

AMERICA BEGINS TO HEAL

Americans for the Arts Update
on the Arts Affected by and Response
Nationwide to the Events of 09.11.2001
(10.08.2001)



CULTURAL HEALING DISCUSSION FORUM

AMERICANS FOR THE ARTS has established a forum on our website, www.AmericansForTheArts.org, where you can discuss your impressions of the world and your community after the events of 09.11.2001, what you and your community are doing to begin the healing process, and reflect on the role of arts and culture in the rebuilding and strengthening of our communities. Please take a moment to log on.

STATUS OF ARTS ORGANIZATIONS IN MANHATTAN AND THE PENTAGON

ARMY ART COLLECTION

Renee Klish, Army Art Curator, U.S. Center of Military History
T 202.761.5373 or 761.5396. E-mail: renee.klish@hqda.army.mil

The Armed Forces had artwork in the Pentagon damaged or destroyed by the attack. The Navy, Air Force, and Marines also have a substantial art collection situated throughout the Pentagon. Jeff Kimble, conservator, can be reached at 202.685.2455.

AMERICANS FOR THE ARTS PROGRAMS/ACTIVITIES

www.AmericansForTheArts.org

ART. ASK FOR MORE.

In response to national mourning for events of 09.11.2001, Americans for the Arts has re-scheduled the launch of its national arts education public awareness campaign, entitled "Art. Ask for More." Initially set to launch October 2001 during National Arts and Humanities Month, this multi-year, multi-media campaign will now rollout in Winter 2002. We're proud to announce that our advertising agency, GSD&M, and the Ad Council are launching a quick-turnaround PSA campaign this fall entitled "I am an American" as a direct response to the attacks.

GROUPS PROVIDING AID AND ASSISTANCE

AMERICAN ASSOCIATION OF MUSEUMS

<http://www.aam-us.org/helpnyc/info.htm>

Sample Disaster Recovery Resources

[Conservation Online](#)

[National Task Force on Emergency Response](#)

[Disaster Preparedness and Safety Related Resources](#)

[The First Ten Days: Emergency Response and Protection Strategies for the Preservation of Historic Structures](#)

[Lower Hudson Conference's Emergency Handbook](#)

[Suggestions on Helping Young Children Cope with a Disaster, a publication from the Please Touch Museum of Philadelphia](#) (Select "Education Resources" and then "Parenting Tips.")
www.npowerny.org/index_re.html

Sample Documents in PDF Format

[Volunteer Guidelines](#)

[After a Disaster - Managing Insurance Claims and Inquiries](#)

[The Sampler Museum Condition Report for Collection Paintings/Drawings/Prints](#)

[Manship House Museum Disaster Preparedness Plan, selected pages](#)

[Emergency Preparedness Plan - Duke University Museum of Art](#)

SMALL BUSINESS ASSOCIATION

T 800.659.2955

[The Small Business Association \(SBA\)](#) offers loans to private nonprofit organizations to repair or replace disaster damages to property owned by the nonprofit, including real estate, machinery and equipment, inventory, supplies, and debris removal.

NEW YORK STATE OFFICE OF CULTURAL EDUCATION

www.oce.nysed.gov, www.nysl.nysed.gov, www.nyshrab.org/wtc.html, www.nysm.nysed.gov/charter.
Deputy Commissioner's Office, T 518.474.5976. E-mail bwalsh@mail.nysed.gov.

OCE offers advice and limited assistance to libraries, museums, historical societies, historical records repositories, state agencies, and local government offices in the area affected by the WTC disaster. OCE staff can advise on identification of collections-related problems; needs assessment, recovery planning, and techniques; and sources of assistance and funding.

DOCUMENTATION TASK FORCE

T 518.474.6926. E-mail: dhs@mail.nysed.gov

A task force representing the Archivists Roundtable of the City of New York, Columbia University, New York University, New York Historical Society, New York Metro 3R's Council, NYC Archives, the National Archives, and the NYS Office of Cultural Education have begun developing a documentation plan for records related to the disaster. Records can include video, oral histories, photographs, maps, plans, websites, databases, other electronic resources, as well as traditional paper-based materials. The task force is interested in cooperating with other NYC cultural institutions in this endeavor.

