U.S. ATTORNEY GENERAL JANET F. RENO
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C O N T E N T S

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P R O C E E D I N G S

CHAIRMAN ALEXANDER: Right now I'd like to introduce our very special guest, who probably needs no introduction, but she is a committed person to the youth of America in particular and the arts right now. And I want to introduce Attorney General Janet Reno.

Welcome.

(Applause)

ATTORNEY GENERAL RENO: I thank you for that warm welcome.

But I should be applauding you, Jane, and so many others who have done so much in these last three years to promote the arts and to promote the freedom that the arts demand. And I thank you so very much for your leadership.

Somebody asked me, "Why are you going over there?"

(Laughter)

ATTORNEY GENERAL RENO: And the answer is very simple.

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Madelyn Ander (phonetic) tried to teach me music. And she said, "Mrs. Reno, the little girl just can't get above G."

(Laughter)

ATTORNEY GENERAL RENO: And my art teachers just stared.

But my aunt, who was the music and art critic at the Miami Herald, was a wonderful

teacher and took me to dress rehearsals of the Greater Miami Opera when I was about 11 and introduced me to wonderful worlds. And I remember that.

And I think it is critical, as we address the problem of young people in America and the violence and the drugs that beset them, that we try to do everything we can to provide other alternatives and other opportunities.

As a prosecutor in Miami for 15 years, I looked at presentence investigations of young men we had just adjudicated guilty of an armed robbery at 17. And I can see three or four places along the way where we could have

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intervened in that child's life to have made a difference, to have given him a constructive, crime-free future. And we had failed to intervene.

I try to make it a point to talk to young people who have been in trouble or who are in trouble as I travel across the Nation.

And they tell me time and again, when I ask them, "What could have been done to have prevented this problem in the first place?"

The first thing they tell me is, "Somebody to talk to, somebody who understands how difficult it is to grow up in American today" -- how important it is to have somebody you can go to that can give you support when you need it and discipline when you need it.

And the second thing that they talk about is, "Something constructive to do in the afternoon and evenings." And that is a theme that comes back again and again and again.

Sports has been the opportunity that many have found. But what I hear from so many

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young men and women is, "Something other than sports."

I think sports is a wonderful vehicle. I think we've got to be very careful, as we encourage young people both in sports and

in art, that we don't make them think that everybody can be totally successful, but that we use sports and the arts as means of giving them a fuller, stronger character with which to enjoy the world for the rest of their lives.

It has been so rewarding for me, therefore, to have had the chance to talk to Jane shortly after she took office and to find that we shared the sense that the arts could be a wonderful vehicle for constructive pursuits for our young people, giving them an opportunity to explore new worlds, to develop new talents, and to believe in themselves a little bit more than they do.

I have now followed in Jane's footsteps: To Minneapolis to a wonderful project in the neighborhood, where they said,

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"Jane Alexander has been here, and she saw what we were doing with young people. And it has made a difference, because we know we're doing it right."

And to talk with a young person who is active with the Dance Theatre in Denver, "Jane Alexander has been here, and we feel good about what we're doing in terms of outreach to students."

I brought with me something that you might -- and I think it's one of the great documents that I've seen in the last two or three years. It's called "Great Transitions" by the Carnegie Foundation, "Preparing Adolescents for a New Century."

I think it describes, just briefly, the real challenge that we face today, with high divorce rates, increases in both parents working, and the growth of single parents.

Slightly more than half of all American children will spend at least part of their childhood or adolescence living with only

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one parent.

In this situation, exacerbated by the

erosion of neighborhood networks and other traditional support systems, children now spend significantly less time in the company of adults than a few decades ago. More of their time is spent in front of the television set or with their peers, in age-segregated, unsupervised environments.

It notes that about 25 percent have already engaged in at-risk behaviors. And others face the potential, for as many as 50 percent will do so in this unsupervised time.

Thus, it's exciting, to me, to see the steps that you have taken. And I would like to support you, in every way I can, in future steps to make it a comprehensive initiative around the country.

There are some unusual allies that you might not be aware of. And just think about it for a moment.

The National Association of Parks and

Recreation Professionals has identified programs for children at risk as one of their priorities.

And what can we do if we reach out across disciplines and across towns and organize more effectively in our parks and our recreation facilities of this Nation real opportunities for young people in the world of arts?

Community police are a whole new force in this Nation. They are very good at getting evidence from people because the people trust them.

But they are also very good at being on the cutting edge of giving people a sense that they can be self-sufficient, that they can live in their neighborhood, that they can enjoy their neighborhood. I think it might be fun to see what the COPS Program can do in terms of some partnerships there.

But most of all, I came here today to tell you how much I want to support you and how

much I value your work.

I would suggest two challenges that are important: First, what can we do with your young people who are in prison who are coming out sooner rather than later, sometimes coming out without skills or without any sense of self-esteem?

