

Alden C. Wilson

Executive Director of Maine from June 1974 to present

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?

THIS FIRST ANSWER IS NOT VERBATIM BUT PARAPHRASED. THE RECORDER WAS NOT ON.

I guess you may have another take on this but my memory of those early days was that the NEA provided a lot of leadership and they did so by examples. For example, the panel system was an NEA initiated effort. The NEA also provided contacts for us in the national arts community so it was a very different situation than what it is now. Back then I looked to the Endowment for connecting up with how others were doing the work, how to do grant-making work and so forth. I was young and inexperienced and looking for support of that kind. In regards to the big idea, I think that the state arts agencies were wisely written into the creation of the Endowment with 20% of budget going to the states. It helped to create a state presence for the arts, however meager that money may have been. As a result the states created state arts agencies and that connected the NEA in a marginal way with the political muscle of the councils because the states have access to the congressional delegations so that was a smart move. Whether it was planned or not, I'm not sure, but there probably was some thought given to that. From my observation part of the reason for the creation of the NEA was to create another source of funds so arts institutions wouldn't be on backs of foundations and other private givers. The NEA was not created to do folk arts programs, expansion arts programs and those other broad based socially related programs. Rather it was created to serve the arts institutions of the nation which existed at the time.

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?

I don't know how big my idea was. I took over the agency that had like the Endowment a posture of supporting the larger institutions in the state which were few in number and were located primarily in our two largest cities, Portland and Bangor. We also ran the state-based humanities program for the National Endowment for the Humanities. The Maine Arts Commission then was named the Maine State Commission on the Arts and

Humanities. We had a very definite humanities component. We had a history program component, a historical program component; we gave grants to historical societies for programming and for preservation of art and objects. I felt it was sort of a mishmash of stuff. The first thing we did...this was really at the invitation of the Humanities Endowment...was to remove the humanities program from the arts commission and that helped to sort of limit our scope and then over the years...it didn't happen immediately...we really moved away from humanities funding, historical funding and so forth. So programmatically those were some practical things I dealt with early on. I would say and I think this will reoccur in many of your questions that the notion of the Maine Arts Commission at that time was almost totally directed to what we could do programmatically with the money we had. We spent most of our time thinking about program development and, again, that's where the NEA was helpful. We didn't spend really much of any time thinking of ourselves as a state agency. We didn't spend the kind of time we spend today thinking about public value and public service. We really saw ourselves as a...almost like a mini-foundation and I've often thought the name National Endowment for the Arts is the wrong name for the agency because endowment implies something that it's not. We didn't become very politically savvy early on. We did rapidly as the years moved on but for reasons that were external. We couldn't sort of be just tucked away doing our own little thing with a small budget year after year. Our big ideas were kind of squaring away the programmatic aspects of the agency, bringing a little more clarity to mission and program development early on, you know, mid '70s. Prior to that time I think my predecessor...Dick Collins would speak to this...I think he spent a lot more time than I did creating visibility for the agency and hence the focus on our major institutions and so forth and I think that was the right thing to do.

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?

Since I haven't left my job, I guess I don't have to answer number "C" and I don't plan to right away.

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

I'm very proud of certain things we've done. The things I'm most proud of are really come under the heading of public service, public accountability, public value. Programmatically we've moved away from competitive grants for arts institutions to funding for community development in the arts I guess I would say. We started about a decade or more ago with a funding program that is called Discovery Research which is community cultural planning, community cultural assessments; we use folklorists in that process. And that really made me far more aware than I was already of the breadth and depth of the cultural communities in our state; the fact that there were arts groups everywhere, the fact that there artists everywhere. We actually published directories by region and community and it became an extraordinarily valuable tool with the legislature to say, "Look, the arts are everywhere. They're in your town. They're in your community. This is not just a phenomenon of southern Maine or one big city." So that effort is something I'm very proud of and that has more recently led to our focus on the creative economy. The governor just this past week put forth an executive order creating a Creative Economy Council. The chair of the Maine Arts Commission is the co-chair of