NORTHEAST DOCUMENT CONSERVATION CENTER

Disaster Hotline 978.470.1010. www.nedcc.org

NEDCC specializes in the preservation of paper, books and preservation microfilming. As part of its Field Service program supported by the National Endowment for the Humanities, NEDCC offers an emergency assistance program at no charge for institutions and individuals with damaged paper-based collections. This service does not normally include on-site assistance. Access the free publication, *Preservation of Library and Archival Materials: A Manual* online.

CONSERVATION CENTER FOR ART AND HISTORIC ARTIFACTS

T 215.545.0613. F 215.735.9313. E-mail: ccaha@ccaha.org. www.ccaha.org

CCAHA offers technical assistance and information related to salvaging paper-based materials. Available on our website are two publications: *Managing a Mold Invasion: Guidelines for Disaster Response* and *Disaster Recovery: Salvaging Photograph Collections*. Also available, only in hard copy, is the bulletin *Disaster Recovery: Salvaging Art on Paper*.

PARTNERSHIP FOR AFTER SCHOOL EDUCATION (PASE)

www.pasesetter.com

T 212.883.2259

A special edition of *Keeping PASE* will inform youth and staff of youth agencies about opportunities to make a contribution to the relief effort.

COMMUNITIES ENGAGED IN HEALING THROUGH THE ARTS

Members of AMERICAN ASSOCIATION OF MUSEUMS are participating in a number of ways.

In New York

As part of its response to the disaster of 09.11, the South Street Seaport Museum will interview members of the local community, the waterfront community, and the rescue workers involved with the disaster to provide material for at least two upcoming exhibits, as well as archiving oral histories for future scholars. The Museum needs volunteer assistance from experienced oral historians. (Jeff Remling, curator of collections, T 646.831.0492. E-mail sssmcurat@aol.com)

The Children's Museum of the Arts has extended its hours for October and arranged special programs, e.g., licensed art therapists available to young people on weekends. The museum also has opened its doors free of charge to schools, day-care facilities, and community centers in the disaster-affected areas.

The Brooklyn Children's Museum offered visitors the opportunity to share their thoughts and feelings on a Compassion Mural.

The Museum of the City of New York has installed in its rotunda *New York Morning* (Tom Christopher). The acrylic on canvas shows the WTC towers, shining golden in the sunlight, with the rest of downtown in the background. The painting will remain on view until the end of the year. On a table nearby, staff set out paper, pencils, markers, and crayons for visitors to record their memories and feelings about the tragedy.

Next to Jasper John's *Flag* in the main lobby, the Museum of Modern Art placed a U.S. flag and a collection box for donations to The New York Times 9/11 Neediest Fund. The education department has scheduled a psychologist to talk with the free-lance educators who bring the museum to the schools about what to expect in the classroom after this tragedy.

Around the Country

The Smithsonian Institution (DC) has placed books at museum information desks so visitors can record their thoughts on these trying times. Smithsonian staff are also collecting comments from their website, www.si.edu. San Francisco's Exploratorium also put up a message board where visitors can post their reflections.

The Field Museum (Chicago) has offered itself as a place to absorb, reflect, and begin to gain some perspective on the events of the week. It has also conducted "community" open conversations, panel discussions, and other resources. Two corporate sponsors, the Boeing Company and Nuveen Investments, will cover the costs related to lost admission receipts.

At the annual Festival of the Building Arts (September 15) at the National Building Museum (DC), children built box skyscrapers for the Box City and constructing tall buildings with nuts and bolts in

Tool Sculpture. Many parents noted that the event allowed a positive place for their children to express their feelings about this tragedy.

Philadelphia's [Please Touch Museum](#) offered online advice on helping children cope with trauma.

NEW YORKER
T 212.307.4100.

Several *New Yorker* writers—including Woody Allen, Roger Angell, John Ashbery, Don DeLillo, Amitav Ghosh, Mary Karr, Jhumpa Lahiri, Janet Malcolm, Lorrie Moore, and Paul Muldoon—will read the work of others on October 11 to benefit The September 11th Fund.