Yesterday I had the chance to hear of a young man who had been to prison for 18 months, learned to play the piano in prison, came back after serving time for the drug charge and became a youth counselor and is, I believe, on his way to college to become a certified counselor to work with young people.

Just think of what we can do if we use arts in the prison to give people a sense of self-esteem, a sense of value.

And the second is: I think it critically important that we encourage efforts with the American Indians. They are such a great part of the tradition of this Nation and this continent. They do such wonderful work in

the arts, perpetuating their traditions.

The Department of Justice has tried to reach out to Indian tribes across the Nation, to listen to them, to hear, and to try to be responsive in matters of tribal justice and tribal law enforcement. And we would look forward to working with you in that area as well.

But I would be happy to answer your questions or take your ideas about what the Department of Justice can be doing to be more effective in this effort.

CHAIRMAN ALEXANDER: Thank you very much, General Reno.

Are there questions or comments? Speight.

MR. JENKINS: General, we at Seattle Opera have had a remarkable success in one area.

There's the Echo Glen Juvenile Detention Center in Seattle, which is basically for sexual offenders. And we started four

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years ago -- they were very eager to do this -- with having -- every Sunday night they have an hour to two hours on opera, a section specifically on opera, working with our stories, working with what we do.

People from my company go out twice a month and spend an hour with these kids. And every one of our dress rehearsals, we bring between 7 and 10 of these juvenile offenders to the dress rehearsal with guards.

And they sit -- we have -- we bring a thousand children to each of our dress rehearsals, and they -- I mean, a thousand teenage -- you know, high school. They sit upstairs.

We have them down in the orchestra section, where no one else sits. But we have the guards and they come. And it has been really a remarkable program.

ATTORNEY GENERAL RENO: Oh, that's wonderful. What I'll do is ask our Office of Juvenile Justice and Delinquency Prevention to

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be in touch with whomever you would suggest, because I'd like to see what we can do to spread that concept.

MR. JENKINS: Because it has really been unique. And it has been so interesting how opera stories, dealing as they do with archetypes and things like that, have made a tremendous influence on the children.

And I think that one of the things that might be surprising is how they have -- how much they did with the "Ring." Because of the "Ring," of course, dealing as it does with so many problems of the human family, they really got into that. It was fascinating how many times they've been able to do that.

And the other thing we've done is

that there's a home for abused women in Seattle which we've also started working with. And we've found that there we've had people who, on more than, I think, 10 or 12 occasions -- 10 or 12 people who had not left the home for two years because they were so terrified.

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So we came in and talked to them. They were wiling to come to the opera to a dress rehearsal to see it, because we talked to them about it.

They particularly -- for instance, you talk to me about an opera like "Electra," and they were completely fascinated and couldn't wait to come and see it; because it was, unfortunately, their life.

ATTORNEY GENERAL RENO: I'll call them up, if I may.

MR. JENKINS: Yes, ma'am, please.

ATTORNEY GENERAL RENO: Great.

CHAIRMAN ALEXANDER: Colleen.

MS. JENNINGS-ROGGENSACK: Ms. Reno, in Arizona we've been very fortunate to have two very solid relationships with our County Attorney, Rick Romley (phonetic), and with our own Attorney General, Grant Woods.

As a result of efforts on the part of Arizona State's Commission on the Arts and a variety of arts administrators throughout the

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state, we have a program called "The Apple Corps," where we have been granted the RICO funds, the drug reassessment monies, and taken those funds and supported artists in the schools and provided programs for them.

In addition, both the Attorney General and the County Attorney have granted additional funds and worked with our own organization at Arizona State University in doing a "Take Back Your Life" program, where we have worked in conjunction with popular artists, like Paul Rodriguez, and worked with not only bringing children to the theatre,

young people, but going to places like Adobe Mountain, which is a detention center for juveniles.

It is a breathtakingly important project. And I think anything that you can do to encourage other attorney generals and their states and country attorneys to look at those funds that are in each of our states because of the drug problems that we are encountering, and

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use those to support the arts and education would be extraordinarily helpful.

ATTORNEY GENERAL RENO: Let me talk with Grant Woods and then with the National Association of Attorneys General and see what we might do. That would be a wonderful idea.

CHAIRMAN ALEXANDER: Thank you. Luis.

MR. VALDEZ: Attorney General, it's a pleasure to meet you and thank you for all the great work that you have done in your capacity.

In California, prisons are a growth industry. That's both a tragedy and a reality.

The university that I work with has, as a nearby neighbor, the Soledad Prison, as well as Vacaville State Prison.

And those are two prisons that I have been inside as a performer and also as a filmmaker, having conversations and workshops with the inmates. The continuing tragedy is that the inmates seem to be getting younger and younger.

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And one of the solutions that we are working with within my field is the possibility to get the inmates writing.

If it's poetry, that's a beginning, and that's beautiful. If it's a novel, that's great.

