

Norman Lawrence Patrick Fagan

Executive Director of West Virginia from 1966 to 1970

Interviewer: Susan Neumann

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1. Think back on those early days of SAA's, when you were new in your job and the whole "field" was in formation.

A. What was the "big idea" behind the formation of the NEA and SAA's?

I think the big idea came from President Kennedy's speech and I think that that motivated everybody. It certainly was the motivating force at the Endowment but the motivating forces with states were there was money to be had and that was the basis on which most states proceeded. It was certainly ours.

B. What was your "big idea" when you took your job – what was the situation in your state, and where were you hoping to go?

Well, this interim body that I talked about received the money from the federal government and sent a press release out around the state soliciting applications for it and it was just pure chaos. Everybody applied for everything. They didn't have any mechanism, administrative way to deal with it. And then the big problem was the state constitution prohibited the state from giving any money to a non-government agency unless it was a reimbursement for expenses so it tied the money up. The advisory committee just sat there and couldn't do anything so Governor Smith...at the time I was working in the Commerce Department in the travel division in the winter time and doing Honey in the Rock, an outdoor drama, in the summer...he said, "We got to do something." So his press secretary, Jack Canfield, and I were friends and we got together with a couple of key legislators and the legislation was passed creating the West Virginia Arts and Humanities Council, placing it within the Department of Commerce which was good and bad. It was really good because we had a mother; there was a place for us within state government and it was wonderful because we had all that logistical support. The bad part was as we grew, conflicts arose because we were not in any way associated with their mission. Eventually that came a little later; that was straightened out a little later. We had a commerce commissioner at that time, Angus Payton who was completely dedicated to the whole idea of support of the arts. He was very much involved in the arts himself as a patron and so that made it a lot easier. So when the agency was created, Governor Smith named me executive director, appointed the commission and then I was able to employ one person. And so the first thing I did was to try and find out how to get money out of state government. I worked with the Attorney General's office and the deputy state auditor, woman named of Virginia Roberts who was just brilliant who finagled and figured out a way that we could actually make grants and have it legal. And so that was the effort for the first early months, to try and create a mechanism within state

government to make grants. That was done and the commission or council at that time was a wonderful bunch of people representing the entire state from the extreme north in Wheeling to the southern coal fields in Beckley and these were people...I mean Governor Smith was brilliant in his selection of these people...these were people that were leaders in their communities but all associated with the arts in one way or another with the arts. For instance, the publisher of Beckley newspapers, George Hoatle(?), was a graduate of the American Academy of the Dramatic Arts. We had a rabbi in Wheeling who was a musician. There was an owner of a publishing firm in Clarksburg who was also a composer. The dean of West Virginia State College was also a musician. The dean of creative arts, West Virginia University, was a conductor. All of these people had a sense of what the arts were about and wanted to really do something in West Virginia that would make us special. In that regard I encouraged them very strong not to start by announcing a whole bunch of programs because I thought we could get locked into something and never have a chance to be creative or innovative. They completely concurred with this. And so what we did was just solicit applications and I told them, "Let's not have policy, let's not do anything because I strongly felt if we had a series of grants over a couple of years, a policy would begin to emerge. And that's the way it worked. I also encouraged them at that point because they were all aware and understood the arts, not to get into panels because I felt that would be over-structuring this young organization and because of the background of the council, we had enough expertise to make artistic judgments. If it was really an artistic decision beyond our ability, we would engage outstanding individuals from the respective disciplines on a one time basis to advise us. That kept us from getting locked in and creating a bureaucracy in the early days. Eventually we started functioning and people began talking about us and we were able to get matching funds and more from the legislature. A private advocacy group that just kind of happened without our even intending for it to helped us with legislature. The legislature began understanding what we were about because I made it a point that anytime there was a program those early days in any community that the legislator present when the grant check was presented and that, if it were a performance or an exhibit, that those individuals were publicly thanked. That really worked well giving us identity around the state because, you know, when you're a new agency and especially within the government, they didn't know what the heck we were about. They were concerned with roads and welfare and health and the other major priorities. That began to give us positive visibility and what we tried to do to utilize the artistic resources in the state in our programs to deliver those resources to the more rural areas and that took on the form of traveling exhibits, touring theatre and musical ensembles. West Virginia University has one of the top musical schools in country and they had in residence I think like 37 different ensembles, teaching of every kind. I met with Dean Duncan who was also on our commission and I said, "How can we get these guys to play out of Morgantown? How can we get them around the state?" We didn't realize it; we thought they would be very much against it but they were very, very excited about going out into these rural communities and playing everything from chamber orchestras to string trios to trombone ensembles to vocal ensembles. We just sent them all around the state. In other words, we didn't give all our money away to people that applied at that time because we really didn't have that much sophistication. We had five or six institutions in the state and that was it. So we tried this and it worked really well. We just kept progressing. As