TOWERS OF LIGHT

www.creativetime.org

On September 13, Gustavo Bonevardi and John Bennett, architects working in the West Village, began e-mailing friends and potential supporters their proposal for a virtual re-creation, in projected light, of the WTC towers, silhouetted against the nighttime skyline. At the same moment, entirely independently, the artists Paul Myoda and Julian LaVerdiere were working with Creative Time, a nonprofit arts organization, to develop an astonishingly similar proposal, which also involved the use of projected light. When the two teams heard about each other, they immediately got together and turned the two proposals into one, which they're calling "Towers of Light." (Calvin Tomkins, *New Yorker*, Issue of 10.01.2001, Posted 09.24.2001)

PASE (Partnership for After School Education)

www.pasesetter.com

PASE will conduct workshops on the following topics: responding to the needs of young people in developmentally appropriate ways (including community service and employment strategies), organizational strategies for supporting staff in time of crisis, using the arts as a vehicle for processing events, and addressing issues of bias and cultural diversity

FLIGHT FOR FREEDOM

T 503.823.5111 or 503-721-8700. www.racc.org (Regional Arts and Culture Council).

www.azumano.com/flightforfreedom

In response to NYC Mayor Rudolph Giuliani's call for people to come back to the city, Oregon business and civic leaders started the "Flight for Freedom" to help get America moving again physically, financially, and emotionally. The effort—which originally targeted 250 travelers to New York—snowballed to nearly 1,000 who began traveling October 5 in 62 flights over four days. Staff of the Portland International Airport were eased travelers through new security processes. On October 7, Portland Mayor Vera Katz, Rep. David Wu, and hundreds of civic leaders and arts representatives held a brief ceremony to lay remembrances at Union Square's makeshift citizens' memorial. On October 8, hundreds gathered in Times Square as part of ABC's *Good Morning America* broadcast, and Rep. Darlene Hooley and Oregon State Treasurer Randall Edwards rang the Wall Street opening bell. At noon, the group marched in New York's Columbus Day Parade.

REGIONAL ARTS AND CULTURE CENTER (Portland, OR)

www.racc.org

- 09.21–10.27.2001. New York City Victim Relief Fund Print Project. [SAVAGE Gallery](#)
- 09.26–10.18.2001. "NOW" A Collaborative response to recent events. Visual Arts Center Gallery, Mt. Hood Community Gallery. T 503.491.7309.
- 09.29–10.27.2001. "Where is Afghanistan?" a photography exhibit. Koinonia House, Portland State University Campus Ministries. 503.725.3000.

- 10.04.2001. Free Concert: Faure's *Requiem*. Department of Music, Portland State University—in memory of the victims of the 09.11 tragedies.
- 10.04–08.2001. ["Flight For Freedom"](#)
- 10.07.2001. ["Unite-Live: A Concert for Our Nation,"](#) a benefit event at Pioneer Courthouse Square.
- 10.09,11,15,16.2001. [FREE Arts Workshops](#) offered by The Well Arts Institute to help heal following the events of 09.11.2001. T 503.636.2216. kate@artustsrep.org
- 11.10, 13.2001. "Second Tuesday's". The program will bring together artists to speak about and explore alternatives to violence and suffering in the world through contemplation, information, and humor using music, poetry, theater, dance, and more. Deborah Rodney Pex, T 503-493-8070, CITE (Creative Information, Transformation Education), 3636 NE 63 Avenue, Portland, OR 97213, email: dpex@aol.com.

PHILADELPHIA

KimmelCenter@rpac.org

To honor the victims of the terrorist attacks, the Regional Performing Arts Center, the Philadelphia Gospel Seminar Choir, The Mendelssohn Club, Temple University Choir, Singing City, The High School for Creative and Performing Arts, and Bright Hope Baptist Church will present a concert at the Academy of Music in Philadelphia on 10.11.2001.

CUANDO (NY)

Quando will hold an art, performance and music exhibition 10.06–11.06.2001 to reflect on the tragedy of the WTC destruction and the heroism and sacrifice of so many firefighters, police, rescue workers, and ordinary citizens. Over 80 artists will participate.

DIEU DONNÉ PAPERMILL

The proceeds from a special exhibition and sale on 09.26 and 10.13.2001 went to a fund for the families of Ladder Company 20 in SoHo, and to seed residencies at Dieu Donné to assist artists whose work, archives, and studios were destroyed in the attack.

WORKING PLAYGROUND

A special celebrity performance to aid in the creation of a Working Playground children's mural honoring the victims of 09.11.2001 took place 09.24.2001 at the Minetta Lane Theater (NY).

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

www.ChamberMusicSociety.org

A free one-hour concert to honor the heroism of Engine Company 40 and Ladder Company 35 of the NYC Fire Department took place 09.25.2001 at Lincoln Center.