What I'm trying to steer them toward is screenplays. Because if anything is commercial and fashionable in Hollywood, it's always criminality. So why not make a business

of it?

And so I try to encourage these prisoners, these inmates, to express the tragedies of their lives in some kind of dramatic form.

I don't think that we -- we have not worked out all the details yet as to how they might be compensated or whether the state would allow that.

But I think that any form of literary expression which fits, unfortunately, the confines of a cell -- as a writer, I know what

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it is to sit at a computer. At home, actually, I'm in prison when I'm working on something.

And so it might work that, with the time given to inmates, that they might be able to come up with new expressions of their reality and in some way hint to the rest of us where the solution might lie.

The arts are a reforming power and force in the life of all of us. And it is so for those people that are incarcerated in the Nation's prisons as much as it is for the poets and the playwrights and composers that live outside.

ATTORNEY GENERAL RENO: One of the most interesting things that I have seen, in just receiving letters from inmates, some that you can barely decipher, and others that you can decipher and that are powerful, but in an idiom that most people wouldn't accept, is how we appreciate the written expression in the so many different forms that it takes, and understand that it is an expression in many

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instances from the heart.

I think that's one of the great challenges of the English language now. And it is so fascinating to me to see how expressive it can be.

It is also fascinating to me to see how people still haven't learned to write,

including lawyers.

(Laughter)

ATTORNEY GENERAL RENO: And one of my missions is to make sure that I do everything I can while at the Department of Justice to get lawyers to use small, old words and talk in terms that people can understand.

(Laughter)

ATTORNEY GENERAL RENO: Which leads to another initiative that I think you have made a contribution to. And I think it's important.

There is something really exciting happening across this land in schools, at the Air Force Academy, with lawyers. And that is

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that people are focusing on how we can resolve our conflicts in the legal realm without trials, expensive trials; how we can resolve kids' conflicts in school without knives and guns and fists; how we can resolve conflicts so that we don't have to go to lawyers.

And the contributions that you all have made in terms of how the arts can play a role in this, oftentimes just by a matter of expression.

I saw something yesterday in Philadelphia that was so exciting. I saw youngsters playing roles that taught them how to talk with each other; what body language means; what a tone of voice means; how you can use a tone of voice and body language to resolve the conflict, rather than to create it.

And it made me think, as I watched this absolutely wonderful teacher take these youngsters in a difficult area through some of the steps, this is art at its best. And it's how we communicate, how we talk to each other.

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So there are some exciting things that I think can be done in that area as well.

But there is a whole notion in this land that we don't have to be as divisive, as

fussy, as litigious, as violent; that we ought to be able to sit down and resolve a lot of our conflicts in a lot better way. And I think the arts can lead the way, in terms of teaching us how to communicate.

Winston Churchill said we should use the small "o" words, and I think it helps.

(Laughter)

CHAIRMAN ALEXANDER: Bill.

MR. STRICKLAND: One of the areas, General Reno, that has impressed me about your leadership is in the clear understanding that the most cost-effective way to deal with crime is to prevent it in the first place.

Your thoughts, in terms of how we can get to the children before they become criminals, have impressed me over the years. And I was wondering if you might share some of

your thoughts in terms of the prevention area and how sports and the arts and similar activity can prevent children from becoming criminals in the first place.

ATTORNEY GENERAL RENO: One of the first things that we, tragically, have to do -- because as you look at the increase in prisons and the younger offenders there, one of the things we've got to do is to make our neighborhoods safe enough so that people will come out and share their talents, and so that people will come out and go to the local community center after school and in the evening to participate or go to the park.

But I feel very strongly that we have to do it in a whole way. And that as we work on programs in the arts and communities, it has to be linked to other areas.

Children can overcome so much, but they have so much adversity in so many situations.

And one of the things that I would be

interested in -- I've never heard the artists

talk about this, and it would be interesting. But let me just give you my experience.

When the crack epidemic hit Miami in 1985, the doctors took me to our large public hospital to figure out what to do about crack-involved infants and their mothers.

Should we prosecute the mothers? Was the child dependent? When did we send the child home with the mother? And I spent a lot of time with child development experts. They taught me, at the time, that the first three years of life are the most formative; that 50 percent of all learned human response was learned in that first year of life; that the concept of reward and punishment and the conscience was developed during the first three years.

You could see it with these children who had remained in the nursery because they could not be sent home and they had been there for six weeks. The nursery was becoming

overcrowded because the epidemic hit so suddenly.

And those crack-involved infants had not been held or talked to except when changed and fed. And they were not beginning to respond with human emotions after six weeks. They were lying there almost as little animals. They just weren't responding.

Whereas, the child across the room who had severe birth defects, but with parents around the clock -- one just there all the time, or as much as possible -- that child was beginning to respond through the pain with really human emotion.

