

Summer 2004

# Florida International University Magazine Summer 2004

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GR. 42-1

**IN THIS ISSUE:**

*International Hurricane Center*

*The Wolfsonian's Artful Truth*

*Campaign for FIU increases goal*

FLORIDA  
INTERNATIONAL  
UNIVERSITY

Spring 1999

**magazine**

A photograph of a man in a dark t-shirt playing a trumpet. He is looking down at the instrument. The background is a bright blue sky with palm trees and other tropical foliage. The trumpet is in the foreground, and its bell is large and prominent.

*Sandoval's  
deliverance:  
a musical journey*



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**The Wolfsonian-FIU:** A museum in Miami Beach which includes more than 70,000 decorative art objects, architectural elements, furniture, books and archives that demonstrate the role of design as an agent and expression of the cultural, political and technological changes that swept the world between 1885 and 1945. Offers a wide range of exhibitions and public programs. For information: 305-531-1001 or [www.fiu.edu/~wolfson](http://www.fiu.edu/~wolfson)

**Writers by the Bay:** A series of lectures and readings by distinguished writers and poets, presented by the Creative Writing Program and the Department of English. For information: 305-919-5857.

For more information on FIU events, visit the University home page at [www.fiu.edu](http://www.fiu.edu)



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Editor's Note

Inspiration is funny stuff. Thomas Edison said genius is one percent inspiration and 99 percent perspiration. A friend of mine believes most people get their inspiration overnight because it comes from dreams. I've found it appears when you least expect it and is a byproduct of two of those ingredients: dreams and hard work.

Profiles in this issue of *FIU Magazine* focus on inspired individuals whose creative achievements spring from those ingredients.

There's Arturo Sandoval, who as a poor, young boy in Cuba had a dream of becoming a musician. Today he is one of the world's top trumpeters and a professor in the FIU School of Music. *Miami Herald* columnist Liz Balmaseda, a 1982 FIU graduate and 1993 Pulitzer Prize winner, has been communicating the hopes and dreams of Miamians — particularly members of its immigrant community — to thousands of readers.

In other realms, we take a look at the faculty of the FIU International Hurricane Center, who are developing effective ways to withstand the fury of storms. The story on the ongoing success of *The Campaign for FIU* explains the efforts to provide FIU with the cash it needs to achieve excellence. Our feature on Artful Truth describes an innovative program to help young people recognize the deception inherent in tobacco advertising.

In one way or another, all of these stories touch on the creative process and the results it generates. Which is all the more reason to hang on to and pursue your dreams.

Todd Ellenberg  
Editor





*President Maidique, Dorothea and Steven Green and Larry Miller, executive director, University Libraries, at the dedication.*

## A LIBRARY FOR THE 21ST CENTURY: GREEN LIBRARY IS DEDICATED

After three years of construction, the Steven and Dorothea Green Library at University Park was dedicated on October 1.

Former FIU Foundation trustee and current U.S. ambassador to Singapore, Steven Green and his wife, Dorothea, were on hand to celebrate the inauguration of the library which bears their name.

"This (building) is really unbelievable, but nothing less than I would have expected from Mitch Maidique and FIU," Ambassador Green said, adding that he is consistently impressed by the University's "power and positive energy."

The Green Library is the architectural centerpiece of University Park. The \$40 million, eight-story structure is home to a large percentage of the 1.1 million books that comprise the library's total collection, as well as 90 electronic databases and 200 computer terminals. The 230,000-square foot structure accommodates approximately 2,000 students and faculty members.

"This is one of the first libraries built for the 21st century," said FIU President Modesto A. Maidique. "The facility handles books and technology with the same ease and efficiency:

it is a window into the future of the information age."

The library is only the fourth building to be dedicated at FIU which is named after a private donor. In this case, it is in recognition of the \$2.5 million gift from the Greens, which established a \$4 million program endowment for the University's Art Museum and a \$1 million visual arts purchase endowment for the Libraries.

In 1997, the University dedicated the Sanford and Dolores Ziff & Family Education Building in recognition of a \$2.5 million gift from the Ziffs. In recognition of this gift, the breezeway in the library has been named the Ziff Colonnade.

"The library is the heart of the university," said State University System Chancellor Adam Herbert, who was on hand for the dedication. "This building exceeds our wildest dreams, but it's very much in keeping with the aspirations of this university."

## PROVOST TO SERVE AS ACTING PRESIDENT DURING MAIDIQUE'S ABSENCE

Provost Mark Rosenberg was named FIU's acting president, pending President Modesto A. Maidique's return from an extended medical leave. Adam Herbert, chancellor of the State University System of Florida, and Maidique announced the appointment on February 9.

Maidique, who has served as the University's president for 12 years, is taking an extended medical leave to recover from non-critical health challenges. The leave will extend through June 30, though Herbert said he would not be surprised if Maidique resumes his responsibilities before that.

"I expect him to return to the work of the University and community both fully recovered and ready to operate in the normal Maidique fashion," said Herbert.

Maidique expressed confidence in Rosenberg's leadership and his ability to continue to move the University's business forward.

"I am sure that Mark will provide the University with spirited leadership during my absence," said Maidique, 58. "Mark has done a superb job as provost as well as filling in for me during the past two months."

Maidique planned on returning to the University in mid-January. Due to his health problems, however, he opted for an extended leave so he can make a full recovery before returning to the University.

Rosenberg, who has been with FIU for 23 years, has a long history of leadership as acting dean of the College of Urban and Public Affairs, founding director of the Latin American and Caribbean Center, and provost.

"We will continue working, as President Maidique would, to make FIU better and better," said Rosenberg. "I plan to maintain Dr. Maidique's far-reaching vision for FIU."



*Provost Mark Rosenberg*

THE SIXTEENTH  
**MIAMI FILM FESTIVAL**  
 FOR THE LOVE OF FILM



**FIU AND MIAMI FILM FESTIVAL  
 JOIN FORCES**

FIU joined forces with the Film Society of Miami to present the 16th Miami Film Festival, which offered 10 days of films and seminars in February at the Gusman Center for the Performing Arts in downtown Miami.

This was the first time FIU and the Film Society worked together to produce the Film Festival. In addition, FIU assisted the Film Society in securing sponsors for the event and enhanced the event through financial and staff support.

"The collaboration with FIU makes perfect sense," said Nat Chediak, director of the Festival. "Working with FIU gives us entry to a depth of resources needed to take the festival to the next level."

The Miami Film Festival showcases 25-30 films every year from all over the world, attracting the films' stars, producers and writers to the Festival. It was founded in 1983 by Chediak and is coordinated by the Film Society of Miami, a nonprofit organization supported by public funding and private contributions.

"In the past 15 years the Miami Film Festival has evolved into one of the most respected of its genre," said FIU President Modesto A. Maidique. "On its

16th birthday, FIU joined the Miami Film Festival to help make it the best in the world."

"We were so excited to be part of such a wonderful event," said Dale Webb, vice president of FIU Advancement. "Over the years, the Festival has been a catalyst to help the careers of actors, directors and screenwriters; it was a pleasure to bring this to our international community."

**METROPOLITAN CENTER  
 LAUNCHES ECONOMIC  
 DEVELOPMENT PROGRAM  
 FOR INNER CITIES**

The FIU Metropolitan Center received \$399,481 from the U.S. Department of Housing and Urban Development (HUD) to help put economic development programs in 10 local low-income communities, including East Little Havana, Little Haiti, Opa-Locka, and West Perrine.

The economic development and urban revitalization program is being conducted in conjunction with the Greater Miami Local Initiatives Support Corporation (LISC) and will involve 10 community development corporations (CDC) in Miami-Dade County.

As part of the grant program, FIU public administration classes in urban revitalization will be conducting extensive economic analyses and needs assessments of the communities in order to create economic profiles. A professional facilitator will then work with the CDCs to plan economic development programs for the communities.

"This project seemed like a good way for our college's faculty and students to connect with the community," said Milan Dluhy, director of the Metropolitan Center and professor of Public Administration.

FIU and 14 other universities were selected from more than 200 applications nationwide. Together with LISC funds and FIU resources, the program will have a total budget of more than \$800,000 over three years.



Marvin Dunn

**Don't forget  
 the flag**

"You get down to the point below which those who are going to leave have left and the others are committed to stay," said Marvin Dunn, associate professor of Psychology, commenting on the "white flight" from Miami to Broward County, which has been a reaction to the influx of immigrants. "I think we're close to that with whites."

—From *The Washington Post*, November 9, 1998



Dario Moreno

## Deja vu all over again

"Miami is right now where Chicago was in the '60s, where Boston was in the 1940s. It's sort of become the symbol for political shenanigans," said Dario Moreno, associate professor of Political Science, commenting on voter fraud and former Miami Mayor Xavier Suarez's legal bid to force a new mayoral election.

—From *CNN/CNN Inside Politics*, December 3, 1998

## Vote Bush — vote for change

"At his best, (Jeb) Bush represents a new, cosmopolitan Florida," said Dario Moreno, associate professor of Political Science. "(Buddy) MacKay represents the old Florida, one that has no sense of itself as international or multicultural. People want change and Bush represents change."

—From *Agence France Presse*, November 2, 1998

## MULDER FOCUSES ATTENTION ON MARINE ANIMAL RESCUE SOCIETY

Dedicated to the preservation and study of marine life, the Marine Animal Rescue Society (MARS) at FIU continues to grow and strive toward its goal of having a full-fledged facility.

As one of the few facilities on the east coast that can take in stranded whales and dolphins, MARS was recently involved in the transportation and care of a terminally ill pygmy sperm whale which was stranded on the beaches of Melbourne.

In February, Craig Pelton, president of MARS, drove to central Florida with his crew and brought the animal to FIU's North Campus, where MARS has two above-ground pools used in the care of marine life.