we got more legitimacy we had more legislative support and we were always ranked in the very top of states funds appropriated for the arts per capita. I think again the temptation was when you were created was to copy the New York State Arts Council. Everybody did it. They were the only ones that really existed; I think there was one in St. Louis, too, but they were the ones that existed and had a track record before the NEA started their grants so ACA almost encouraged that to a degree and I said, "That's ridiculous. Who can copy an organization that has greatest pool of cultural resources in the world? It's ridiculous." I encouraged our council not to do anything, not to get locked in. I think the key in those first couple, three years was flexibility. It seemed to really work because we began getting national attention about what we were doing and how we were doing it.

There were three or four really important meetings that occurred in those early years that I felt shaped the entire movement. There was one, an ACA meeting in San Francisco and that was the year Bobby Kennedy was assassinated; it might have been '67. At that meeting the National Assembly of State and Provincial Arts Agencies was created. That was an organization that represented the arts agencies in the United States and Canada. At that time the Canada Council was almost looked on as the model by the NEA because it had been in existence for a lot longer. We had a very warm relationship with Canadian arts councils and they were a great help in those early days to us in solving logistical problems. We decided to create this organization that would bring us all together. That worked for a few years but then later on it just became the Association of State Arts Agencies and I really don't know what the name of it is now. The key movers in that whole thing in San Francisco were Ralph Burgard and Howard Adams. They were co-directors of ACA at the time. On the board and a very strong leader in ACA was a woman named Nancy Hanks and Nancy was very much interested in this whole thing, too. So anyway we all of a sudden had an organization that we could use to guide us in our growth and help us solve problems along the way. The second meeting was in Nashville and that might have been in '68. And the reason for that was that Rodger Stevens who chaired NEA at the time was really not interested in the states program at all. He was a professional theatre producer and he was interested in theatre and the arts and he didn't understand what the states were doing or anything like that. Clark Mitze who was the director of the states program and Leonard Randolph who was assistant director and later became director of the literature program at the NEA were incredibly helpful. Clark realized that Rodger wasn't paying the proper attention to the states and the exciting work that was being done so he had Rodger agree to come to a meeting and they made it in Nashville because it was kind of central for the states to do a kind of show and tell for him. And that's basically what happened and he went away so excited about it...he couldn't believe what had been going on...that he became a very strong advocate of the states program. The third meeting was an invitational seminar that the ACA put together in Buffalo, New York, in the middle of the coldest winter in history; I still shiver when I think of that. It was held at Albright Knox Gallery and it was put together to let us hear what artists were thinking about the entire movement, the NEA and the states movement. They brought together outstanding musicians, conductors, choreographers ...of course, it was held in the Albright Knox which is an outstanding art museum. For five or six days, we were submerged in what these folks thought about this government