When do we start focusing on the arts? Obviously, music is a magical part of that time. Obviously, pictures and the concepts.

And so one of the things that I would urge you to do, as we talk about prevention, is, as I've urged others, remember those first

three years.

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The afternoon and evening programs are so critical.

That unsupervised time that the Carnegie Foundation refers to is so critical.

What can we do with after-school programs? What can we do with parks and recreation? What can we do on weekends to involve them? How can we participate with others?

You were talking about technology. And I think one of the great things of word processors is it's so easy to change what you mess up. You can edit yourself a lot better.

And what we could do, in terms of interactive video, in teaching children how to express themselves and in introducing them to poetry and showing them how to -- there are just so many things that we can do if we understand the tremendous potential out there.

But the one thing I would stress to you, I've heard coaches tell me, "It's wrong to encourage kids too much in sports, because only

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a very few will be successful."

And when they get into it in high school, they all want to be the Heisman trophy winner in four years, and they all want to play for the Dolphins or somebody else. And most of them are never going to make it.

And probably all want to be the great singer and to go to the Met, but they're not all going to make it.

And they're not all going to get published. I think one of the great challenges that we have for our young people is to give them the gift of arts, to give them the gift of recreation and sports as part of an inner self, as opposed to a part of fame.

And I think that is one of the real challenges that we face.

CHAIRMAN ALEXANDER: Yes, Ken Jarin.

MR. JARIN: General Reno, I'm not the only attorney on the Council. I think I'm the only practicing attorney. And I share your sentiments about lawyers learning how to write.

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When young people ask me, "What should I study in college to be a lawyer," I say, "Learn how to write a sentence and a paragraph," because that's so important.

I thought, perhaps through your leadership, there might be an effort to encourage bar associations, particularly the young lawyers' groups in the bar associations, to work with the regional umbrella arts organizations in some combined effort --

ATTORNEY GENERAL RENO: Well, that's a marvelous idea.

MR. JARIN: -- to reach out to young people. Those organizations are often looking for things to do that are meaningful for a community. And perhaps that would be a way to bring those two groups together -- perhaps through some sponsorships of programs to bring children to the arts, or arts to children.

ATTORNEY GENERAL RENO: You know, you've given me -- let me take that up with the ABA. I think that could be fascinating. And I

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will pursue that.

But, as somebody mentioned, the problem of domestic violence, too. And it is a wonderful feeling to sit in a -- Donna Shalala and I have an Advisory Council on Family and Domestic Violence, and we have representatives of the AMA and the ABA there together.

It might be fascinating to see what we could do through both organizations in terms of outreach to women in battered-spouse shelters who are victims of domestic violence, because it's being approached now both from a public health perspective and a legal criminal-justice perspective. And maybe both could do some interesting work there.

So that's two good ideas. Thank you.
CHAIRMAN ALEXANDER: Father Leo.
FR. O'DONOVAN: Thanks again, Attorney General Reno, for coming.
Your remarks on the hesitance of coaches to encourage young people fascinate me. Because it's undoubted that we have heros of

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sports in the country who've become icons for young people through their success, almost as much through their extra-sports success, their endorsement of products, their fabulous contracts, their entry into the world of the Carnegies and Mellons, but by a different route, in terms of financial remuneration.
Since I think you're right that we must take a broad approach to neighborhoods and encourage sports as well as arts, it reminds me that there's a great body of literature on the meaning of sports which, I take it, is essentially not about winning but about playing, since you need a winner to make most sports interesting, but you don't play only to win, you play primarily to play; which brings it much closer to art, as these people point out, than one might think and, indeed, to religion.
You give yourself up to the rules of the game. You don't reconstitute how baseball is played every time you play it.

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You play as a team in many sports. You are dependent on a great deal of tradition, a public that likes the sport -- if it's only family and friends or your school chums.
What I'm led to think is that we have to think about educating not only the children but the coaches. Because if they think that the only successes will be the youngsters who go into the NBA or even the minor leagues or their successors, boy, that's a disaster.
And as an educator, I am reminded how fortunate any school is if its coaches are

coaching students, student athletes, and not just potential successes.

ATTORNEY GENERAL RENO: Father Leo, I named my colt "Dodger" after the Brooklyn Dodgers. And I followed Jackie Robinson and Pee Wee Reese and Don Newcombe in every way that I could, and I got very upset when the Dodgers moved to Los Angeles.

But one of the things that always fascinated me about baseball -- I knew I

couldn't grow up to play on the Brooklyn Dodgers, but it was fascinating to me that a pitcher could put a pitch over that plate in that narrow line.

So I used to spend summers pitching against a wall to see whether I could do it. And never dreaming that I would be famous, but just there was a certain part of it.

I have often wished I could sing, to do the same thing.

But, as my mother said, "What will you take not to sing anymore?"

(Laughter)

CHAIRMAN ALEXANDER: Yes, Dick Stern.