the Council. I'm on it and it has a very specific set of purposes to connect arts and culture with economic development in the state. That's a major achievement and it wouldn't have happened without the building block of our Discovery Research work. Moreover it would not have happened without extensive work with the legislature particularly in the last 15 years which has resulted in I think a very good feeling from the legislature for cultural affairs in Maine. We have something in Maine called the Cultural Affairs Council and this links together seven statewide agencies, public and private, that deal with arts, history, libraries, humanities, historical preservation, archival concerns, museum concerns. We have banded together and gone forth to the legislature with a budget request and, therefore, speak with one voice and we've had some real notable successes. One was called the New Century Community Program which the legislature came up with about \$4 million for within the last three years. These kinds of things I'm very proud of because they moved beyond the little old Maine Arts Commission doing its thing in that we developed partners in the cultural arena with the New Century Community Program and then we've developed lots of new partners with economic development and housing and transportation and so forth for the Creative Economy initiative. As result for the first time I think we're taken very seriously by the executive department and we have an even stronger position with the legislature. We're not just out there, you know, the Arts Commission with its tin cup. We're at the table for public policy consideration for the state in general and that's been a long term goal and I think that we're there so I'm pretty excited about that. It's great. Maine is poor and the dollars that go along with that are often limited but I'd much rather be part of a dialogue about where the state is going than I would be considered to be some little marginal outfit that we could take or leave. The university this year published...they do it every 30 years...sort of a status report on the state with various experts from different fields writing about everything from housing to aging to women issues to health care to sprawl and so forth and for the first time arts and culture was a chapter in this book and I was asked to write it. It wouldn't have happened without all this other development. So those are the things that I'm very proud of and, as sort of an important aside, that's what I find renewing in this work in that I'm having more fun than I've ever had. This job is a different job. It's been a series of different jobs which is probably why I've done it for so many years and, when I was hired, I said I'd do it for five and now it's been 30 something. And the other piece of that, too, is it's Maine; I wouldn't do it in any other state. Maine is not my initial home but it's my historical family home and I care about the state in lots of different ways so doing this work there has extra meaning to me than it would were I somewhere else.

E. What was most frustrating to you?

Bureaucracy; I'm sure you hear that from everyone. *That and dealing with the legislature.* Actually I like dealing with the legislature. What I find interesting about it is that it's just such a cross-section of Maine of sort of good, bad and indifferent. Also our legislature is incredibly accessible. All I have to do is walk over to the State House and I can track someone down. It's not difficult to deal with these people. There's not this whole level of staff you go through. In fact, until recent times when we had a lot more contact with the legislature I really didn't even know who the staff people were. I just didn't deal with them. I dealt directly with the legislators. So by in large, I like that.

There have been times when you've had real difficulties but they've really been with one governor in particular but we didn't really have that much trouble with the legislature so that's not been a big issue for me but bureaucracy. *Tell me a little more about that.* Well, you know, the growth of bureaucracy, and rules and regulations and procedures and stuff that I hate dealing with. I finally restructured our office in such a way to have an assistant director who deals with all that stuff and who loves it who's, by the way, I don't know if you've ever run into Brian Nicely but he was the first graduate of the Ohio State graduate program. He was one of Wayne's students. He's terrific and he brings a whole new perspective into the work and he's a good ankle biter, too, so he takes care of those things. I'm too nice so he takes care of that stuff. I would say the other frustrating piece other than the kind of administrative bureaucratic stuff is that ideas getting ahead of implementation. That probably says more about me than anything else; that I can see something that I think needs to happen and it just seems sometimes to take forever to make it happen. I'm more patient as I get older but not that much more patient. Those are the greatest frustrations and sometimes dealing with staffing issues; getting people motivated or motivating people to do other things if they don't fit in the agency.