BROOKLYN REMEMBERS, NEW YORK RISES

T 718.636.4100. www.bam.org

Brooklyn cultural organizations, musicians, poets, and artists, presented a concert on 10.08.2001 at the Brooklyn Academy of Music to benefit the families of the victims of the WTC tragedy.

NEWS SERVICE COVERAGE

FOR REBUILDERS, INSPIRATION ALL AROUND

For those now contemplating the future of the financial district in Lower Manhattan is the question: We are prepared for real estate, but can we handle architecture? Can our builders bring themselves

to acknowledge that there is a difference between them? (Herbert Muschamp, *The New York Times*, Critic's Notebook, 10.05.2001)

FOR PUBLIC ART, A NEW SCRUTINY

In the wake of the World Trade Center attacks, questions of taste and suitability are being addressed in the art world as never before. (Carol Vogel, *The New York Times*, Inside Art, 10.05.2001)

BROADWAY RAISES CURTAINS, AND SPIRITS

Theaters, casts, crews pitch in to save shows and lighten the mood of those affected by the attacks. (Michael Grunwald, *The Washington Post*, 10.05.2001)

HOW CHARITABLE GIVING FARED DURING CRISES IN U.S. HISTORY

<http://www.aafrc.org>.

Political turmoil, military confrontations, and economic turbulence can all affect what types of charities Americans support—but they generally do not cause overall giving to decline, according to a study of 13 crises in U.S. history conducted by the Center on Philanthropy at Indiana University for the American Association of Fundraising Counsel. A report on the study is available online. (*The Chronicle of Philanthropy Special Report*, 10.04.2001)

TECHNOLOGY PLAYS MANY ROLES IN AFTERMATH OF DISASTER

Technology played a role in charities' response to the tragic events of 09.11.2001. (Nicole Wallace, *The Chronicle of Philanthropy Special Report*, 10.04.2001)

AFTER THE ATTACKS: CORPORATIONS AND FOUNDATIONS RESPOND

The Chronicle of Philanthropy lists grants made by corporations and foundations in response to September's attacks. (*The Chronicle of Philanthropy Opinion*, 10.04.2001)

AN OUTPOURING OF GENEROSITY

Americans have channeled their grief over the terrorist attacks, and the thousands of deaths they caused, into an unprecedented display of creative generosity and volunteerism. (*The Chronicle of Philanthropy Special Report*, 10.04.2001)

AN ARCHIVE OF IMAGES DETAILS AFGHANISTAN'S PRE-TALIBAN VOID

An archive now available shows over 700 hours of videotape and 12,000 photographs taken by Afghans to document the war between the mujahedeens (which literally means the people of the jihad or holy struggle) and the Soviet Union in Afghanistan from 1987 to 1995. The very last images are of the Taliban taking Kabul. In retrospect it seems to record how Afghanistan fell apart, leaving an open field for terrorists. (Sarah Boxer, *The New York Times*, 10.02.2001)

TALIBAN AGAINST MUSIC

"The Ministry for the Prevention of Vice and Promotion of Virtue is on patrol. Its job is to eradicate sin, which, as defined by the totalitarian government of Afghanistan, includes simply listening to music. It insists that there is a hadith (a record of the Prophet's sayings) warning people not to listen to music lest molten lead be poured into their ears on Judgment Day. Until then, the Taliban police are wreaking their own violence against musical instruments and anyone who dares enjoy their use." (*Time*, 10.01.2001) (Thanks to *The Art Journal*)

SINGING PROTEST

The protest song has a long honorable history. But "it is hard to imagine anyone in the grief-torn United States writing a direct riposte at this stage to Celine Dion's rendition of God Bless America a week ago or by extension to the war cry of the government. With more than 6500 dead, the grief is

too raw. Does this mean the protest song is dead? Will it be cast forever in the shadows of the initial tragic event? There are murmurings of student protest if a war goes beyond what is deemed legitimate retribution. But will songs grow from these seeds?" *The Age* (Melbourne) 10.01.2001. (Thanks to *The Art Journal*)

FEDERAL TAX DEDUCTION FOR NYC ENJOYMENT

A bill has been proposed in the U.S. Congress to help promote New York. The new law "would allow individuals to deduct \$500, and joint filers \$1000, from their federal income taxes for the cost of meals, lodging or entertainment in New York City through 12.31.2002. Taxpayers would be eligible for the deduction whether or not they itemized their taxes." www.Theatre.com, 10.01.2001. (Thanks to *The Art Journal*)