MR. STERN: I'm on the board of the Chicago Symphony Orchestra. And one of the things that we do at the Chicago Symphony is try to get into the schools. We have musicians going to the schools all over the Chicago area and playing to get the students interested in music.

In addition to that, we have eight

concerts that are what we call "family concerts." In reality, they're children's concerts. They're concerts for the children which we hope the family will participate in. And they're always sold out.

And this is one area to get the children interested in classical music, contemporary music, which we think is very, very good.

But we had one more idea -- one which I had, as a matter of fact. We haven't been able to do it yet, but we're trying. And that is to get a basketball celebrity -- a Michael Jordan, if you will -- to have something like a "Peter and the Wolf" in the Chicago Stadium and allow the children to come in -- of course, without fee.

I think if we can do more and more to encourage the children to get into the musical area or any of the arts -- and, as a matter of fact, encourage the athletes, the leading athletes, to help them do it -- I think we can

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start programs which will further the child's growth.

ATTORNEY GENERAL RENO: Let me suggest to you what I think is one of the critical challenges, though, in that undertaking. And it goes back to how we prevent.

You're reaching out to children that -- in the first place, they become fascinated by the trumpet, but they don't begin to have the money for the trumpet. And they don't have a mother who will scrounge and they don't have an advocate who will scrounge to find the money.

If they're lucky, they will have a music teacher at school who will become their advocate. And the music teacher will focus probably on those that have real talent, and she may get them off on the right foot.

But there will be one who would just thoroughly enjoy playing the trumpet, wouldn't be great, but would have a wonderful time with

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it. And there's no advocate to get him that trumpet.

Or if they can, there is no advocate in that child's life that teaches him the discipline of how to learn that trumpet, because he has simply not had the structure

around his life that disciplines him to learn anything.

And as I was reminded yesterday as I visited the Philadelphia community, we have got to go beyond our traditional efforts to expose people to the arts and to the wonderful things of the world, and really almost reweave the fabric of community around some children who have been dramatically at risk.

We're playing catch-up ball. It's remedial. But I refuse to give up on a generation.

And so as you think about it, think about what might happen if musicians, not necessarily in the orchestra -- but if the orchestra linked with one of the universities,

if we could develop mentoring programs where musicians were in the community with the children, say once a week or on a weekly basis, and we found used instruments for every child that was interested, it could be so exciting.

But we would have to provide that follow-up to reach the young people that we're talking about who are so terribly at risk.

CHAIRMAN ALEXANDER: Patrick Davidson.

MR. DAVIDSON: I'm currently a television producer, but I used to be a probation officer. So I come to this in kind of an odd perspective.

And it struck me, in the conversation that's taking place, you have access to people who have a tremendous influence on young people. And that is the law enforcement officials, be it probation officers, be it policemen, be it sheriffs.

I've seen it, and I've done it, where you become a key person in that individual's

life.

And what strikes me is the merger. We keep talking about sports, and we keep

talking about the arts. And you talk to any good probation officer or outreach worker, and they all know of taking a kid to a ball game.

But the idea of taking a child to a community play, you know, to a theatre performance, and exposing them and, in fact, in many cases exposing both of them and sharing that experience, is a tremendous opportunity.

And also, to take it one step further, since we have, unfortunately, millions of children that are in search of families, I have seen -- and I think all of us have seen -- what happens in a theatre environment, where the theatre performers become a community and, in fact, becomes a family unto themselves. And there's an opportunity for children to become part of that family and to be nurtured by that environment.

And so if we can get people outside

out of -- I mean, the arts are considered out there. And my goal -- and I think a lot of us -- is to get it more and more mainstream.

And who is more mainstream than the law enforcement officials? And to get them involved and see the arts as an opportunity to reach out to their community and their constituency is tremendous.

ATTORNEY GENERAL RENO: That is the reason I suggested, at the outset, one area that we might explore is how we could work together through the Community Policing Initiative of the COPS Program to make sure that community police officers -- the President made the commitment to get 100,000 police officers on the streets. 40,000 have been authorized. They're doing incredibly wonderful things in their communities. And I think this would be a natural.

The other thing, it just occurs to me, as I hear you talk -- for example, Boston is doing some wonderful things, where police

officers are working with probation officers as a team. And that's an exciting possibility. And we might explore, in the Boston area, what could be done as part of that initiative. And I'll follow up with Jane on that.

And the third thing is the International Association of Chiefs of Police has a draft report that it's about to publish on what can be done about youth violence.

And you'd be very impressed. It's not all punishment. There's a great deal of very thoughtful work done on prevention.

And it might be that we can -- let's talk to David Walchek (phonetic) and the new president, and see what we can do to form some links there.

CHAIRMAN ALEXANDER: That's a very good idea.

In listening, it occurs to me that, if the first three years of life are so vital in terms of how these young minds are formed, it's the parents that somehow we have to get to

as well. And that's the bigger challenge.