F. What was most surprising to you?

I've touched on this already but I guess even though I knew that we were on the right track in developing this partnership with cultural agencies and ultimately with the Creative Economy with other non-arts or non-cultural groups that it just seemed the right thing to do instinctively; it seemed like having partnerships would put us in a stronger position; I still remained surprised that we're taken much more seriously than I thought we would be in that we're considered an asset in state government and the state. It just surprises me when I'm told this and I'm told it enough frequently so that I have to believe it's true. And even though my whole goal...and when I say "I" I really mean "our" for the whole agency...goal was to try to have greater visibility and greater impact and greater acceptance. I guess it's sort of surprised me that it's happened. I don't know what that says but that has been surprising to me. It's a nice surprise. I'm trying to think if there are really any bad surprises. I've been taken off guard or blindsided politically a number of times and those have not been fun occasions but I've certainly learned from them so I guess I can't complain about that.

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

NEA – The relationship with NEA was a grantee/grantor relationship. I mean I felt very much early on beholden to the NEA. I think that's very much changed.

SAA's – With other state arts agencies, NASAA wasn't as expansive an organization as it is now so my contact with other state arts agencies was sort of more hit or miss, who my friends were and who had programs that I admired and I wanted to talk with those people so I don't think there was really the kind of network there is today.

ACA - For our state, not that much contact really. I think my predecessor Dick had a lot more contact with ACA than I did.

LAA's - We didn't have local arts agencies in Maine at that point. We had some arts councils but we didn't have anything that one could call a local arts agency. All those connections were very tentative and frankly I spent so much time at least in the first two

or three years trying to figure out how to make this outfit work that I was probably much more internally focused than externally focused. I might have benefited more from colleagues in other states or the NEA or ACA had I been more externally focused but I just wasn't in the beginning and I think others have done it in a different way. Dick and I, just as an aside, have totally different styles and to some degree different philosophies. As a result I think our tenures have been enormously complementary. I mean I have enormous respect for him and he was extraordinarily helpful to me in quiet, non-overt ways that I only realized some years later. In some states you find a tumultuous transition but in Maine that didn't take place.

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?

The thing that comes to mind is that the partnership issue was the biggest issue and that we really struggled and struggled I think until very recent years...maybe this last decade... with this whole notion of partnership between the federal government and the states, the regionals and local arts agencies, and there's still struggles today particularly with local arts agencies and struggles between our national service groups like NASAA and AFTA. But there's a much stronger cohesion and sense of partnership than there was heretofore. I think that, since the state have the votes...I mean we have access to our congressional districts at least in a rural, small state like Maine with a four member congressional delegation and a very accessible delegation. We can really influence our congressional delegation in terms of how the federal government should be supporting the arts. I think to one extent or another that's true with many of the states so I think that that muscle as it were wasn't flexed as much early on as it has been later on and I think, since the Endowment went through a period of budget cuts and at the same time the state arts agencies' and local arts agencies' budgets have sort of mushroomed over what the Endowment's budget is now, there isn't as paternal a relationship as used to exist with NEA. So the struggle for partnership has been the biggest one and to some degree I think it still is. Coming from state that has uniform advocacy...we don't have an art advocacy organization in Maine; we have a broad based cultural advocacy group that deals with all the different cultural domains I mentioned previously that are involved with the Cultural Affairs Council, that we're used to hanging together and while there is a coalition among the various national service groups, I don't to this day have perception that the outsider or the congressional staff person or whatever feels that there's necessarily a uniform voice from the arts community. It's a lot better than it used to be but I still think it's not there. It's the partnership piece that's most important to me.

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?)

Yes, the question that came up more than once when someone said to me, "What do you do?" and I'd say, "I'm director of the Maine Arts Commission." Invariably the response would be, "Oh that sounds interesting. Is that a full time job? Is that a paying job?"

That kind of speaks to the point of how the arts were perceived. We had a couple of things that took place in the 70's that are important. The first in '74 just before I became