and the arts movement, how it should work, how it shouldn't work. At first I was a little leery because I thought, "Uh, oh, here we go again...New York," but then it was great because we heard the very best artists sharing their feelings. John Hightower was director of the New York State Arts Council at the time and he was very much involved in helping to put this thing together with ACA; again, that was Ralph Burgard and Howard Adams. It just gave us an entire spectrum of artists and people that were on boards of major institutions of how they felt and how they saw this whole thing. It was so much that it took a couple of weeks to digest after it was over and defrost from the Buffalo experience. It was a very important meeting which again, like the San Francisco meeting and the national meeting, helped to shape the entire movement. Then there was a meeting held in South Carolina. The director of the South Carolina Arts Council was David Sennema and David invited six or seven directors...I was one of them...down to look at his programs and critique them. I remember Kirk Schwartz from Oklahoma was there; Leonard Pas from Chicago; Edgar Marston from North Carolina and five or six others; I think there were like six of us altogether. I have a picture; I could take out the picture and find out who we were. Tony Keller from Connecticut was there, also. Anyway, David was so brave to do this that he just said, "This is what we're doing. What do you think of it?" Again that process was so educational because we were able to look at something objectively and in the process look at what we were doing objectively. I felt that that was an incredibly influential experience. Those were the four very important meetings that I felt shaped the entire movement.

C. When you left your job, do you think you had made progress in achieving your "big idea"? Or did you change your mind about what was needed?

Absolutely. I helped them choose my successor. He had taken over for me. He founded Actors Theatre of Louisville. He was a professional theatre performer, producer and director. I talked him into coming into West Virginia and taking over the Honey and the Rock which became Theatre West Virginia. When I left to go to the Kennedy Center, I asked them to appoint Ewell and they did. There was no...we were very, very close friends. I lived in the theatre long before this state arts agency stuff ever started. So we really knew each other well and I knew how he felt about the government support of the arts. With him taking my place, we didn't skip a beat. You know, with someone new coming in, it takes them awhile to get their feet on the ground, to figure out what's going on and then trying to get their ideas to influence it all. Well, that never happened. It just kept right on so I felt really good about that and the fact that I had been able to maintain the organization for four years without getting locked into a bureaucracy and we had legitimized the arts within state government, both in the legislative and executive branches; and that there was now a sense of an arts community in West Virginia which there never had been before. So I felt very good when I left.

D. What were you proudest of having achieved during your time in office?

I think getting the organization legitimized and keeping it flexible. Another program we began which I felt was incredibly valuable and I'm very proud of this one which I carried on to a later job in state government in West Virginia was the technical assistance program to be able to offer to arts organizations or communities technical assistance in any of the arts discipline. The way we did that was to try to use our in-state artistic

resources and, if we had none, then we would go out of state to get into communities. For instance, I had designers at the West Virginia University theatre department go into residence with community theatres and have workshops on how to build sets. We would have artist in residence programs before they were even called artist in residence or anybody even acknowledged that that kind of program existed. Within arts organizations, we would put artists in residence within museums; we would put artist in a community and they would work with the school and the community arts organizations. It was all done under the aegis of this technical assistance program. So I was very, very proud of that. And the fact that, when I left, we were thought to be one of the best innovative, creative and well-administered agencies in the country which is why I left because Rodger Stevens asked me to come be director of education at the Kennedy Center. We had gotten to know each other through these meetings and he had brought me to the Endowment of couple of times to attend National Council meetings and to give my opinion on a couple of things which I was very proud to do anyway. That day he called and he said...this was a year before the Kennedy Center opened...he said, "Why don't you come and be director of education at the Center. And I said, "Rodger, I know nothing about education. I'm not an educator." He said, "That's why I want you to do it. I don't want an educator in there. I want some fresh ideas. I want new ways to do things." So I said, "Let me think about it." So I talked to the governor and everybody and they finally said, "Well, go ahead and do it. What the heck." So I did. I resigned the end of 1969, took a month off and January of 1967 started at the Kennedy Center.

...Clark mentioned your name in the interview as a good friend who had gone on to the Kennedy Center and hired his son, I believe.