The whale, named Mulder, struggled for a week. The efforts of MARS to save Mulder was the subject of extensive local media coverage.

"The loss of Mulder was very hard on all of us at MARS," said Pelton. "However, the knowledge we gained about these rare creatures will help us in our continuing efforts to care for marine life and, hopefully, return them to the wild."

A group with more than 100 volunteer members, MARS began about two years ago and has grown quickly. As FIU gets set to begin work on a new marine science program, MARS looks to act as a hub where researchers, scientists and students can learn about sealife and the importance of keeping their habitat stable.

"On many occasions MARS has rescued animals that have been hurt due to human negligence," said Pelton. "The animals eat plastic bags or are cut by boat propellers, and then we come in to try and make them healthy again. We need to remember that our actions often influence the lives of many of these animals."



MARS members Mike Pischmer (left) and Mike Hyatt care for Mulder.

A non-profit organization, MARS is always looking for donations and volunteers to help in their efforts. To contribute to MARS, contact the organization at 305-919-5503 or send a check made out to: Marine Animal Rescue Society, Arts and Sciences Marine Lab, 3000 N.E. 145 Street, North Miami, FL 33181.

## INTERNATIONAL ARCHITECTURE FIRM CHOSEN FOR SCHOOL OF ARCHITECTURE BUILDING

In March, FIU selected Bernard Tschumi/Bruno-Elias & Associates, Inc. as the winner of its competition for the architectural design of the new School of Architecture building. The building will be located at the north entrance to the University Park campus, with an estimated total budget of \$15.5 million and occupying approximately 100,000 square feet. Included in the complex are studios for architecture, gallery and review rooms, and administrative and faculty offices. In addition, the facility will house a 200-seat auditorium, four large classrooms, and offices for the College of Urban and Public Affairs.

The design includes an enclosed courtyard and an outdoor gathering space with royal palms to create an area where "architecture and landscape become one." The facility is scheduled to be completed in spring 2001.

In initiating the competition process, FIU and the Florida Board of Regents requested qualifications from regional and national firms. After a review and interview process, four firms were invited to present designs to the academic community: Mateu Carreno Rizo & Partners, Inc.; Spillis Candela & Partners, Inc.; Isozaki (from Japan)/Zyscovich; and the winning firm.

The three-member jury that judged the competition included: Donlyn Lyndon, chair of architecture at the University of California, Berkeley; Enrique Norton, an internationally acclaimed architect from Mexico City; and Roy Knight, former dean of architecture at Florida A & M University.

Bernard Tschumi, the winning architect, is currently dean at Columbia University's School of Architecture and has a major architectural office in Paris, France. He is best known for Parc de la Villette, a large urban park in Paris.



"We're delighted to have a winner with an international reputation who brings insight of the changing demands of architectural education," said William McMinn, dean of the FIU School of Architecture. "This project represents FIU's commitment to the advancement of the design professions. Design students will spend most of their waking hours in this building complex, and we want it to be their place."

## RESEARCH EXAMINES PEDESTRIAN SAFETY

According to a joint research project conducted by FIU and the Stein Gerontological Institute, many of the traffic conflicts that occur in South Florida's urban areas may be due to the fact that drivers and pedestrians simply don't understand each other.

"Pedestrians' number one gripe is that there are too many reckless drivers," said Sylvan C. Jolibois, principal investigator and a faculty member in Civil Engineering and the Lehman Center for Transportation Research. "However, we found that pedestrians were at fault in 71 percent of pedestrian-vehicle conflicts."

The results of the study, funded by the Florida Department of Transportation and designed to help promote pedestrian safety, suggest a need for pedestrian education and point to the possible benefits of revising the design and the signal timing in some intersections.

"We found that some people were not sure of what exactly a flashing light means: Do they keep walking or go back to the sidewalk?" said Jolibois. "Pedestrian safety is a critical issue to this community because we have such a high concentration of elderly. Pedestrian safety is also a health issue since walking is the leading type of exercise."

According to the National Highway Traffic Safety Administration, 20 percent of Florida's pedestrian fatalities occur in South Florida.

The study was conducted by observing five intersections in Miami Beach. However, a more comprehensive study, to be conducted by FIU and University of Miami, will take place this spring in the streets of Hialeah, formally identified by the National Highway Traffic Safety Administration as one of the most dangerous cities in the U.S. for pedestrians.



*Hope, Knowledge, and Opportunity*

## A NEW IDENTITY FOR NEW TIMES

After months of development and discussion with parties throughout the University community, FIU unveiled a new logo and graphic identity program in November.

The logo, pictured above, evolved from elements in the University's 25th anniversary logo. It features garamond type of FIU and Florida International University, the University great seal, and the tag line "Hope, Knowledge, and Opportunity" (which appear in Latin in the seal).

"On the heels of our silver anniversary year, this is an appropriate time to institute a new graphic look for FIU," said FIU President Modesto A. Maidique. "This elegant new logo reflects FIU's growing maturity and development as a research university."

The logo, designed by the FIU Office of Publications, replaced the yellow and blue "splash" introduced in November 1990.

## HENRY RESIGNS AS ATHLETIC DIRECTOR

Butch Henry, FIU's director of athletics, resigned in January to accept a position as general manager of Crimson Tide Sports Marketing of Tuscaloosa, Alabama. Henry became FIU's ninth athletic director in August 1997.

"I am as bullish on FIU's athletics future as I have ever been," Henry said. "This is a great institution with innovative leadership, dedicated staff and wonderful student-athletes. I will be forever grateful to President Maidique and Vice President Pankowski for the opportunity to lead the Golden Panther program and I am proud of our accomplishments in a relatively brief period of time."

Associate Athletic Director Jose Sotolongo has assumed department control on an acting



Kevin Hill

## Cyberpolitics

"Direct mail did not replace door-to-door, telephone banking did not replace direct mail, faxing did not replace the telephone and the Internet will not replace TV ads," said Kevin Hill, assistant professor of Political Science, who co-authored the book, *Cyberpolitics: Citizen Activism in the Age of the Internet*. Hill found that most Internet users are liberal in their views, while the overwhelming content of the net is conservative. He believes that by 2000, Republicans and Democrats will be equal in their use of the Internet and the medium will reflect the public at large. "Third parties like the Reform Party or the Libertarians use the medium (more now) because it's free. "It's just that the fringe nuts and conservatives got there sooner."

—From *The Hill*, November 25, 1998



Eduardo Gamarra

## Dictatorial niceties?

"This trend towards government by referendum and plebiscite — that's not democracy and that's what worries me the most," said Eduardo Gamarra, acting director of the FIU Latin American and Caribbean Center, referring to the political shift in Venezuela signalled by Hugo Chavez's landslide victory in the presidential election. "People in power who are having difficulties and want to forget the niceties of presidential democracy will be very attracted by this model of closing down Congress."

—From the *Minneapolis Star Tribune*, December 27, 1998

basis. The University is conducting a national search for Henry's successor.

"Butch Henry has done an outstanding job," said FIU President Modesto A. Maidique. "We wish him well in his new role. We are grateful for his contributions to the athletic program and the University. We will miss him sorely."

In his new position with Crimson Tide Sports Marketing, Henry is managing University of Alabama sports radio, television, pay-per-view, stadium signage, syndicated television programs, game programs, Internet site, souvenirs, videos and marketing of both the teams and coaching staff.

"The combination of Alabama's tradition and my admiration for both Learfield and ISP (owners of Crimson Tide Sports Marketing) along with the significant personal financial opportunity is too much to pass up," Henry said.

## PRESIDENT MAIDIQUE ON BECOMING A 'TOP URBAN-ORIENTED, PUBLIC, RESEARCH UNIVERSITY'

*At a universitywide town meeting last fall, FIU President Modesto A. Maidique reported on the state of FIU and the drive for the University to become a Research I institution. The following excerpts of his speech were published in a "Viewpoints" article in The Miami Herald.*

A sea change in the way that Florida universities are measured, evaluated, and funded is on its way. In addition, the State University System of Florida has a new chancellor, vice chancellor and Board of Regents chairman. As a result, there is likely to be a very different academic landscape in 2000.

As FIU enters its second quarter-century, Chancellor Adam Herbert is proposing a classification system under which special funding for research and graduate programs will go to the most research-intensive universities, also known as Research I's. He also proposes to cap their undergraduate enrollment. With this new system, a larger number of students are expected to find their way to the less research-intensive universities, called Comprehensives.

FIU would be classified as a Research II university, along with Florida Atlantic University and the University of Central Florida. Research II's will receive less research- and graduate-funding enhancements but will be allowed to continue growing rapidly at the undergraduate level. When programs mature at these Research II's, the institutions are to be reclassified as Research I's.

Reclassification is FIU's urgent and immediate goal.

Another initiative, which appears to have strong support in the Legislature, is the "concurrent campus." By sharing infrastructure with community colleges, such campuses may be able to deliver higher education at lower cost and to provide for a seamless transition for transferring students.

Simultaneously, there is discussion of service-area deregulation. Right now FIU mainly serves Dade and Monroe counties. What would happen if state universities were "deregulated" and could deliver programs anywhere in the state?

At FIU, our path is clear: We intend to deliver to Greater Miami a top urban-oriented, public, research university. The proposed classification system and policy changes have renewed and clarified our commitment to these goals, which includes satisfying all the criteria for Research I university status.

This week Provost Mark Rosenberg and I will announce a Research I Task Force comprising junior and senior faculty and administrators to advise how to fast track our move toward Research I.

We are also refocusing our very successful \$200 million fundraising campaign (original target \$65 million) to raise an additional \$50 million to support our Research I objective. We are working closely with our friends in Washington, led by U.S. Rep. Carrie Meek, D-Miami, who sits on the critical House Appropriations Committee, to facilitate the flow of federal research funds to FIU.