director was that the Arts Commission lost its independent agency status and with the other cultural agencies became part of what became the Department of Education and Cultural Affairs where we were for 17 years until the late '80s when a legislative joint select study committee recommended that we be removed from the Department of Education, have independent status but be linked for budget and planning purposes to this Cultural Affairs Council. That period of time with the Department of Education had its ups and downs but it basically was difficult because while the Arts Commission and the other cultural commissions retained their policy making powers they didn't have the budgetary power that rested with the commissioner of education and money's policy, as far as I'm concerned, so it was really a split policy decision. I essentially had two bosses. I didn't have the ready access to the legislature that I do now. I mean I used it; I went through the back door but there was a period of time that lasted any number of years that was very difficult. That changed in 1990. So that's one piece and that began in '74. The other piece which is very positive took place in the late '70's. We had a flurry of legislation that was stimulated by the then house majority leader; there were two or three or four legislators that were responsible for our percent for art legislation passing, our artists rights bill passing; there was a bill passed whereby heirs of artists or collectors may pay state inheritance taxes with works of art or objects rather than dollars; just whole bunch of things happened at that time so there was this wonderful, wonderful core of legislators who were enormously influential and supportive one or two of whom were very active in the National Conference of State Legislators which we became active with. So within the legislature even though we were sort of tucked away in Department of Education there was this nucleus of people that were keenly interested in what happened with the arts and I think that nucleus was always there but we were inhibited by our organizational structure so to be I guess even more specific the political climate was that there was a small nucleus of advocates within the legislature but it wasn't broad based like it is today and I don't mean that as a criticism; it's really a comment. God love those people for everything they did 20 years ago or more...25 years ago.

J. How did you use your time:

1. Can you describe a prototypical day?

Grant-making; constituent work; bureaucracy; with a heavy, heavy emphasis on the grant-making and the constituent work and I'll talk more about that when you ask for percentage of time. My typical day was lots of staff meetings; lots of meetings that deals with particular grant issues or problems; program development as it related to grant-making; and lots of meetings with constituents either in the office or out of the office. I've always had a pretty firm position about my own time; that I spend half my time in office and half my time on road. I still do that but I do different things on the road than I used to do. Early on I spent a lot of time just going around to the arts organizations be they large or small just to get to know the people and the players. But most of those discussions were related to a particular grant program or a need an arts organization would have. We'd always be talking about money and we do that still, of course, but we're also talking today about how organizations can be advocates for our \$25 million cultural bond issue that we're looking at this year or how they fit into creative economy initiative and that sort of thing so, while I spend my time in some ways in the same division of in and out of the office, I spend it very differently now.

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

30%___ *Grant administration*

5%___ *advocacy/lobbying with public officials*

30%___ *field /constituency communication*

5%___ *agency strategic planning* God, that's shocking to me when I look at that now.

15%___ *program development*

0%___ *fundraising*

15%___ *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?*

And as far as that's changed, the major shift has gone to planning, advocacy and partnership building. Advocacy's probably top on that list; that's probably 50% of what I do today in the broadest sense; coalition building, partnership building, and advocating for specific legislation as well as dollars. My function has changed; it is really the reverse of what it was in the beginning and I'd be very surprised if others who've been around for awhile have a different take on 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 just think, and I've really touched on this already, is that the Maine Arts Commission and state arts agencies are part of state government. We're not private foundations. We're not little specialty agencies. I think for the health of the field that state arts agencies have to see themselves as state agencies with public accountability and public value that can be demonstrated and proven. I learned that the hard way but I learned it and since I decided that we had to be really publicly accountable and demonstrate public value, lots of things have fallen into place. I think you learn it the hard way by not having increasing appropriations, by having difficult times with legislative testimony; you know, "What is this arts commission anyway? Who needs it?" I mean for years we'd see a bill every year to abolish the arts commission in the legislature. I'd be laughed out of committee. So that's a whole change in attitude so I learned the hard way from things that were presented to me. As a result there are tangible differences in terms of the creative economy and our budget and so forth. When I first came there shortly after Dick left, we were moved into this building that looked like it made bullets in World War II; a horrible building. And when we were in the Department of Education, we were wedged into four dreadful little offices in that building and I hoped I'd live long enough to see that building torn down which I have. But now we're in a 1837 Greek Revival House directly across from the governor's home. It's the best office in town. We've got fabulous space. It's historic space and kitty-corner from the state house; great access and those things just don't happen. We were put there for a reason and the reason is visibility and also, along with the Historic Preservation Commission which is in an equally important building, to protect the neighborhood as it were; to make sure that the

interpretation of a few of these historic buildings around the governor's home and the state house took place. That's kind of the proof of the pudding.