Yes, his son Tom who now administers a conglomerate of theatres in California. Yes, he was right out of the Air Force Intelligence, spying on the Russians in Turkey. Yes, Tom was my assistant there and Clark is a good friend. And then I stayed at the Kennedy Center for two years and then one day Nancy Hanks who had become chair of the Endowment called me and said, "Hi. Come on over for lunch." So I went over and we had a sandwich in her office and she said, "Doug..." I can't think of his name now; he was from New Mexico; no, Phoenix, Arizona...had been her assistant for performing arts and she said, "I want to upgrade the position and I need you to come over and do it." I had done what I could at the Kennedy Center and it was becoming immersed in bureaucracy because it was a quasi-government agency and so Nancy said, "I know I can clear you through the White House as a GS16 position. It's going to be called Director of Performing Arts and Public Media Programs. You'll have theatre, dance, music and the media." And I said, "Well, if you think I can help, sure." I went back to Rodger and I talked to him about it and he said, "Well, things are kind of..." At that time it was kind of chaos. Nobody knew who was being funded or how it was going to be funded or anything. I had gotten a good program started there and Tom was going to stay on but the office of education was trying to take it over and the Smithsonian was fighting because technically the Kennedy Center is part of the Smithsonian conglomerate and so I thought it would be a good time to leave. So I told Rodger and he said, "Sure, go ahead." I went to the Endowment and worked there for...do you want me to go through this? *Actually we can cover this in your work history. Can we go to the next question?*

E. What was most frustrating to you?

Working within government. In the early days it was fine because in government precedent is everything. There was no precedent for us so we were able to get away with a lot. People thought we were kind of the new kids on the block. As we became more recognized and, you know, I had an entrée to the governor, certain jealousies occurred. It would be so much easier and cheaper to make a grant by writing a check and giving it to the people than going through the process that government requires and I guess that was the most frustrating part of it.

F. What was most surprising to you?

The most surprising were the cultural resources we discovered in the state. No one had ever done this before and in the process of grant-making and programming, it also provided a discovery process for us. Not only that but we were able to legitimize the folk arts in our state and recognize those geniuses that were playing fiddles or banjos and preserving music that was over 200 years old. I think that finding all of this talent all over West Virginia.

G. What was your agency's relationship with the NEA like? With other SAA's? With ACA? With local arts agencies?

NEA - Outstanding. I never had a negative experience with the NEA. Clark and Len did an incredible job there and Clark, working with us and having Rodger discover that there were really exciting legitimate things going on. There was some jealousy there with the other programs. And that was because we were working with community theatres in the state and the Theatre program at the Endowment was trying to support the professional theatre movement and they felt, "Why is this money going out to these amateurs when we need it here?" That kind of feeling but we were able to overcome that when I went to work at the Endowment.

ACA – ACA started out providing an incredibly important leadership role in those very early days; but as the state arts agencies grew, they grew past ACA and ACA became kind of passé and they didn't have enough sense at the time to reinvent themselves which I think they later did. We went beyond them and the only thing that they did that was really worthwhile was to have the annual meeting and the exciting part of that was that you could get together with your colleagues and exchange ideas.

SAA's – Outstanding; just great. I mean we were all in the same boat and the most important thing was that 99% of those first directors came from an artistic discipline rather than being government bureaucrats or business oriented people and that was so very important in those early days. We all shared that and we all had same sense of excitement on being in on something brand new that we had the opportunity to help shape and guide and lead. We had a very close relationship. There were maybe one or two people that were kind of out of it and other than that though, we had outstanding relations with all of the state arts agencies.

LAA 's – Well, there were none. That was something that we helped and encouraged later on and they took different forms. Sometimes they were within city government or

county government; sometimes they were within the recreation board; sometimes they were an adjunct of a college or a university; but we encouraged the development of local arts agencies and provided technical assistance to them so that they got sophisticated enough that they were able to lobby city and county governments to get money for the arts in their areas. The most important function in those early days was providing a coordinating body for the arts in a community so that they weren't competing with each other but complementing each other.

H. (this can be a probe question from g above) What was the single biggest issue or challenge the SAA field had vis a vis the federal government, the regionals, other states, the local arts agencies?