Does anybody have any ideas about that?

Colleen.

MS. JENNINGS-ROGGENSACK: I would just add a fourth idea to Patrick's list.

In Arizona, again, working with our County Attorney Rick Romley (phonetic) in Maricopa County, we have formulated a two-year project with the American Festival Project. And that's a group of artists who are committed to social change in a community.

We are working with the three police forces in the area, the Phoenix police and the Tempe police and Mesa police force, in a technique that's known as a story circle.

We're not only working with the police officers, but with community members in each of those communities, to bring a humane approach and an interchange of what each

other's lives are like.

We've begun this year by working with

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the Phoenix police -- I think the artists said this is the first time they had worked in a room with 80 people with guns on -- and in bringing out the stories of their lives and combining those stories together with the end result of it being a staged work.

We are also working with the children and with a variety of ages, from seniors to young people, in that project.

Those funds are, again, RICO funds that we are using to access that.

But we have worked with Banc One and accessed corporate funds, and are doing a similar story circle project with corporate leaders in the Valley.

And I think that's a hands-on real project that you can use with artists who are currently working in that milieu.

ATTORNEY GENERAL RENO: One of the things that you might do, Jane, is -- I think people are recognizing more and more that "educare" -- I call it "educare," those first

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three years, not child care -- but let's really use that time the right way.

And I think there are some national associations of child care professionals, and it might be interesting to see what we could do working together with them in that regard.

CHAIRMAN ALEXANDER: Speight.

MR. JENKINS: What I was going to -- sort of what I was going to say, one of the things that we found very successful in Seattle is to, since there are so few music teachers -- you made the point of a music teacher -- when there are, they're wonderful. But, unfortunately, in most of our public schools today, we have so few of them.

We have moved in on teaching teachers. This is what we do. We go --

particularly humanities teachers, English, and history -- because it's far -- we have proved to them it's far more interesting to teach Spanish history, for instance, by working with "Don Carlo," than it is just where they can

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actually see a "Don Carlo," than it is just teaching Spanish History, and so on and so forth.

What I wonder is -- I know -- in New York, which is where I came from originally, I know there is an early childhood development program which specifically works with kids 18 months to 3 years. And I know it's a big program. I think it's national. I think there are a lot of these.

It seems to me, in response to what Jane said, if we could get these early childhood development programs, if we could get them to understand from the opera companies, from the symphonies, you know, to include us in coming in and doing something with them.

I mean, I know the Seattle Opera would be happy to do it. I think a lot of people would in the large arts groups, who have big education programs as we do, to get in and start working with them.

I think it's an idea that's quite --

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would be quite feasible. I'm sure the Met would love to do it in New York -- you know.

ATTORNEY GENERAL RENO: One of the things that -- I have to admit to a bias -- my mother would never let us have television because she said it contributed to mind rot. And so I don't look at it too much.

And going back to technology, I marvel at what technology can do. But it also has -- except in rare instances, you don't see that human quality of a child who is rocked to sleep by somebody singing a lullaby, or somebody who is read by a voice that they know well and that is a familiar voice that means

home and love, read "Wynken, Blynken, and Nod," or others.

And some of it is not that complicated. It's just the beautiful books, with the person, with the touch and the feeling that nothing in technology can match.

And that, I think, is one of the keys that we need to face.

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MR. VALDEZ: May I respond to that?

The concept of high tech is only half the equation. And another phrase that we are using more and more -- my colleagues and I at the university -- is "high touch." You cannot have high tech without "high touch."

You cannot have a lot of computers without, by that very act of acquiring computers, emphasize the wonder of just plain earth and clean air and nature.

And so these are contradictions, these are paradoxes that are part of life, and they work together. They enhance each other.

So, in that sense, it -- education begins with that first touch. And, then, it extends there to a concept of what intelligence is.

More recent research, actually with psychologists and educators and so forth, has indicated there are at least seven kinds of intelligence, not just linear rational thinking, but also spatial and motor thinking.

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There's intuitive emotional intelligence.

When Michael Jordan drops one from three-quarters across the court, it's because he has a certain kind of human intelligence that brings awe to all of his admirers.

And it's that way with gymnasts. We saw the Olympics recently.

And it's that way with musicians and actors and dancers.

People need to understand that the arts are not a luxury, that the arts are not

frivolous, that if you are going to fund scientific activity in this country, you must, for balance, fund the arts.

You cannot have the sciences funded for a billion dollars on the one hand and the arts for $99 million on the other. The scale is totally out of kilter.

And the arts are science. The sciences are art.

And what artists do is, they advance human research on the nature of our human

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being. And this involves children at the earliest stages, as well as elders at the other extreme.

CHAIRMAN ALEXANDER: Thank you, Luis. Wally McRae.