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

But I haven't left so, yes, I have. But also there've been a couple of times when some of the people who were around ages ago got together and the last time I can think about it was...it must have been '95 or '96. It was in Washington; it was the year the Quilt was on the Mall, I remember, because I came for that purpose. A group of us got together; I remember Ruth Draper was there, former director of Utah, and I've lost all track with Ruth. I hope she's still around and healthy. I figure Dick must be near 80 because he was 49 in 1975 and Ruth must be getting up there. Ruth was there and E Ray Scott was there. I understand he hasn't been well. He's actually one of my favorite old-timer people. He's a sweetie. From time to time I have gotten in touch with some of these people from way back and he helped me just a couple of years ago by chance with this individual that he knew from his own past experience who happened to come to me that I had some questions about and someone who could have caused a lot of problems. E. Ray gave me a really straight story about the situation and I was able to act accordingly so here's a resource that I could use and it was all on the Q-T but it was just exactly what I needed to know and that was great.

A. If so,

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

Well, we've talked a lot about that really already in terms of we're much more part of the political system; we're much more part of the public value dialogue of state government. I think state arts agencies are much more politically savvy. I mean I didn't deal with politics at all really in the beginning. I just ignored it. I said, "Oh, there's that legislature over there." I never went to the state house. I mean why would I bother. Most of my money was coming from Washington and, oh, how naïve. It's just exactly the opposite now.

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

To have a public sensibility and some political skills; to have good planning skills and good program development skills. That third point, program development, probably has never changed; that's probably always needed to be there. But the political sensibility I think is something that...I don't mean in a partisan sense. I just mean to be aware of what it's like to be in the public fishbowl. I have a marvelous employee who's been with us 18 months who came from private sector and has been in the private sector her whole life and had to learn how to operate in the public sector. It's been just a wonderful experience to watch her learn that and to sort of enjoy it because it's a whole new kind of experience. To me that says not everybody comes to life with this sort of public sensibility; in fact, most people probably don't so those are things that I would certainly encourage people to bring.

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

I probably would. I really like the public sector. When I was studying art history and music history, the last thing in the world I thought I would do was be in the public arena. I also come from a couple generations of college presidents and college administrators and that sort of thing and I said I'd never have anything to do with fund-raising or education and, you know, here I am dealing with raising money and basically education in the broadest terms so I guess the apple doesn't fall far from the tree. And also my family, father in particular, was involved in New York with public government matters so that was always part of my life. Politics was a big part of my life growing up so I guess that's part of the picture here. I think the whole public sector is fascinating, if problematic, but fascinating. I think people so often don't realize how much effect government has on their day-to-day lives; the road that's paved or not paved in front of their house or their education or whatever. They often don't realize the enormous influence the government has and, if the government's going to have enormous influence and I'm going to do something in life, I want to be part of it.

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

I guess yes and no. When we look across the country and see the enormous growth in arts activity not only in terms of arts organizations but arts activity in non arts groups, and when I think in Maine alone what was in the state 30 years ago. We didn't have a museum that wasn't a college museum. There was no local arts agency; there was no network among artists; none of this existed; and now there are umpteen theatres and statewide organizations for literature and arts education and so forth and so on and I like to believe we've had a good part in making that happen. So that's really the exciting part of it all. I think the down side is maybe twofold. Sometimes we're longer on policy rhetoric than we are on action and secondly we...this may seem in contradiction to what I just said...we don't focus enough on how the arts can be part of the larger agenda that motivates public decision makers be it economic development or education or whatever; not that we have to see ourselves out as it were but I think we're asset based. This asset's been developed and we can bring that to the table and I think we often don't bring it to the table and as we should.

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

Well, I have.