I think that a problem that we all had was that the major arts institutions in our states wanted to suck up every penny of the money. I don't think there was any...I think that might have been probably true with everyone. And so the challenge was to because they had the clout, they had the boards with the power and they had a lot of clout just from the very fact that they had existed so long...so the challenge was to work with those major institutions and show them that they had a responsibility to the rest of the community and the community in this situation in West Virginia was the state to deliver their resources to the other citizens of West Virginia. They all wanted general operating funds, of course, and we said absolutely said "no."

I. Can you think of an anecdote that tells us something about the arts in the political climate of your state at that time? Can you tell us who – if anyone – was a special political ally to you in those days (the governor? A legislator?)

I'm trying to think of an anecdote. The ally was from the very beginning the Governor; Governor Smith, then Governor Moore, then Governor Rockefeller and then Governor Moore again. All were incredibly supportive and the neat thing was that I could pick up the phone and call the governor's secretary and say, "I need to see the boss" and get in there within a half hour. Anytime I needed the governor to do something...to be at a ceremony, to present something or to introduce a new concert series or anything like that...they were always really willing to do that so we had a great ally in the governor. Also we were lucky in the legislature, too. The legislative leadership...the speaker of the house, the president of the senate...were just both very, very much supportive of the arts. The chairmen of finance committees, the senate and the house...I worked on them with the advocacy group I told you about and they became very strong advocates. With the lobbying we did through the years...I mentioned before about involving each individual legislator in of our programs...just really made it very, very easy for us. I remember one year there was a \$50,000 grant from the Endowment. It had to be matched by state funds but it wasn't and it was cancelled out. It was a mechanical thing; somebody screwed up in the legislature; it was cancelled out. So we ended up with a \$50,000 grant from the feds and nothing to match it. I think it was like two or three days before the end of the legislature that we realized this. So it took a special bill to be passed to reinstate the matching money. It couldn't be done in the budget bill because it had passed a certain level. We had that kind of support in the legislature to get that bill passed in the last three days to restore that \$50,000 matching funds. So we really had very strong allies in government. We had very strong allies in our educational institutions, too. Our two

universities, Marshall and West Virginia State University, were incredibly supportive of our programs. There were really no “Nay-Sayers” in those early days. Everybody was so excited about it.

J. How did you use your time:

1. Can you describe a prototypical day?

Oh, boy, you’re asking me to go back thirty years. It would be I guess probably 50% of it would be in touch with arts organizations in the state. Maybe 20% of it would be the grants process; and 10% advocacy; fundraising we didn’t do; partnership building...I’d probably revise that and say the majority of it was staying in touch with the constituency, let’s say 55%; grants administration, 20%; program development, 15%; partnership building, whatever’s left.

2. In a typical year at the beginning, can you give a general idea of how your time divided (in percents, roughly):

- Grant administration*
- advocacy/lobbying with public officials*
- field /constituency communication*
- agency strategic planning*
- program development*
- fundraising*
- partnership building (with other government agencies, with other types of nonprofits, with private sector, with arts/cultural agencies at other levels of government)*

3. Did your time use change in any noticeable way from the beginning to the end of your time at the SAA?

Yeh, I think so because it became more administrative as the program grew and the advocacy role became stronger and I guess the policy issue became more paramount in our thinking. After a couple of years of grants-making, then we were able to begin to make policy, to say we would invite applications for this and but not for that.

K. What else - information, stories – can you tell us that you think people in the future ought to know about your agency, or the SAA world in general?

I think the whole thing was a fluke. In order to get the legislation through Congress they had to put state programs in it or it wouldn’t have passed because each legislator wanted to be able to say, “Yes, we are giving money to my home constituency.” If it had just been the NEA without the states program supporting the culture and arts in the United States, it wouldn’t have passed and Rodger told me this himself. At the time he was named by the president to shepherd the legislation through Congress. So that was the reason for the states program; it was a fluke. The fact that it succeeded beyond the wildest imaginations of anyone and was able to generate the hundred of millions of dollars that it did, I mean even to this day I believe that every federal dollar generates anywhere from eight to twelve state and private dollars, that was never even thought about when we started and that was a good part of the federal grant requiring matching funds. Now the nice part of that we did have flexibility because, if we saw a program in our state that needed 100% funding and had no matching funds, we could use state

money to do that. Yet when we needed to leverage money, we could require matching funds. And later on as the agencies developed, they all went to not funding more than 50% of the total cost of the project; so I think that's the thing that surprised me more than anything; that it succeeded beyond anyone's imagination.