In the meantime, FIU will continue to grow its undergraduate enrollment and will propose new concurrent campuses to stimulate further enrollment growth while enjoying moderate state support for our research enterprise and graduate programs.

We will soon reach an enrollment of 35,000 to 40,000 (it's at 31,000 now), which is more than enough to be considered a critical mass. If our sponsored research, led by Tom Breslin, FIU's vice president of research and graduate studies, continues to grow anywhere close to the dizzying rate of the last five years (20 percent compounded, or nearly \$40 million per year), we will exceed the current Research I criteria (\$40 million in federal research funds) in two to three years. Within five years FIU's total research enterprise should double and exceed a total of \$80 million, including \$60 million of federally sponsored research. At that point FIU should be reclassified and enjoy all the benefits that may accrue in the interim to the Research I's.

Greater Miami is one of the dozen top metropolitan areas in the United States. We must settle for nothing less than being one of the nation's leading public universities. We need it for our economic development, to advance our quality of life, to enhance our cultural offerings, and for our children and our grandchildren who yearn for an opportunity to achieve excellence. **FIU**

# Early success spurs Campaign for FIU to go the 'extra distance'

by Alexandra Pecharich

*Compile a list of the most prestigious American universities, and you'll quickly find they have two things in common: great faculty and plenty of money. While FIU continues to attract top-rate professors in nearly every field, its pockets have never been deep. Funds for things like state-of-the-art facilities, research centers and institutes, and academic-program enrichment plays an important role in creating a first-class institution. This is the story of how FIU is securing the resources to make it happen.*

In the fall of 1993, a small group of highly driven individuals set a course for dramatic, far-reaching changes at Florida International University. Armed with a 19-page plan that one of them recalls as a manifesto of sorts, this "gang of four" earnestly made a case for an all-out fund-raising drive on behalf of FIU. As members of University Advancement's development office — the school's fund-raising arm — they had undertaken months of research to assess the feasibility of a capital campaign. FIU President Modesto A. Maidique and the FIU Foundation Board of Trustees eventually gave their blessing to what seemed like a respectable and challenging goal of \$50 million. The players began a period of intense strategizing and in February 1996, touting \$30.25 million collected during the "silent phase" of the campaign (a standard fund-raising approach), publicly announced *The Campaign for FIU* and a revised target of \$65 million.

Early last year, still almost two years shy of the original December 1999 campaign closing date, Advancement was faced with a welcome reality: The campaign had not only reached the \$65 million mark — its totals had leaped to more than double that, with every indication of more gifts to come.

Paul Gallagher, then vice president for University Advancement and leader of the fund-raising pack, met with President Maidique to discuss the pros and cons of extending the campaign. Although its success to date had greatly exceeded expectations, a few component goals, such as raising the balance of a \$10 million goal for an art museum building, had yet to be achieved. While the overall numbers were impressive, one donation in particular — the \$75 million Wolfsonian Museum on Miami Beach, the largest philanthropic gift in the history of the State University System of Florida — accounted for more than half of the bottom line. Additionally, the promise of positive responses to gift proposals already in the works and the emergence of new needs in the recently established

School of Architecture and other areas convinced Gallagher and the president to ride the momentum.

"To do otherwise would have undercut our ability to quickly address the diverse needs of our expanding university," Gallagher says. "So much has changed since we started planning the original campaign. With FIU growing at breakneck speed, we had to adjust our aims and objectives to keep up."

Gallagher met with his development officers, the individuals charged with making contacts and bringing in the money, to talk about officially setting their sights higher. Two hundred million was the number to consider. Could they raise \$60 million more to reach that goal by the close of 2002?

"I basically asked them if they had the energy to go the extra distance," Gallagher recalls. "Of course, I had no doubt they'd answer 'yes.' After all, these are some of the most motivated people in the world."

Still, finding the additional commitments would be no breeze. A series of planning meetings and an out-of-town retreat, which included Advancement's support and operations staff as well as members of the Office of Alumni Affairs, helped the group prepare for the next phase.

## The need for a capital campaign

FIU embarked on a capital campaign because it needs the money to fund the excellence to which it aspires. Tuition, among the lowest in the country, covers only a small percentage of the University's expenses. State funding pays for operating costs — such things as salaries, electricity and building maintenance — but not "luxuries" like endowed chairs, research professorships, student scholarships, campus museums and more.

Despite its position as one of the nation's top-ten states in terms of overall economic growth, Florida is in the bottom five in per capita allocations for higher education. Prior to the mid-1980s, the legislature set aside between 11 and 14 percent of the general revenue per year for its public universities. State funding plummeted to a low of less than six percent in the early '90s, and it is now approximately seven-and-a-half percent, explains Dennis Ross, chairman of the Board of Regents, the State University System's governing body.

"The universities must be more entrepreneurial," says Ross, who encourages partnerships with businesses and the seeking of grants from public and private sources. He believes that capital campaigns projects could well become a way of life on Florida's public campuses and stresses to administrators that

an appreciable increase in state monies does not appear forthcoming. "Any other mind set would not be productive for the universities," he states.

Cutting into that small pie of available public funds are private colleges and universities. Many receive state dollars for specific programs (such as the University of Miami's medical school) not duplicated at local public institutions.

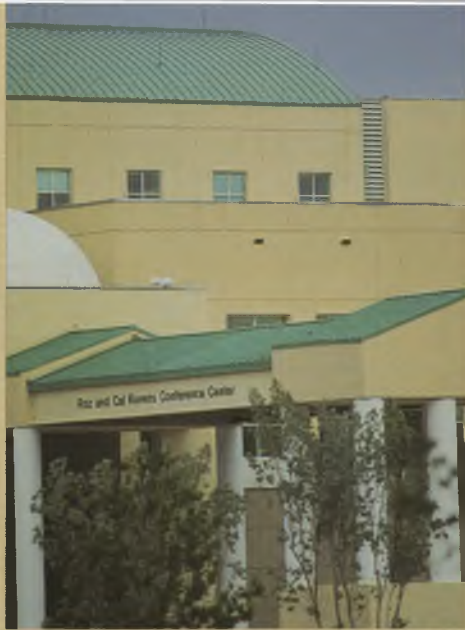
At FIU, in particular, state appropriations per student, when adjusted for inflation, have declined by more than 40 percent at the very time that enrollment has jumped by more than 75 percent. While separate, additional state revenue sources have made possible new construction on both the University Park and North campuses, these too remain inadequate in light of the university's phenomenal growth.

The nine other schools in the State University System have also felt the pinch. Currently, at least three are in the midst of their own capital campaigns.

"We, at every opportunity, talk about the fact that here at USF we get less than 50 percent of our budget from the state," says Vicki Mitchell, associate vice president for Development at the University of South Florida, currently in a \$220 million campaign. "Public higher education is no longer, if it ever was, solely the responsibility of the public coffers," she says, adding that her office is always in a campaign, be it one with a formally announced target or an internal goal.

Pierre Allaire, vice president for Institutional Advancement at the University of North Florida, where the groundwork for a future campaign has been laid, says that local businesses and individuals want to do their part in the face of dwindling public support. "The community contributes to building the university because that's good for the community," he explains.

The state has provided its universities with a juicy incentive to raise private dollars: state-matching funds. Depending upon the size and nature of the gift, the Board of Regents has made available additional monies that increase, sometimes by as much as twice, the value of the donor's original contribution. Highly effective in helping to turn potential donors into major contributors, the Trust Fund for Major Gifts program has meant a respectable \$233 million to the state universities over the past 18 years for endowments. (A separate program has matched gifts for building renovation and construction.) The program, however, may soon undergo significant changes, a victim of the universities' collective fund-raising success. At press time, the



Regents were considering changes to the program that might reduce payout percentages or establish caps, all in efforts to keep the program solvent.

### Major hurdles

When *The Campaign for FIU* started, it faced a combination of potentially defeating obstacles. Several surfaced during Advancement's initial research and planning stage.

Not least was the economic drain of Hurricane Andrew's August 1992 landfall on the community. South Florida's transient population also presented a possible fund-raising barrier. As recently noted in a cover story on philanthropy in *Florida Trend* magazine, business executives and retirees who move here from other parts of the country often hold allegiances elsewhere that call upon their bank accounts, limiting what they can give locally. South Florida's dearth of Fortune 500 headquarters didn't help either.

Internally, the University claimed a relatively small and young alumni base. With fewer than 60,000 graduates at the time — the majority of whom had been out of college less than 10 years — the university lacked a solid, home-grown source of potential gifts. To be sure, a small percentage of alums had pledged support by contributing to annual appeals. The level of alumni financial backing needed to make a significant overall impact, however, won't exist until sometime around 2020, when half of today's alumni reach their 60s. Only at that age do many people feel financially comfortable enough to begin making contributions in the four-figure and higher range.

Finally, although FIU had continued to gain national recognition as an affordable, comprehensive university with several highly regarded programs and centers, it lacked the kind of prominence that guarantees big-money gifts. As a young institution, albeit it one with an already impressive record, FIU could take nothing for granted as it began its multi-million-dollar push.

"We didn't have many of the advantages that older, well-known universities count on to pull in contributions," Gallagher says. "In many ways, things seemed stacked against us. Typically, though, we overlooked the negatives and concentrated on the positives."

### Big successes

Despite the laundry list of possible problems, *The Campaign for FIU* took off running. With a staff of just five development officers, vice president Gallagher and his then associate vice president/campaign director, Dale Chapman Webb, undertook their ambitious plan.

"We were young and gutsy with a lot to learn," remembers Webb, who in November took Gallagher's place as vice president of University Advancement. "We turned our youth and enthusiasm into our greatest assets and got on track quickly. It also helped that we were selling an attractive and very worthwhile product, namely, FIU."