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?*

Again, I think we've talked about that; the focus on being politically savvy; the whole public process; the fact that you have to have a fair and equitable and accessible public process; the fact that your records are open; the fact that people can see what you do; the fact that your work is done in the daylight is all stuff that has been developed at least during my tenure. I guess what I've changed my mind about is that I'm very political now and I'm sure to a fault. I think of the actions we take in political terms all the time and I don't necessarily mean that "Gee, if we give this grant to this district as opposed to that district, is someone going to complain more than another?" but I do mean that, if we

decide to expand our program of fellowships which we have done, what are the implications of that in terms of public awareness and understanding of what the Arts Commission is so I tend to think politically a lot more than I used to. Probably I doubt that I thought politically much at all early on.

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

I should say, by the way, we have lots of interns and lots of young people that are involved with our agency. I've also been on a campaign to hire younger people when I can and we've done that with two of our last three vacancies. I just think it's wonderful to have people who are not of my generation involved in our enterprise. It's just so refreshing and they bring in all kinds of new points of views, not the least of which is having technology as part of their gene pool which is not in mine. It had to be injected and it's still trying to take. I would urge anyone who wants to get into this field to be an intern or work in some kind of serious capacity with a state arts agency or a public agency of some kind. I think that part of that could be satisfied by working for a nonprofit arts organization, but working with a local arts agency or a city arts commission or a state arts agency in a training capacity I think would be really advisable. I think people who are interested in the field would learn very quickly whether they want to be in public sector or not and I guess I would make a distinction even between the public and the nonprofit sector. If one was to intern at the Maine Arts Commission and the Portland Symphony, they could figure out pretty quickly what interests them most. I do think that our field has...Wayne and I have actually talked about this a bit...we should have a greater commitment to mentoring and to bringing younger people into the field. As I look at our field and look at the age of the administrators, the higher level administrators, it's sort of scary when you think about ten years down the road.

V. Information about you:

SEE RESUME

A. Education – Colby College, Maine

- 1. Educational level (has, ba, some grad, ma, PhD) BA*
- 2. Major/field - History of Art with minor in Music*

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 felt pretty confident even as a kid coming in as an intern at age 24 that I had a pretty good knowledge of the arts just from my growing up and experiences in that regard and from my academic training and what little time I spent in graduate school. I also felt I had a pretty good understanding of Maine. I found out it wasn't as deep as I thought it was but I knew the state fairly well. I thought those were really strong assets that I brought to the job. Again, I wouldn't want to do this job in any other state. The thought of learning the demographics and the peculiarities of another state, you know, just boggle my mind. I wouldn't be interested in doing that. Anyway I thought I brought a lot of knowledge of the arts and culture and history of the state and a real love for the state. These skills were acquired by education and family connections and background. I didn't

grow up in Maine. I spent all my summers there but my family came there in 1656 so that was very much engrained in my background.

C. Work Experience

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

I came to the Arts Commission in 1971 as an intern through a new program at the National Endowment for the Arts. So that was the first year and there were three of us: me in Maine; there was one in Oklahoma; and then the third state I'm forgetting. Prior to that I taught public school which taught me very quickly I didn't want to be a teacher and part of that I was in graduate school in college so I've been there my whole life just about. .

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

That internship program, that was a great experience really because I was dropped into the Arts Commission in November of 1971 and within a week, I was out west at a regional meeting with NEA people. I remember meeting Ruth Mayleas from the Theatre Program and Leonard Randolph from Literature and Brian O'Doherty was there from Media Arts. That's something I failed to mention earlier that the Endowment's leadership was so much people based. I mean there were these really terrific people who were respected in their disciplines around the country that were at the Endowment like Brian O'Doherty who did the Today Show. That was a terrific group of people to be surrounded by. That's something I meant to mention before.

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

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 long since realized that...I mean, I still sing...but I'm a much better administrator than I am an artist.

E. Demographic information:

1. *Gender* - Male

2. *Age range now* - 57

3. *geographic region he or she lives now* – Wiscasset, Maine

4. *political/partisan identification* - Democrat; have not always been; pragmatic leftist; get more liberal the older I get; I really do; it just surprises me; I was Republican once, years and years ago; I'm very solidly Democrat and since I get more liberal, I guess I'm living my life backwards

I hope one of the results of this might be some kind of get-together and I'd be happy to help with arrangements for that.