II. Have you stayed in touch with the state arts agency field since you left your position as Executive Director?

A. If so,

I did when I first left. Of course, when I was at the Kennedy Center and the NEA, I stayed very much in touch with the field. When I came back to West Virginia which we'll get to later, I did but I was able to retire early and I've been retired now for 13 years. I talk to Bob Sheets, the former director of the Colorado Council on the Arts, and occasionally because he has family in West Virginia. I think I had a call from Don Streibig about a month or so ago and lost the call and lost his number.

Don mentioned to me that he had made a phone call to you and he never heard back and he wondered why.

I lost it. I was putting in a new phone system then and my computer and everything got screwed up trying to transfer stuff. But anyway, I got a call from Don; hadn't heard from him in years. Last I heard he was running the Ohio Theatre. Please give him my best.

1. From your experience, how has the role and the activities of SAAs changed since you began your career?

I looked at that and I was trying to think. Of course, they are now government organizations in the worst sense of the word. They are bureaucratized. They are locked in to certain programs and methods of funding. They don't have the flexibility that we did in the early days. And, of course, you've got the councils or the commissions, as some of them are called now, that have changed, too. You have people coming on now that are what I call "cultural vultures." They have themselves appointed because they have political clout and they get on there to use it for their own private emphasis or bring their own agenda to it and a lot of times it's negative. Directors now I would think spend a lot more time just servicing their boards than they do working on programming. I think it's been estimated like the average arts administrator spends at least 30% of his or her time servicing their boards; so I guess that's the big change. I mentioned this before and I don't know what the situation is now but I still believe that one of the major reasons for the success of the arts in those early days of the arts councils was the fact that most of the directors came from an artistic discipline.

2. From your experience, what skills/competencies do you think are most important to incoming SAA staff? To SAA leadership?

Just going right back to what I said, the fact that you should have experience within an artistic discipline. If you're an MBA, your bottom line, that's your focus. They don't understand that the arts do not produce widgets but provide an artistic service. All of the covenants that govern commercial, corporate and business activity do not transfer to the administration of the arts because your product is a living, breathing, creative human being called an artist. And that requires special considerations.

3. *Would you pursue a career in SAAs/public arts management today if you were starting out?*

Absolutely. There is nothing more exciting. As I said it's not as free as it was in those early days but still, when you can look at something tangible that you have helped produce or create and see it effect people whether they're children in a classroom or audiences in theatres or attendees at an art exhibit, you can take a personal sense of pride that is unique I think and so I just think that's worth it all.

4. *Has the field lived up to its promise? Why or why not?*

Lived up to it and exceeded it by far.

B. *If you have NOT stayed in touch with the field, why not?*

III. *Think about the time when you were starting your work with SAAs. What have you changed your mind about, if anything, from then to now?*

You know, not very much; not very much at all except with the economics that exist today. I think that would be the only thing. When we first started out, we were very poor in terms of support for the arts. Then it grew, grew, grew, grew, grew; and now with what happened in '98 and '99, the support has dropped so the arts are having to make adjustments to that and they're doing it well. But what I'm afraid is, when the economy gets up and going again, that that support won't be reinstated because corporations and businesses...this is my own feeling...do not support the arts because they have a love of culture and the arts. They support the arts because one enlightened individual in a position of power within that organization believes it should happen. So I guess that's the main difference; the economic side. I still believe in everything we did. I think technical assistance is still a very valid program. I believe that distributing your resources throughout your area is still very legitimate. Education has become much more of a part of the arts programs than it was in the beginning. In fact it's not just with state arts agencies but it's with every cultural organization in the country now. Everybody has an education program and they didn't before.