MR. McRAE: I'm from Montana. And I, first of all, would like to thank you and congratulate you for the peaceful way that you resolved my neighbors, the Freemen holdouts.

CHAIRMAN ALEXANDER: Here, here.

MR. McRAE: Being from Montana, we have seven Indian reservations and a disproportionate number of people that are incarcerated in the state prison. And also, since crimes on Indian reservations are prosecuted in Federal Court, a lot of the federal prisoners from Montana are Native Americans.

And I was sitting here wondering if there would be some way to work with Native American arts with those incarcerated Native Americans. There's a lot of good things about

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it. I mean, why should they have to move out of their culture to do something?

The second reason that I would be an advocate of is, it would help to solve some of the unemployment problems on the reservation, to bring someone into the prison system to teach them in some of the Native American arts like beadwork. That's primarily the art form

across the seven reservations in Montana -- beadwork, not pottery or silver or things like that. It's beadwork.

So you could provide some employment. And then, after the prisoner is released from prison, there's a wonderful demand out there for authentic Native American arts.

When I was on my way to Billings the other day, I stopped in a trading post, and Indian tanned buckskin and beaded moccasins are pretty pricey. So there is a great demand for those.

So maybe that would be a way where you can involve someone in the arts within

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their own culture, since there is such a high population in some of our Western states of Native Americans that are incarcerated.

ATTORNEY GENERAL RENO: What we're trying to do is to work with the tribes and develop, in every way possible, tribal justice initiatives that can blend -- a Native American will talk to me and say, "Our culture is different than yours. Yours is an adversary culture that has to prove somebody guilty, and it's accusatory and adversarial. Ours is how do we resolve the matter peacefully."

They talk about sentencing circles, for example, where the community sits around and figures out how to resolve this so it won't happen again.

And in light of that, I think we could do perhaps some exciting things in terms of pursuing tribal traditions, in pursuing the Native American art.

And I will talk with the director of the Bureau of Prisons, likewise, about the

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possibility of employment skills.

I do think, though, just from looking at the whole issue of the tribes across the land, we've got to figure out how they can remain on their tribal lands, how they can be

self-sufficient. And art by itself won't do it.

And that's one of the great challenges where I think technology -- I think a lot of us are going to be working a long way from urban centers because of technology. And I think that special blend is going to be a challenge, but I think it's possible. And I think the arts can play a real role.

MR. McRAE: The only response that I would have is that there are a lot of differences between different tribal cultures.

I think that probably -- for instance, my neighbors, the Crows, would tend to resolve things peacefully; where the Cheyennes, my closer neighbors, probably would not.

So the danger is to lump everyone together and say, "Okay. All of these Indian cultures are the same, and this is the way that strife and controversy is resolved."

And it's the same way in the arts. I think that it would be ludicrous to teach Navajos beadwork. That's not part of their culture. And I think it would be just as strange to teach Cheyennes to do turquoise silverwork.

So you've got to be a little bit tribally specific in order to be successful, I believe.

ATTORNEY GENERAL RENO: That's the reason we're trying to emphasize tribal justice, so that we work -- the U.S. Attorney and the FBI on many cases lets the tribal system -- that we reinforce the tribal system and we let that tribe's cultural backgrounds and cultural justice apply.

It's a remarkable challenge, because there are so many different tribes with

different traditions. But you're right, exactly on point.

CHAIRMAN ALEXANDER: Bill, did you have something else?

MR. STRICKLAND: In my experience, being a member of the National Council, we've never been short on good ideas or imaginative solutions to problems. We have been a little bit short on cash.

(Laughter)

MR. STRICKLAND: And I'm just wondering whether or not there might be some opportunity to use the prestige of the Attorney General's office and, of course, the prestige of the Chairman's office, to think about new ways of generating revenue to support many of these very fine initiatives that we all agree are essential, such as whether or not it makes sense to appeal to people's self-interests, like the health care industry, for example, the insurance companies, that are finding themselves with spiralling and out-of-control

health care costs and not very imaginative ways to contain them; whether or not it makes sense to talk with some of the leaders of these industries, to say, "A little bit of prevention on the front is going to save you an awful lot of money on the tail end," the hospital visits, the emergency room visits, the violence, and so forth; that whether or not it makes any sense to be begin to try and advance another way of thinking about this opportunity to save children before they become criminals.

ATTORNEY GENERAL RENO: I've spent most of the last 10 years doing that, and at the same time being a prosecutor and pointing out that we are never going to be able to build enough prisons.

And I just put it in terms of being cost-effective. When I talk to businessmen, I say we can make an investment of a dollar in prenatal care and save three dollars in health care costs down the road.

We can make an investment of a dollar

in "educare" and give the child a good foundation and save a bunch of dollars down the road in remedial programs and free teachers' time to teach the new skills. It's a message that has got to be given again and again.

And I think you would find far greater acceptance than you think amongst a lot of people. They are absolutely committed to doing prevention as long as they see it works.