Among the first major successes of the campaign was a \$2.04 million pledge from Ryder System, Inc. to establish the Ryder Center for Logistics in the College of Business Administration. The size of the gift — considered a "lead" gift because it helps bring in others — represented a major breakthrough for Advancement and the University.

"Ryder had confidence in FIU early on," said Dwight Denny, executive vice president for Miami-based Ryder and a member of the FIU Foundation board. "Ryder is proud to have been one of the early significant donors to the campaign. If the Ryder gift had the effect of priming the pump and leading to the flow of other gifts, then I am especially pleased."

The gift led, in short order, to a pledge for the same amount from Knight Ridder, parent company of *The Miami Herald*, to establish the Knight Ridder Center for Excellence in Management, also in the College of Business Administration. Magnifying the impact of these two important commitments was the state-matching program; they qualified for a 100 percent match, doubling their value.

Other major contributions would soon follow. President Maidique helped clinch the largest gifts by meeting with potential donors whom the development officers had already familiarized with FIU and its needs. The provost, deans and several key faculty also lent their assistance, as did members of the FIU Foundation Board of Trustees. That cooperation made possible numerous triumphs that together achieved an impressive bottom line. Seemingly overnight, FIU fund raising had taken on a new legitimacy and importance within the University community.



"Before, no one on campus really knew who we were," Webb says. "As the money started to come in, however, people began to take notice. Suddenly, we were no longer a 'rag-tag team.' We were professionals who could deliver."

### Meaning of the campaign

Chasing six-and seven-figure gifts makes for a lot of excitement in the Advancement office. It's the way the money is used, however — not the numbers themselves — that keeps everyone working overtime.

"Accepting a \$500,000 check puts us all in a good mood," Webb agrees. "Knowing that it will buy more resources for the library or make life easier for financially needy students really makes us feel great."

To decide in which areas to concentrate their fund-raising efforts, the development officers collaborated with the deans of the various schools and colleges to identify needs and establish priorities.

At the School of Hospitality Management, Lee Dickson, interim dean, can't say enough about the impact of campaign gifts like those from Metro-media Restaurant Group and the John W. Kluge Foundation. Together, the donors made possible a \$1 million minority scholarship endowment.

"I can think of one student who came to me and said, 'You don't know what this (scholarship) means to me. Without this, I would not have been able to go to school,'" Dickson explains.

The commitment of national beverage distributor Southern Wine & Spirits to help build the \$1 million-plus Southern Wine & Spirits Beverage Management Studies Center, currently under construction on the North Campus, will likewise make a difference.

"Not to boast, but it's going to give us the finest teaching facility," Dickson says of the 4,500 square-foot center, which will house a temperature-controlled wine cellar, a 36-seat tasting lab, and a 76-seat classroom. "Right now we have to transfer glassware and wine to one of the regular classrooms. This is really going to be a quantum leap forward."

Helping create a million-dollar program endowment in Hospitality Management are proceeds from the annual Florida Extravaganza, an event launched in 1997 that features wine tasting, food from South Florida's leading chefs and an auction. Coordinated by the school's development officer, the event has drawn nearly 2,000 guests and more than \$100,000 in contributions each year.



The Herbert and Nicole Wertheim Performing Arts Center acknowledges the couple's support of the performing arts and the School of Music.

The nationally regarded Southeast Environmental Research Program (SERP) in the College of Arts and Sciences has in the last year alone attracted \$1.5 million in private gifts, all eligible for state matching funds. They will provide for endowments in support of an eminent scholars chair and graduate research fellowships.

"It's almost life and death for us," says Ronald Jones, SERP's director, of the private money. While SERP has attracted research grants for specific projects, less restrictive private contributions provide freedom and support to conduct work that would not otherwise be possible. For example, a student working on a master's or doctoral degree in biology can now bring in water samples for analysis without concerns about the cost of equipment and a technician's time. "We can distribute these (private) dollars in services back to the University," Jones said.

Among the most important goals of the campaign was the growth of endowments — pools of money set aside for investment purposes and designated to benefit, for example, specific academic units, selected centers and institutes, scholarship funds or the libraries. These investments, whose principal can never be spent, ensure the University's financial future by generating income in perpetuity.

At the campaign's outset, FIU's total endowment — the sum of all smaller endowments — stood at \$8 million. Today, through gifts and investment, it has more than tripled.

"That's one of the most important achievements of our fund raising," Webb says. "No matter what happens down the road, FIU now has a base on which it can expand. We still have a lot more to do, but at least we have in place something that will never disappear. In that sense, we truly are creating a legacy."

## The next \$40 million

At press time, the campaign had reached the \$160 million mark. Shoring up the needed support to reach the final goal will take plenty of hard work. Previous donors will be tapped to increase their giving, and potential new ones are already being courted.

Adding a new measure of pressure to the extended campaign is the mandate to elevate FIU to Research I status, which would position it among the ranks of the country's major research universi-

ties. President Maidique last year met with faculty and the administration to emphasize the importance of scholarly research and established a task force to investigate how the university might best attain the desired ranking. Gifts in support of research — such as those to construct new or update existing research facilities and to establish eminent scholars chairs, which provide supplementary funds for research expenses and graduate assistants — take on increasing importance.

"We need to build the infrastructure that will help our faculty conduct research," said Mark Rosenberg, FIU provost and acting president. "Private support is an important catalyst in our quest to be nationally competitive in the research arena."

The College of Engineering, whose departments are research-driven, will shoulder much of the burden in getting FIU to Research I. Accordingly, a development officer has collaborated with selected members of the faculty to draft proposals with the greatest potential to secure large gifts. A recent victory occurred in December, when the college received a \$1 million grant from the Whitaker Foundation for a new Biomedical Engineering Institute. Similar requests are currently under consideration by other potential donors.


Other areas targeted for the remainder of the campaign include the School of Journalism and Mass Communication and the new School of Architecture, neither of which yet claims a substantial endowment. Other academic units, too, will see a renewed push for private gifts, and those that have already achieved impressive results will continue to build on their strengths. Notably, at press time the drive to raise \$10 million for the construction of the much anticipated Patricia and Phillip Frost Museum of Art was nearing completion.

Despite the steady progress toward their goal, Webb and her staff show no signs of shifting into low gear. If anything, they're picking up the pace.

"Now's the exciting time," says Webb, who spends more hours out of the office making calls on donors and potential donors than on campus. "Each of us is caught up in our own little world right now, doing what we need to do to make sure we stay on target. Rarely a week goes by that one of our proposals doesn't bear fruit."

And once they reach \$200 million?

"We'll have a party," Webb says with a smile. "Only then will we all finally relax and, for a short time at least, stop talking business."

Realistically, Webb knows the experience and precedence of a \$200 million drive can lead down only one path. "We're already planning the next campaign," she says. "There will be little time to rest on our accomplishments. It's a crowded world out there, and we need to keep the interests of FIU in the forefront." 

## The Campaign for FIU's accomplishments

The \$160 million already raised by *The Campaign for FIU* has made possible a variety of educational and campus enhancements, including:

**New Construction:** Private support made possible the equipping and furnishing of the Roz and Cal Kovens Conference Center on North Campus and the Herbert and Nicole Wertheim Performing Arts Center at University Park. Fully half the cost of constructing the \$10 million Patricia and Phillip Frost Museum of Art, scheduled for groundbreaking next year, will come from private gifts.

**Eminent scholars chairs:** These prestigious research appointments, which require \$600,000 in private gifts to establish, serve to attract leading experts in a given field. At the campaign's start, FIU claimed among the fewest number of chairs in the State University System. Today it ranks in the top four with 20.

**Endowed scholarships:** More than \$10.5 million in commitments and state matching funds for endowed scholarships — the interest from which will ensure hundreds of annual awards in perpetuity — will assist students in every school and college within the University.

**Library endowments:** Private contributions totaling \$1.6 million and qualifying for state matching funds will make possible the purchase of books, journals, online subscriptions and other research and teaching materials.

**Program endowments:** A number of academic units have established endowments of several hundred thousand dollars or more to underwrite graduate programs, special lectures and events, faculty development and other needs.



The Ryder Business Building recognizes the first multi-million-dollar donor to the campaign.

# Weathering the storm:



*The third hurricane of the season, Hurricane Charles, is projected to make landfall just north of Palm Beach in the early a.m. hours. The network evening news anchors are conducting their standard interviews with the director of the National Hurricane Center. After finishing their interview,*

*they switch to the International Hurricane Center.*

*"We are now going to the International Hurricane Center, also located at Florida International University, for the comprehensive forecast of physical and social consequences of this storm," says the NBC commentator.*

*At this point, an IHC staff member moves in front of a monitor alternatively displaying wind fields, surge and wave run-up maps, and damage estimates for the area most likely to be impacted. She notes that there could be substantial flooding around Lake Okechobee due to surge action. She reinforces local emergency management directors' calls for evacuation by employing video computer animations, displaying the virtual surge and flooding of the coast and inland areas projected to be impacted by the storm.*

If Stephen Leatherman, director of the Florida International University International Hurricane Center (IHC), has his way, that scenario (but with an unknown hurricane landfall) will become a reality within a few years. It's just one of the visions that Leatherman and his colleagues at the IHC — the only university-based hurricane research center in the entire country — are working toward achieving. Based on the rapid growth of its first few years and the importance of its mission, the Center offers considerable potential to help reduce the damage hurricanes inflict on people, the economy, and the environment.

The IHC was established by the Florida Board of Regents in 1996 as a Type I center, which makes it the official hurricane research center for all 10 state universities. In addition to being located in an area known for tropical storm activity, the IHC takes advantage of its proximity to and relationship with the National Hurricane Center (NHC, part of the U.S. Weather Service), which is located on FIU's University Park campus.