IV. *Do you have a single piece of advice for a young person entering the field of public sector arts administration today?*

Yes, it's just repeating what I've kind of said. Go to work for an arts organization before you do. Get your feet wet. Find out how they function. Find out what their needs are because if you start in with...for instance, the same way with a foundation. If you do not have experience in the field, it's really almost impossible to make judgments. That would be my main piece of advice to them.

V. *Information about you:*

SEE RESUME

A. *Education*

1. *Educational level (has, ba, some grad, ma, PhD)*

2. *Major/field*

B. What skills/competencies did you have/did you bring to your leadership position at an SAA? How had you acquired these skills? (experience, professional development training, formal degree education)

I was in the Air Force for seven and a half years thinking I was going to make it a career and I had a lot of management training there. And then I got involved in films when I was in Europe; decided to get out and study theatre so I studied theatre in Pittsburgh and I was a production stage manager, a stage manager, worked in New York as a stage manager so I had that management experience from theatre and the military that I brought to the job.

C. Work Experience

1. Specific arts management experience vs. non-arts management experience

2. Did you work for a SAA either before or after your time as Executive Director?

No.

3. Did you work for a public sector agency – not an SAA – either before or after your time as Executive Director?

I worked at the NEA and the Kennedy Center after. Then I came back to West Virginia and, before I left, Governor Moore and I had a conversation and I said, “You know, it’d really be great if we had a building to put all this stuff together, all these cultural organizations.” After I was at the NEA, Nancy had gotten sick and Governor Moore asked me to come back. I came back and I was head of the Sites and Culture Center with a project at the time but then at the same time the bicentennial was taking place and the governor named me chairman of the Bicentennial Commission so we put together that program while we were building the center. Then when the center was built, Governor Rockefeller came into office and working with him, West Virginia created the first cabinet level department of cultural affairs in the United States and I was named as commissioner of that. That’s the head of the agency. I stayed there for 11 or 13 years and that when I retired, so I did continue. And today for the last five years I’ve been teaching arts administration at West Virginia University.

4. It may be necessary for us to just ask them to make a list of their work experience in chronological order – no need for years – including the SAA, and then for us to categorize – jotting one of these categories after they have named the job:

- private sector management*
- government agency management*
- gallery/performance group*
- fundraising/grant administration*
- performer/critic/writer*
- lobbyist/advocate*
- nonprofit sector experience*
- elected office holder*
- arts education/teacher*
- academic*
- service organization experience: national or other*

Work Chronology
SEE RESUME

D. Do you pursue any art form? Which?

No, I've served on boards but the only thing that I do now is teach; I teach one day a week in Morgantown at West Virginia University. Still attends arts events.

E. Demographic information:

1. *Gender* - Male
2. *Age range now* - 71
3. *geographic region he or she lives now* - West Virginia
4. *political/partisan identification* - Independent; I've never voted party line either way; I vote for the individual.

One of the things I did when I went to the Endowment, my directors of dance, theatre music and media was to get them to better understand the state arts agencies and to work with them more and I think I was successful with that. Nancy Hanks and Michael Straight...when they were at the Endowment that was when the Endowment was at its brightest. Nancy knew how to work the Congress, she knew how to work the White House; she was a politician in the finest sense of the word. Under Nixon, strangely enough, the Arts Endowment budget grew I think from like \$35 million to over a hundred million. And then Clinton made the big mistake of appointing Jane Alexander who was a marvelous actress but didn't know a damn thing about politics and then the Robert Mapplethorpe thing happened and they never recuperated.

Asked about Jim Edgy. I have two hats. I teach at West Virginia University and serve on local boards but I'm also a beef cattle farmer. I live on a farm way out in the middle of nowhere; five miles off the hard road. And I have a bunch of cows and dogs running around. People say, "Why do you do that?" I used to say when I was lord high commissioner that, when one worked in the arts, it's kind of a never, never land. When one occupies a high government position, one can get caught up with one's own self importance. But when you've been pissed on and shit on and tramped on and gored, it takes you right back down to where you ought to be. It keeps me in shape physically and keeps me in shape mentally, too, so I really love it.