MR. STRICKLAND: Yes, right.

ATTORNEY GENERAL RENO: And one of the problems, however, is that you may have a great prevention program for zero through three; but, then, if you don't have afternoon and evening programs for the kid when he's in elementary school, all the good work goes for naught.

And that's the reason so much of this must be done within the community --

MR. STRICKLAND: Uh-huh.

ATTORNEY GENERAL RENO: -- with Washington trying to fill in places that the

community can't fit.

And it really comes back again, also, to caring people. And the volunteerism that's springing up, the corporate willingness to let employees volunteer and to participate I think is encouraging.

The dollar issue is going to be a difficult issue, but I think more and more people are understanding that an early investment in children of a relatively small amount saves us health care costs, prison costs, lives.

And also, as I point out to industry, unless we invest in our children, we're not going to have a workforce that can fill the jobs with the skills necessary to maintain that company and this Nation as first-rate companies and nations.

CHAIRMAN ALEXANDER: Ron Feldman.

MR. FELDMAN: Yes, Madam Attorney General, I've heard you addressed this morning -- and I think I've used the sixth term to

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address you. So, speaking about language, you can see that we're all quite inventive. I don't know which would be the best term. Probably all would suffice.

It seems to me that we're suffering, in the arts, an audience crisis. We are finding in some cases diminished audiences, and we're finding that we don't have young audiences. And that's because the arts are not taught in our schools. They are not taught in any other ways in our lives.

And so that as a society we're beginning to devalue this. And that leads -- is possibly a symptom of a society that's in serious trouble.

One of the things that would be of great value to the society is to put culture in the center of it, where it belongs. Most enlightened societies have put it there. And one of the ways to do that is by example.

So, using all the knowledge that we currently have, for example, that prisoners

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keep coming back, the recidivist rate is very high, that's very expensive.

And what's the purpose of letting someone out when we've done nothing to improve the lot of that individual who is then just going to go out for a while, get frightened, and going to be back in prison?

And for many prisoners, they're more comfortable in prison. They don't know how to live in the real world any longer, and they don't have the skills.

So it would seem to me that models in any field, particularly in prisons and justice, where you take a prison that is not a good prison, not a model prison, but not a good prison, where the rates are very high, you

bring the community in -- and that means the very large community and the local community -- and you begin to apply all the skills that we've spoken about today, with a list of programs that might work in that particular prison, and demonstrate that the recidivist

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rate goes down dramatically in this prison, as opposed to this prison, which is of equal stature, has the same statistics.

And then, we have a model where art becomes central or to one of the components which makes for a difference and saves the society and its crime rate in the human tragedy, and also economically.

So that all of a sudden resources make sense to be committed to this type of program. And then the model is something that can be replicated in different ways in different communities, but we have a handle on it. And then resources will flow to that.

And it would seem that as we do that with students and children, and we do that in our prisons and in different places, that the actual models, where the money goes to proving this on a level that would have great respect, would be very helpful.

ATTORNEY GENERAL RENO: There are some examples of programs in prisons that are

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far more effective than others. And we try to use those.

But one of the problems is that a prison can be just so effective. If the person goes back to the apartment over the open-air drug market where they got into trouble in the first place, without community support, that becomes a problem.

So it is very difficult to measure, as it is difficult to measure the success of prevention programs. But we are trying to do as much of that as we can.

And I think, also -- and I think this

is important -- there is something intangible about the arts. There is a strength, a part of you that the arts create that you can never ever measure.

And that is, as it seems to me, to be our challenge, of how we show everybody that the arts are important to even those who can't sing and can't draw, and yet they give us a strength and an understanding that can't be

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measured.

MR. FELDMAN: Well, I think that you've hit upon one of our great problems in the agency, and that is that it's very hard to prove that the arts have affected many lives.

And so we use examples of those who have succeeded who had a music lesson when they were very young and went on to write a great musical score for a film, and the company made a billion dollars.

And we need to use those examples, but there are also those who it affected their lives and their behavior their whole life, and it's hard to measure that.

At the same time, we do need examples, we do need statistics. And the model that I'm talking about is the model that does exactly what we're talking about in the prison, and then also puts in the community later and the aftercare of the prisoner, so that you have everything working.

If you do it piecemeal, we're going

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to always have this problem.

CHAIRMAN ALEXANDER: We're going to have to let the Attorney General get back to her real life, as --

ATTORNEY GENERAL RENO: I think this is part of my real life.

CHAIRMAN ALEXANDER: Thank you. Thank you.

ATTORNEY GENERAL RENO: (Inaudible)

CHAIRMAN ALEXANDER: We are very

grateful that you do.

Thank you, Madam Attorney General.

(Applause)

(Whereupon, at approximately 11:00 a.m., the 128th Meeting of the National Council on the Arts' session with Attorney General Janet F. Reno was concluded.)

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