The IHC was born out of the devastation Hurricane Andrew wreaked on Miami in August 1992. After playing a key role in the area's recovery effort, the We Will Rebuild Foundation made a \$1 million gift to FIU in 1995 to establish and endow the International Center for Hurricane Damage Research and Mitigation (the original

name of the IHC). When the Center was created, the memory of Andrew — the most costly storm in U.S. history — was still relatively fresh. Given the history of massive damage inflicted by hurricanes, however, it's surprising that it took so long to establish a research center like the IHC.

Hurricanes are the most devastating natural hazards affecting the United States, particularly the highly populated East and Gulf coasts as well as the neighboring Caribbean islands. There has been more than \$127 billion in losses during the last century and, in 1992 alone, just two hurricanes — Andrew and Iniki — caused more than \$25 billion in direct damage. IHC's interdisciplinary, large-scale disaster research agenda — which includes disciplines such as architecture, business, construction management, economics, engineering, finance, geosciences, insurance, political science, sociology and urban planning — addresses critical aspects of hurricane vulnerability.

**"In a word, we're trying to lower the damage and loss of life inflicted by hurricanes,"** said Stephen P. Leatherman, who was recruited as IHC director in 1997. Leatherman, an internationally recognized authority on coastal storm impacts, beach erosion and sea-level rise, is also well known as "Dr. Beach" — the moniker he uses when he issues his popular annual list of America's best beaches.

"The International Hurricane Center is not about meteorology," Leatherman said. "While that's of critical importance, our focus is mitigating the destruction of these storms, and that involves research ranging from wind engineers to sociologists."

To help advance hurricane research, the IHC and the National Oceanic and Atmospheric Administration (of which the National Hurricane Center is a part) are drafting a memorandum of understanding to create a joint Cooperative Institute for Hurricane Impact Studies. Since becoming director of the Center, Leatherman also has been lobbying to increase federal funding of hurricane research.

**The federal government spends approximately \$350 million a year on earthquake research while hurricane research is only allocated \$50 million.**

Although the IHC has been very successful in securing grants and contracts — \$3.8 million as of the beginning of April — additional funding is critically needed to support research and programs.

A ten-year strategic plan (1999-2009) maps out the IHC's goal: to become the preeminent center of its type not only in the United States, but in the entire Western Hemisphere. The long-term objectives are to reduce hurricane damage and loss of life through more effective mitigation, warning, evacuation and preparedness.

"The International Hurricane Center is truly a work of love for me

# International Hurricane Center aims to reduce death and destruction

because it's a legacy stemming from our experience of Hurricane Andrew," said Robert Epling, chairman of the IHC Board of Trustees and president of Community Bank of Homestead. "The limits are unbounded as to what we can achieve to mitigate hurricane damage to people and the environment."

In recent months, Leatherman has spearheaded efforts to purchase an airborne laser terrain mapper, cutting-edge technology which represents a quantum advance in mapping coastal erosion and flood hazard zones. This data is critical to determine areas subject to hurricane flood surges and hence in storm surge mapping — a basis of FEMA's (Federal Emergency Management Act) flood insurance program (40 percent of all the flood insurance policies issued by FEMA are in Florida). The equipment will also be utilized for pre- and post-storm surveys for damage assessments. FIU and the University of Florida formed a consortium to purchase and maintain the equipment and a plane.

"In the past two years, the vision and focus of our center has sharpened," said Leatherman. "In addition to our hands-on research, we also hope to help change the perceptions of hurricanes by the public."

The catastrophic loss of life and devastation in Central America during Hurricane Mitch in the fall of 1998 alerted scientists to the need for a better way to measure the factors that determine how damaging a storm will be. The current yardstick to classify hurricanes and potential damage is the Saffir-Simpson scale, which measures a storm by the strength of the winds at its center, ranging from Category 1 at 74 miles per hour to Category 5 at 155 miles per hour.

Hurricane Mitch revealed the inherent limitations of the Saffir-Simpson scale. Mitch was classified as a Category 5 when it was over water, but by the time it reached the coastline of Honduras and Nicaragua its winds had diminished below hurricane force. Nevertheless, the storm was estimated to have killed between 10,000 - 12,000 people, the worst storm disaster in more than 200 years. Most of its destruction was caused by its very slow movement and heavy rains, which soaked the region for days and caused massive mudslides and flooding.

The factors that determine hurricane casualties and damage are many: meteorological parameters such as wind speed, rainfall, storm surge and tornadoes, as well as non-meteorological factors. These include population, land use, deforestation, topography and terrain, building codes, presence of flood plain settlements, awareness and preparedness, communication systems and options for safety.

"The Saffir-Simpson (scale) is doing what it's supposed to do (in terms of wind damage)," said Jerry Jarrell, director of the National Hurricane Center. "We need a new model to take into consideration a storm and the surrounding topography."

The IHC and NHC are embarking on a research program to devel-

op a new hurricane disaster impact model, which will utilize the most advanced technologies. Five data dimensions — storm characteristics, topographic characteristics, deforestation-runoff rates, population concentrations, and land use/construction/socioeconomic profiles — would be integrated to formulate the new model.

"This could involve six or seven different departments (from FIU), some other universities, and outside companies," Jarrell said. "The IHC is a nice cohesion point for this sort of thing, they bring a lot of tools."

**"A slow-moving storm with high rainfall has greater potential for 'human impact' than a faster-moving storm,"** Leatherman noted. "In addition, low-lying coastal nations or islands face different problems than do mountainous nations. Hurricane Andrew founded this center, and now Hurricane Mitch is taking things to a different level."

## View from the home front

Most people throughout the country experience hurricanes electronically as just another story on the national news, while South Florida residents must learn to live with the realities of hurricanes. The annual start of hurricane season on June 1 — not to mention the threat or actual occurrence of a storm sweeping across one's community — influences a multitude of critical decisions made by individuals and organizations. The potential for damage has made South Florida a living laboratory for sociologists and anthropologists studying the ways people prepare for and react to natural disasters.

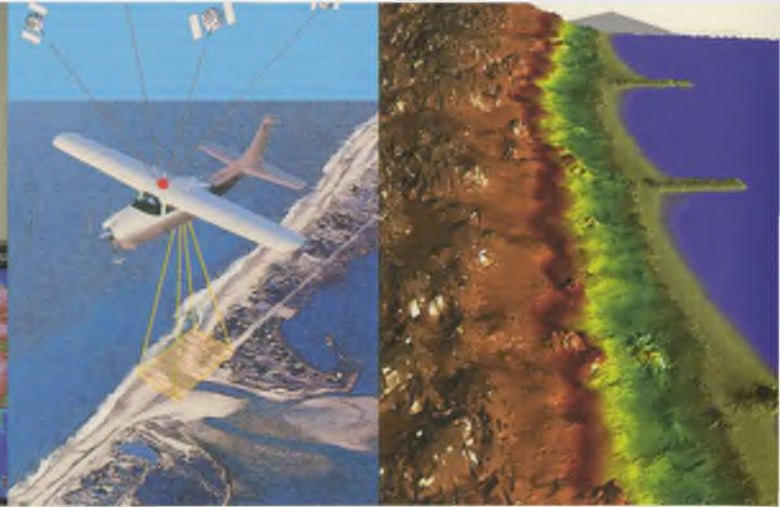
"We're trying to understand household decision making," said Walter Peacock, associate director of research for the IHC and associate professor of Sociology and Anthropology. "I feel like we've utilized the experiences and lessons of Hurricane Andrew to drive subsequent research and put the results in the hands of the people who can use it."

To assist in the development and assessment of the mitigation programs begun by the Florida Department of Community Affairs, Peacock, Betty Morrow, associate professor of Sociology and Anthropology, and Hugh Gladwin, director of the FIU Institute for Public Opinion Research, conducted a study last year to assess the knowledge, experiences, perceptions and opinions of South Florida homeowners concerning hurricane risk and mitigation activities.

The South Florida Mitigation Baseline Survey was conducted with 1,200 households residing in owner-occupied, single-family residences in Palm Beach, Broward, Miami-Dade and Monroe counties. Questions focused on household characteristics; hurricane mitigation status, including insurance and shutters; hurricane risk perception and experience; knowledge of retrofitting and mitigation programs; and opinion of potential mitigation incentives.



Jerry Jarrell, director of the National Hurricane Center, and Stephen Leatherman, director of the IHC.



The airborne laser terrain mapper provides detailed assessments of hurricane impacts and coastal erosions. The image on the right is a topographic relief map derived from laser data.

Key observations derived from the study included:

- **Households** - A large number of households (particularly in Miami-Dade) fall into categories considered more likely to be vulnerable to hurricane impact, such as elderly, female-headed and low income.
- **Housing and Hurricane Protection** - Slightly more than half of owner-occupied homes have some type of hurricane shutters for their windows, but less than 40 percent have coverings for all windows, doors, and skylights, and only one-fifth would likely meet current building code. More than one-third lack any hurricane shutters and about one-third of these said cost was the reason. About one-third said they did not need shutters, a belief that appeared to be based on misinformation or lack of knowledge about hurricanes and home safety.
- **Perceptions of Hurricane Risk** - While homeowners are well aware of the potential risk — with over half thinking it is somewhat likely they will experience a hurricane within the next year, increasing to three-quarters when the time frame is increased to five years — and many claim hurricane experience, very few have actually experienced a hurricane when it comes to damage.
- **Mitigation Initiatives** - Most homeowners expressed some interest in no-cost hurricane safety home inspections, particularly those without shutters who cited cost as a problem. However, the greatest interest was expressed in reduced insurance costs and property tax reduction as incentives to put up shutters.