POETS' VIEWS OF THE HUMAN PREDICAMENT

Here are some selections from poems that have been circulating among people in the past few weeks. (*The New York Times*, 10.01.2001)

THE EERILY INTIMATE POWER OF POETRY TO CONSOLE

In the weeks since the terrorist attacks, people have been consoling themselves—and one another—with poetry in an almost unprecedented way. (Dinitia Smith, *The New York Times*, 10.01.2001)

RIPPLING SOUNDS: THE ENTERTAINMENT INDUSTRY REACTS

We look at things in a new light now, particularly within popular culture, where an unprecedented scrutiny of the entertainment industry has suddenly lent new meaning and even controversy to the everyday cultural inundation of words, images, and sounds that were previously innocuous. (*ArtsEditor*, 10.2001 issue, www.ArtsEditor.com)

WAITING FOR OUR JOHN LENNON

IF the Vietnam War was the first war that America witnessed on television, then the war on terrorism is the first one that Americans are coming to terms with on the Internet. (Neil Strauss, *The New York Times*, 09.30.2001)

FROM THE RUBBLE, IDEAS FOR REBIRTH

Inevitably, we talk of rebuilding the World Trade Center, envisioning a moment beyond the ash-coated present. Such thoughts console. Building is not just a matter of office space and revenue. It is also a basic human impulse, a means for imagining an ordered universe. (Deborah Solomon, *The New York Times*, 09.30.2001)

FILLING THE VOID: A CHANCE TO SOAR

THE terrorists left many voids besides the loss of human lives and two big footprints in the earth. Holes in the social fabric, fissures in the patterns of public and private life, emotional as well as physical disruptions in the streets where public and private intersect. Many futures got blown out of the water. Nothing will take their place. Meaning collapsed with the towers. Architecture is an art of constructing meaning, among other things. (Herbert Muschamp, *The New York Times*, 09.30.2001)

BOX OFFICES REBOUNDED

Resurrection was the theme on Broadway and off this week as box office numbers showed promise and several recently closed or canceled shows exhibited signs of new life. (*The New York Times*, 09.28.2001)

THE TIMES ARE A-CHANGIN'

Just two weeks after the attacks and President Bush's declaration of war on terrorism, a peace movement is beginning among musicians. While they have stood united in their condemnation of the attack and their willingness to help with relief efforts, they remain divided on what to do next. (Neil Strauss, *The New York Times*, 09.27.2001)

ART FOR SALE, BUT WILL SHAKEN COLLECTORS BE BUYING?

In the months leading up to the \$500 million fall art season there's always uncertainty, but not since the Persian Gulf war has there been anything like this. In the wake of the terrorist attacks, collectors, dealers and auction house officials are coping with personal and financial losses. There have also been last-minute postponements of major shows and disruptions of shipping and travel plans. (Carol Vogel, *The New York Times*, 09.27.2001)

FOR THEATER'S SUPPORTING FAMILY, A NEW KIND OF UNCERTAINTY

Will the tourists return? Will old shows close? Will new shows come in? The questions affect everyone from the makers of wigs, shoes and marquees to restaurateurs, fight directors, ticket sellers and those who write advertisements or publish programs: all of whom depend for their livelihoods on the Great White Way. (Robin Pogrebin, *The New York Times*, 09.25.2001)

MUSINGS

GEORGINA DeCARLI, DIRECTOR, LATIN AMERICAN INSTITUTE OF MUSEUMS

We at the Latin American Institute of Museums (ILAM) wish to express our solidarity and profound condolences to our colleagues in the United States of America, and to all the families and friends around the world that have been affected by the terrorist attacks of Sept. 11. We also wish to publicly condemn every form of terrorist act, regardless of its magnitude or location. We are all aware that museums have been (and continue to be) potential targets for terrorist attacks. But for the same reason, we must play a critical role in educating [people about] the need to respect peoples of all ethnicities, cultures, and creeds by means of the very powerful weapons we possess: thematic exhibitions, educational programs, interactive and cultural extension activities, and publications, among others. It is in this sense that we make a call to our colleagues in the museums of Latin America to redouble their efforts in the struggle to eradicate ignorance, intolerance, and fanaticism from our societies. (Thanks to American Association of Museums)