and talk it through' kind of stuff. On the other hand, there could not have been a warmer, more protective, more supportive unspoken environment. If you go to the maximum of what you get through the unspoken, that's where we were. If you go to the furthest you can get in not touching and not speaking, I think we were there."

Johnson obviously flourished under these minimalist conditions. From early boyhood he was a model student, a hard worker, a good athlete and a natural politician. He was perennially elected mayor of "Kid Day," a Benson town tradition, and later at the University of Minnesota's sprawling campus of 50,000 souls, he ran for student body president and won as a mere sophomore.

Nothing if not precocious, Johnson took a leadership position in the liberal-activist National Student Association, traveled to Africa on a Ford Foundation grant and got his master's at Princeton University's Woodrow Wilson School before he was 26. He was so seamlessly successful that the abrupt end of his four-year marriage -- to a fellow Princetonian whose father worked for the Ford Foundation -- came as a shock.

It was enormously difficult for Johnson to absorb this first major blow in his life. Even now, as he recalls the task of informing his parents about the impending divorce, a flicker of pure grief crosses his coolly composed features.

"Yeah, I was embarrassed at the failure," Johnson says. "I don't think

there was any secret about that." But, Johnson continues in an even tone, "she subsequently got married to someone else, I think, a couple of years later. We didn't have the complications of children and visitation rights and all that. And, you know, it became history fast." He adds: "I have no capacity, aside from these kinds of conversations, to look back."

Johnson avoided military service through a student deferment. As the Vietnam War divided the country, he threw himself into national Democratic politics. At a now-legendary 1969 conclave of antiwar activists in Martha's Vineyard, Johnson bunked with a 22-year-old Georgetown University graduate named Bill Clinton. "Jim was the decent man of integrity," recalls another attendee, David Mixner. "And Bill was the charmer."

The following summer, Johnson was in Washington organizing the antiwar Project Purse Strings and renewed his acquaintance with Clinton, who'd stopped in to say hello. He also had dinner with Clinton's Yale Law School friend, a Chicagoan named Hillary Rodham. The consensus among their contemporaries was that either Clinton or Johnson would be president someday.

But Johnson chose the path of the high-level operative, hitching his wagon to one presidential candidate after another in election cycle after election cycle. He worked in positions of increasing responsibility in the campaigns of McCarthy, Muskie, George McGovern, Carter and, finally, Mondale.

Johnson spent the Carter administration in the White House as the vice president's executive assistant. "In addition to being a good student of politics and people, Jim was broad-gauged, always looking at the big picture," Mondale recalls. "He was a first-rate strategic thinker, the kind of person who sees past the details to the broader questions. I don't think he was ever involved in the petty stuff. I handled that."

Maybe. But Johnson's colleagues still marvel at how deftly he prevented Dick Moe -- who had been Mondale's vice presidential chief of staff -- from threatening Johnson's own ambitions to head up the 1984 campaign. In the end, Mondale loyalist Moe had a minimal role in the effort and a bitter residue remains -- notwithstanding Moe's avowal that "Jim and I put all that behind us years ago."

Could Moe's experience have been an example of what Commerce Secretary Daley is talking about -- the barely noticeable quick cut?

"It was 15 years ago," Johnson says dismissively. "One thing you should keep in mind is that Mondale's great-grandfather and my grandmother came from towns 14 miles away from each other in Norway. And had Mondale detected that I was positioning myself or being at all aggressive, that in itself could have been a disqualification. You have to understand: This is a whole different culture."

The subject still pains Mondale. "I never understood it," he says. "I'm