Based on the study's findings, the researchers made a series of recommendations, including: reduction of insurance premiums and property taxes as the mitigation incentive programs with the greatest chances for success; the cost of shutters must be reduced before many homeowners will consider them; and campaigns are needed to educate homeowners about the importance of shutters and other hurricane-related home improvements.

In the wake of Hurricane Georges, which posed a serious threat to Miami-Dade and Monroe counties in September 1998, Morrow and Nicole Dash, an IHC research associate, began conducting a study comparing the response to Georges with that of Hurricane Andrew in 1992. The \$96,000 study is being funded by the National Science Foundation.

Dash noted that one of the "missing pieces" of disaster research has been comparative studies to evaluate changes in individual and organizational behavior. **"This is an opportunity to see how things have changed since Andrew,"** Morrow said. "The county and state have changed and are better prepared. We wanted to see how people and organizations have changed."

The first phase of the project will survey 1,200 households, while the second phase will include interviews with officials from 30-35 organizations involved with emergency operations.

The major question the project seeks to address is: At the time of landfall, were the communities of Miami-Dade and Monroe counties more prepared for the potential effects of Hurricane Georges than they were for Hurricane Andrew? In addition, they want to determine what factors explain differences in disaster response at both the household and community levels. Finally, they want to determine how people and organizations might react next time.

Morrow noted that the research on Andrew established baseline data on hurricane response, and over time they are developing a better understanding of changes in disaster preparation and response.

"We'd like to be poised, so if a storm hits we're ready to go and study it," she said. "It's a good time for sociologists to study social issues and processes. Disasters make a lot of things about a community's social structure, power and resources more obvious."

## Surviving and rebuilding

The massive destruction caused by Hurricane Andrew in 1992 — estimated between \$26 and \$30 billion, the costliest tropical storm in U.S. history — brought the issues of construction, mitigation and the insurance industry into sharp focus.

"We've been taking lessons learned from prior storms — obviously a lot was learned from Andrew — and analyzing it, reaching conclusions, synthesizing it and packaging it in a way that leads to regulation by public agencies," said Jose Mitrani, IHC associate director for physical mitigation and chairperson/associate professor of Construction Management.

Shortly after Hurricane Andrew, Mitrani was one of nine experts appointed to the Dade County Building Code Evaluation Task Force, the group charged with investigating the devastation wrought by the storm, identifying causes, and formulating recommendations for the



IHC faculty are responsible for numerous measures encouraging the use of shutters, one of the most effective ways to reduce hurricane damage.

These photos demonstrate the rigorous tests that building materials undergo to receive Miami-Dade County product approval. Hurricane Engineering and Testing Inc. is the Miami firm that conducts the tests.

South Florida Building Code. In 1993, he was appointed to the follow-up Dade County Building Code Committee, which was permanently chartered the following year as the Building Code Committee and Product Review Committee.

The committee reached several key conclusions that had a major impact on the South Florida Building Code, which governs construction regulations in Dade and Broward counties. They determined that the most significant hurricane damage was from the loss of "integrity of the building envelope;" when the exterior of a structure is breached, it sets off a chain of events that leads to more severe damage. This led to the finding that shutters can significantly reduce the damage a building sustains in a hurricane.

The group also established a new set of product approval test criteria for building components, such as windows, doors, skylights, etc. Products that had previously been approved on the basis of engineering calculations were now being subjected to impact and fatigue tests that simulated the flying debris and pressure of a hurricane. Building openings (doors, windows) that could not pass the test require shutters, which are now mandatory for all new construction.

"The work had an immediate impact on millions of people throughout South Florida," Mitrani said. **"Products approved in Dade County have become the standard on strength and reliability by which hurricane-resistant products are measured. That product approval is a sign of quality, strength and reliability."**

Given his instrumental role strengthening construction standards, Mitrani is understandably upset by legislation he believes will undo the progress that has been made. Last year, the Florida legislature enacted a bill establishing a statewide building code and product approval system, which is slated to go into effect in July 2001. He said the new legislation — justified on the basis of deficiencies in the existing building code system in the state — would bring a return of product approvals based on calculations or "nationally recognized" test standards that do not reflect actual storm conditions. In addition, the statewide building code would have provisions that are much weaker than the South Florida Building Code has ever had, pre- or post-Andrew.

**"Some provisions of the legislation are a step in the wrong direction,"** he said.

Mitrani is planning to repeat research conducted after Andrew to assess the amount of structural protection offered by shutters. He has applied for a grant from the Idaho National Environmental Engineering Laboratory to study comparative damage in 100 pairs of shuttered and non-shuttered buildings after a future hurricane in South Florida.

The results of the study will be of great interest to the insurance industry, which would like Floridians (and residents in other hurricane-prone states) to strengthen their homes and communities against hurricanes. Due to the massive destruction and payouts caused by Andrew, the industry experienced a crisis in Florida. The storm precipitated the bankruptcy of several small insurance companies and exhausted decades of profits enjoyed by State Farm and Allstate, the two largest insurers in the state. As a result, a number of companies canceled the policies of hundreds of thousands of homeowners and/or stopped writing new policies. As members of the state Academic Task Force on Hurricane Catastrophe Insurance, Krishnan Dandapani and Shahid Hamid — respectively, chairperson/professor and associate professor of Finance — have helped remedy the insurance crisis and develop incentives for homeowners to strengthen their homes.

"Universities and academicians had a role to play here," said Hamid. "The Task Force was politically neutral, so in that sense it has become somewhat influential."

After Andrew, the state legislature established the Joint Underwriters Association (JUA), which offered homeowner policies to those who couldn't find private coverage. The JUA — originally established to provide residual coverage — became the third largest insurer in the state, writing 936,000 policies. The legislature also established the Florida Hurricane Catastrophe (CAT) Fund, which would back policies in the event of another disaster like Andrew. The CAT Fund has been fueled by annual surcharges on policies in the state; today the Fund's cash-on-hand and borrowing ability exceeds Andrew's \$10 billion of residential losses.

The Academic Task Force made recommendations on the organization and management of the JUA and the CAT Fund. In addition, they helped develop strategies to build up the CAT Fund's reserves, reduce the state's exposure, and shift insurance policies from the JUA back to the private market. As a result of this and other measures, new insurers have re-entered the market, and there are now less than 270,000 JUA policyholders.



An example of the extensive flood effects in the San Juan de la Maguana area in the Dominican Republic. This photo was taken three weeks after Hurricane Georges.



Pirating electricity is a common practice in the developing world, and the pirates make a good living. Unfortunately for the power company workers, like this one in Santo Domingo, they have to sort through the highly charged mess.

A related concern is the issue of homeowners protecting their homes through the retrofitting of shutters and other building components. The magnitude of the problem is truly staggering: 90 percent of the 14 million people who live in Florida reside and work along or near its 1,350 miles of coastline. That translates to four million homes that need hurricane retrofitting at an average cost of \$10,000 apiece.

**“No one wants to retrofit their homes because they don’t have the funds or sufficient incentives to do it,”** said Dandapani. “We needed to create a public-private partnership to solve this problem.”

That partnership, which Dandapani and Hamid helped to create with the Florida Department of Community Affairs, is The Homeowner’s Incentive Team (HIT), a group of 18 key industry associations and agencies — both private and public — which have a stake in housing, community welfare and loss reduction. The mission of HIT is to identify and develop financial and administrative benefits for homeowners and contractors that will encourage them to retrofit. Incentives include reduced property taxes, waiving of sales taxes on retrofit materials, insurance premium and deductible reductions, low-interest loans and tax credits.

“We’re facilitators,” Hamid commented. “We get the various parties to come together and interact.”

Looking toward the future, Hamid and Dandapani believe that other financial instruments will be necessary to ensure adequate insurance coverage in the state and other areas vulnerable to natural disasters. Specifically, they envision the involvement of Wall Street and the sale of **“catastrophe bonds,”** securities that would enable the insurance industry to generate a new source of capital.

“In the long-run, that would be the way to solve the problem,” Hamid said.

## Change through education

In addition to financial and safety incentives for individuals and organizations, the IHC is committed to changing attitudes concerning hurricanes and mitigation.

“We believe that education is an essential component of the IHC’s activity,” said Ricardo Alvarez, deputy director of the Center. “You can’t just look at hurricanes in meteorological terms. We need to consider the impact they have on our communities in terms of loss of life,

injury, human suffering, building damage, businesses closed down. ...We need to engage in research, but we must also translate this into practical knowledge and tools for professionals. We’re very concerned about practical things — things the community can use and which will benefit the public at large.”

Alvarez, an architect and city planner by training, conducted damage assessments for FEMA following Hurricane Andrew, and served as the hazard mitigation officer for Andrew and three other declared disasters in Florida through 1995. He analyzed why some buildings sustained relatively minor damage while others in the vicinity were destroyed; in the process, he looked for measures to reduce the potential for damage from future hurricanes.

Alvarez also discovered that very few universities in the country were addressing the need to provide professionals with an understanding of hurricane damage and how to mitigate it. He subsequently introduced several graduate level courses in the Department of Construction Management, including *Topics in Hazard Mitigation*, *Cases in Hazard Mitigation*, and *Vulnerability Analysis*. In addition, he developed and launched the Emergency Management and Hazard Mitigation Certificate Program, a continuing education program for working professionals and managers in the public and private sectors. Alvarez believes steps must also be taken to introduce hurricane awareness and mitigation education through a K-12 grade program in local schools.

Other areas of Alvarez’s work focus on the local potential consequences of global climate change, which may impact among others: the frequency/intensity of hurricanes, the viability of our fresh water resources, sea level rise and beach erosion, and a variety of health issues. In addition to measures to reduce causes of climate change or global warming — greenhouse gases generated by industry and vehicular emissions, for instance — Alvarez asserts that mitigation and education measures must be taken now to reduce future adverse impacts. Last year, he was managing director of the *Climate Change and Extreme Events Workshop* co-sponsored by the IHC, the NOAA Office of Global Programs, the U.S. Global Change Research Program, and the White House Office of Science and Technology Policy.

“I think we need to create a culture of mitigation in this area,” commented Alvarez. “There are actions we can take to protect ourselves and reduce the potential for damage.”



The precarious living conditions of the poor in Santo Domingo are especially vulnerable to hurricanes.

USAID officials took it upon themselves to deliver food to the Batey region just north of Santo Domingo. The area, consisting primarily of Haitian sugar cane workers, had been neglected by the government and most relief organizations.

## The politics of disasters

While meteorology and mitigation are the disciplines that most people are concerned with when it comes to hurricanes, there's another dimension — of particular significance in foreign countries — that two IHC faculty members have been studying: the politics of disasters.

Richard Olson, the We Will Rebuild Foundation Eminent Scholar, and Vincent Gawronski, a post-doctoral research fellow, have made several trips to the Caribbean and Central America since fall 1998 for both research purposes and to act in an advisory capacity for the U.S. federal agency charged with coordinating U.S. government response to catastrophes. In addition, Olson and Gawronski are conducting two projects funded by the National Science Foundation. One is a study of the political and social changes that have taken place in Mexico City since the 1985 earthquake shattered its central core. The second, with a colleague at Southern Methodist University, is a study of disasters and political instability worldwide over a 25-year period.

Olson has been studying the socioeconomic and political aspects of disasters — earthquakes, hurricanes, volcanoes — for more than 30 years and has worked extensively with the Office of Foreign Disaster Assistance (OFDA), a division of the U.S. Agency for International Development (USAID).

Last September, just about the time Hurricane Georges traveled from the Dominican Republic into Haiti, OFDA officials asked him if the IHC could send representatives to the Dominican Republic to help assess the politically charged situation. Olson and Gawronski were soon on the scene to study damage patterns in the battered nation.

"I was looking especially at the blame game," Olson said. "How blame (for the death and destruction) was being assigned and who was taking the fall." He found that the "official" death toll in the Dominican Republic varied considerably — from the 289 figure initially issued by the president's office to 1,200-1,400 mentioned by members of the country's congress.

**"The political climate influences the official numbers on people killed,"** Olson said. "The death figures are highly political." He said that one of the **"blame games"** was to point to a breakdown between the country's meteorological service

and civil defense that led to very late public warnings of Hurricane Georges' impact.

When Gawronski was in the Dominican Republic, the U.S. embassy personally handled the delivery of emergency supplies to affected areas, a move that reflected doubts about the ability of the Dominican government to ensure that supplies reached those in need.

Gawronski personally participated in delivering supplies to devastated areas. "Although I went down there as an academic, I wound up doing a whole lot of participating and not just observing," he commented.

Olson said "Georges was going to be our hurricane of the year, then Mitch came along .... For Honduras, Mitch was a true catastrophe, with 70 percent of the land affected one way or another." The death toll from Mitch can still only be expressed in the roughest of estimates: 400 to 600 in Guatemala and El Salvador, 3,000 to 3,800 in Nicaragua, and no fewer than 6,000 in Honduras, with 8,000 people still missing.

"We never should have seen those casualties, 9,000 to 12,000 from Mitch," said Olson, adding that the absence of adequate warning and evacuation procedures was responsible for the high number of deaths. **"Those are unacceptable for a slow moving storm, this is just way out of line. There's something terribly wrong with having those casualties in a 1998 event. They need to do a lot of house-keeping, and we need to assist."**

Several weeks after Mitch struck, Olson made a presentation on the politics of disasters at a meeting of OFDA's Disaster Assistance Response Team in San Jose, Costa Rica. He and Gawronski have been asked to provide follow-up on reconstruction issues. "We'll be doing a long-term review," Olson said. "We'll be looking at blame, response and other issues."

Olson said that most of the infrastructure of Honduras was damaged or destroyed by Mitch, a reality that poses serious problems for years to come in terms of rebuilding — and the likelihood of corruption influencing that arduous process.

**"Unfortunately, the disaster business is growing,"** Olson said. FIU

For more information on the IHC, visit its website at [www.fiu.edu/~hurricane](http://www.fiu.edu/~hurricane)

*Sandoval's*



# deliverance: a musical journey

by Todd Ellenberg



*The first thing you see when you walk into Arturo Sandoval's home is one of the most beautiful grand pianos you've ever laid eyes on. Grands are stately instruments, but this one is truly regal. Its polished wood gleams with a black patent leather sheen and its strings glisten.*

*The piano, a Bösendorfer, is Sandoval's latest prized acquisition. Last fall, he bought it from Oscar Peterson, one of the world's greatest jazz pianists. When asked where the piano was made, he explains that in the world of grand pianos, a Yamaha is akin to a Lexus; a Steinway is a Mercedes; and a Bösendorfer — manufactured in Austria — is the Rolls Royce.*

*Not bad for a country boy from Cuba.*

*Sandoval, a professor in the School of Music at Florida International University, sits down at the piano and spontaneously plays a few phrases from some jazz and pop standards, including "Somewhere Over the Rainbow." The tune, a musical icon of youthful dreams, brings to mind the dream of a young boy who wanted to become a musician — and today is regarded as one of the world's greatest jazz trumpeters and a renowned classical artist.*

# "I consider that day one of the mos.

Nearly 21 years ago in the summer of 1978, Sandoval stepped foot in the United States for the first time. Within hours he was on stage at Carnegie Hall with Irakere, the celebrated Cuban band he co-founded, performing at the prestigious Newport Jazz Festival.

"That was too much for us," Sandoval recalls with a smile. "We had already traveled out of Cuba for a few years, all over Europe, but never in America, and never at a major, major jazz festival like the Newport Jazz Festival at Carnegie Hall. The Bill Evans trio and Mary Lou Williams trio played the first half of the show, and we played the second half. When we started playing, we looked down at the first row with Dizzy (Gillespie), Stan Getz, Maynard Ferguson, Earl "Fatha" Hines, Bill Evans, Toots Thielemann, a bunch of people we were dying to meet. And there they were in the first row watching the band with their eyes like this (opened wide).



"We couldn't imagine Dizzy or Maynard or all those people saying 'wow.' For us it was very,



very important, because it was kind of like a test. It was so important to have people of that status tell us what we're doing was OK. When you are on an island like Cuba, you are completely isolated, you don't know what's going on in the rest of the world. When people like this tell you, 'What you're doing is beautiful,' that gives you an idea you're not lost, what you're doing is OK. At that point, nobody (in the United States) knew what we were doing, but those people told us, "That's beautiful, keep doing whatever you're doing — keep doing that."

Sandoval heeded their advice, and today he's at the pinnacle of the jazz world and a respected classical performer as well. One year after that historic Carnegie Hall performance, he received a Grammy Award for Best Latin Album (*Irakere II*). He left Irakere in 1981 to launch his solo career and subsequently received three more Grammy nominations, and Grammy Awards in 1995 for Best Latin Album for *Danzon* and in 1999 for Best Latin Jazz Performance for *Hot House*.

He received the 1995, 1996 and 1998 Billboard Award for Best Latin Jazz Album Award for, respectively, *Danzon*, *Arturo Sandoval & The Latin Train*, and *Hot House*. He has released more than 20 albums as a leader and has appeared on countless albums by other artists, including his mentor Dizzy Gillespie, Paquito D'Rivera, Frank Sinatra, Michel Legrand, Gloria Estefan and T.S. Monk. He has performed with many of the world's leading orchestras, including the BBC Symphony, the Pittsburgh Symphony, Leningrad Symphony and London Symphony.

After defecting from Cuba in July 1990, Sandoval, his wife, Marianela, and his son, Arturo Jr. (now an FIU visual arts student), made



their new home in Miami, and he joined the FIU faculty later that year. These days, he splits his time between a packed touring schedule of concerts, clubs and festivals around the world, his teaching at FIU, and his recording projects. Three years ago, Sandoval built a recording studio in his home, where he recorded *Hot House*, his latest release. Nowadays, besides his own music, he is producing sessions for other musicians at the facility.

"It's something I enjoy very much, I love every minute there," he said. "I would love to spend more time at home instead of being on the road so often."

The recording studio's mixing console, which sits on a polished oak pedestal, is in the middle of the room that also serves as his office. The room is packed with mementos, trophies and photographs that chronicle his career. A picture of him with his hero, Dizzy Gillespie, which is signed "To No. 1 son Arturo — Love Forever, 'Papa.'" Another with Bill Cosby. And with Gillespie's United Nation Orchestra, in which Sandoval was a featured artist.

The handsome wood wall unit is filled with books, cigar humidor, television and speakers, and reveals some especially prized items, such as his collection of more than 200 lighters and one of Diz's trademark up-bent trumpets, which was given to him in 1977.

# "When I shook Dizzy's hand, from

# *important days of my life," he said*

Dozens of certificates and letters of thanks and commendation, and awards of all shapes and sizes fill the walls. There's a certificate of congratulations for his inclusion in *Who's Who in America*, photos of Sandoval with Presidents Bush and Clinton; he performed at Clinton's inaugural ball in 1997. All these trappings of fame and success — impressive on their own — seem extraordinary given the musician's humble beginnings.

Sandoval was born in 1949 in Artemisa, a small town on the outskirts of Havana — a place, as he recalls, where there wasn't even a radio, just the sounds of "cows and chickens and horses, in the middle of nowhere." His family was poor, and his parents hoped



that he would pursue a mainstream professional career.

"When I made the decision to become a musician everyone in the family gave me a weird look.

They said, 'What are you talkin' about, you're crazy. No way, musicians are a bunch of broke, drunk people and there's no future there.' I tell you, my desire was strong. I was sure this was what I wanted to do since the very beginning."

Sandoval's first "gig" was playing *son*, traditional Cuban music, with a small marching band in his home village. The older members of the band (he was 12-13 years old and the rest of the band was "65 more or less") taught him to read music and let him try several of their instruments. The trumpet was his favorite. In 1964, he received a three-year scholarship to attend the Cuban National School of the Arts, where he received his classical training. Along with several of his classmates, he helped found La Orquesta Cubana de Musica Moderna (The Cuban Orchestra of Modern Music), which became the leading big band in Cuba and evolved into Irakere in the early '70s. During his stint with the big band, Sandoval experienced a musical epiphany that shaped the rest of his life.

"At that time there was a friend of mine, a newspaper writer, a professional writer, who had been a big fan of jazz for years. He was

older than me. He called me up and said, 'You know, I would like to play you something that you should listen to. You ever hear jazz music?' I say, no. He said, 'You should hear that.'

"He played a Dizzy Gillespie and Charlie Parker record from the '40s. Man, when I hear that I say, 'Daaaaamn, what is this! What kind of music those people playing?' I couldn't believe it, man. I'm still impressed, I still remember when I heard Dizzy for the first time. After that, Dizzy Gillespie become my hero right away."

A decade passed, during which Sandoval's playing with Irakere — a band that blended jazz, classical, rock and traditional Cuban music (and included fellow luminaries Paquito D'Rivera and Chucho Valdes) — won him fans worldwide. Then one fateful morning in 1977, Sandoval received a phone call from a friend who told him that Gillespie would be arriving that afternoon in Havana on a jazz cruise. He was determined to meet his hero. By that time, Gillespie was already in the history books as one

of the greatest figures in jazz and one of the originators in the '40s of bebop and Afro-Cuban jazz (today known as Latin Jazz). He was waiting at the pier when the ship pulled in.

"I consider that day one of the most important days of my life," he said. "When I shook Dizzy's hand, from that moment on we became friends."

It was Gillespie's first trip to Cuba, and he was anxious to meet fellow musicians throughout Havana. Sandoval offered to show him around the city where "he could hear people playing ... I took him to all the right places.

"I drove him all over Havana and left him at his hotel. That evening there was a jam session, and when he got there I was warming up because Irakere was going to play with him. I was warming up backstage and he watched me with my trumpet, saying, 'What the hell is my driver doing with a trumpet.' And somebody said, 'No, no, no this is the guy here.'" And he said, 'No way, this is my driver.'



# *that moment on we became friends."*



"We connected so well even without speaking. We connected just looking at each other. Every time he dedicated something to me it was to my 'number one son.' And I called him 'papa.'

"I was so lucky to be close, close friends with my hero. When you have that opportunity, you have to consider yourself extremely lucky. We recorded five records together and we toured all over the world for many, many years. Man, that's a blessing from God, you know, to be able to hang with your hero." The two remained best of friends until Gillespie's death in 1993.

In July 1990, during a European tour with Gillespie's United Nation Orchestra, Gillespie helped him obtain political asylum. By that time, Sandoval had released several albums and had been playing major venues around the world. Soon after moving to Miami, he joined the faculty at FIU and signed a recording contract with GRP Records. His first American release, appropriately titled *Flight to Freedom*, showcased his versatility in several idioms.

Both in concert and as a recording artist, Sandoval has repeatedly demonstrated a unique ability to jump from genre to genre with ease. At home, he enjoys listening to everything from Charlie Parker and Ravel to Michael Jackson and Pavarotti. His albums' styles include straight-ahead jazz, bebop, classical, Latin jazz and traditional Cuban music. And in concert, he's likely to play a baroque piece on piano, followed by blues, salsa and a James Brown chestnut. In all styles and settings, his phenomenal technique, unique tone and irrepressible swing shines through.

"I refuse to believe I could be happy just playing one style of music. Some critics, some purists, they cut me into little pieces because they want musicians to have a pure style. I hate that, that's boring. I have to feel free to change around and surprise the people. My goal is for the audience to have a good time. If the audience is there, for me it's like God sitting there, and I want to do all I can to please those people. That's my ambition."

Another ambition of Sandoval's was fulfilled this past December, when he finally received his U.S. citizenship. After first petitioning for citizenship in 1995, the Immigration and Naturalization Service (INS) turned him down twice on the basis of statute that anyone who "is or was a member of, or was affiliated with, the Communist Party" in the 10 years before submitting a petition is not entitled to U.S. citizenship. Sandoval joined the party three months before he defected from Cuba so he would not draw attention to his planned escape with his wife and son. He said he never received any official document from the party.

"This was something that made me angry and it made me feel sad because it was very unfair. Because my way of thinking for many, many years has been to defend America. In Cuba they accused me of being pro-Yankee because I like jazz, and I was the president of the jazz festival in Havana with a lot of American musicians. For that reason a lot of people in the government called me pro-Yankee. And it's true.

"After that happened with Immigration, I really had to sit down and think. I didn't want to relate that (INS action) to the American people, who have really opened their arms and show me a lot of admiration and respect. America has given me things that I could not even dream.

*"My goal is for the audience to have a good time. If the audience is there, for me it's like God sitting there, and I want to do all I can to please those people. That's my ambition."*

"The thing I told the people at the Immigration office at the last couple of interviews when they ask if you want to say a final thought or something, was 'I still love America, I have all my respect for the government of this country which God created, the most beautiful country in the world. But I don't feel any respect for you.' Oh man, that was a very tough time, very difficult. But when it was over, I said justice came out as I expected."

These days, Sandoval is preparing to record a new album, a tribute to 15 of the major trumpet players throughout the history of jazz, including King Oliver, Bix Beiderbecke, Louis Armstrong, Harry James, Clifford Brown (the subject of Sandoval's 1992 album, *I Remember Clifford*) and others. He also hopes to do some more work in films in the future, having worked on the soundtracks for *Havana*, *The Mambo Kings* and *The Perez Family*. Sandoval's journeyed life is also the subject of a planned motion picture to be produced by HBO and Warner Brothers. A script is now under development and, if all goes according to schedule, the film will be released in 2000.

When he's not on the road or recording, Sandoval can be found teaching at FIU. During his nine years at the University, the School of Music has experienced tremendous growth and development, and he predicts the program is well on its way to becoming the best in Florida.

"The growth of the School of Music the last few years has been unbelievable. We are on a good track and pretty soon this school is going to have a great, great reputation all over the country," he commented. He also offers a few simple pieces of advice for the aspiring student-musicians he teaches: love the music... always give your utmost when performing... and practice, practice, practice.

Looking back on his career, distinguished by single-minded drive, propitious turns of fortune and a string of accomplishments, Sandoval wistfully reflects on an earlier place and time.

"I believe that I received a message from God. 'Hey, you want to help your family? You want to do something? You want to get out of this situation? Play some music.' It was like a dream." **FIU**

## *A winning score: the evolution of the School of Music*

The rapid growth and development of the School of Music in the '90s into one of Florida's leading music programs can be likened to FIU's emergence over the past decade as one of the nation's great young urban, public universities. Once a department housed in buildings scattered throughout University Park, the ascendancy of the school was formally confirmed in the fall of 1993, when the Florida Board of Regents approved the unit's elevation into a School of Music in the College of Arts and Sciences.



*Fredrick Kaufman*

Although several factors can be associated with the school's evolution, two key elements were paramount: the commitment and support of FIU President Modesto A. Maidique to develop a first-rate school; and the recruitment of director Fredrick Kaufman, who has spearheaded its rise since 1993.

"When I came here there were 68 music majors and the only master's program (in music) was in music education," said Kaufman. "We were not accredited, there were 11 full-time faculty and 20 adjuncts. We had no orchestra."

Fast forward six years. Today, there are 300 music majors, 24 full-time faculty and 42 adjuncts. Master's programs have been introduced in composition, conducting, performance, jazz studies and performing arts production (the latter program is offered in cooperation with Walt Disney Entertainment). An 85-piece orchestra under the direction of renowned conductor Carlos Piantini was established, as well as six string quartets and a number of new chamber ensembles and choruses. The school is fully accredited by the National Association of Schools of Music. The star-studded faculty of artists includes such renowned musi-

cian/educators as pianist Susan Starr, violinist Robert Davidovici, trumpeter Arturo Sandoval, the Miami String Quartet, Orlando J. Garcia, director of Jazz Studies J. Richard Dunscomb, director of Wind Studies Roby G. George, and numerous others in all areas of music. Since 1996, the school has presented an annual Festival of the Performing Arts, which has grown from eight to 15 performances.

Kaufman, a well known classical composer and former dean of the Philadelphia College of Performing Arts, said he was attracted to FIU by its enormous potential, the new performing arts center being planned, and the determination of President Maidique to develop a great school of music.

Today, the school is located in the \$14 million Herbert and Nicole Wertheim Performing Arts Center, which opened in 1996. The state-of-the-art facility houses a 600-seat concert hall, 150-seat recital hall, 250 seat theatre, rehearsal halls, practice rooms, faculty offices and electronic music laboratory. "The facility is wonderful, the only problem is we've outgrown it," said Kaufman, noting that the school is experiencing enrollment growth of more than 10 percent every year.

Looking toward the future, Kaufman noted that plans are moving forward to introduce a doctoral program in 2000, expand programs dealing with music production and technology, and possibly launch a full-fledged opera program. He said that additional world-class faculty will continue to be recruited, and he hopes that the Wertheim Performing Arts Center will be expanded to accommodate the school's growth. To help realize these and other ambitious projects, a Community Relations Council has been established to help extend the school's outreach throughout South Florida and lay the foundation for fund raising.

"We will continue to create a world-class music conservatory within the University," said Kaufman. **FIU**



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# ARTFUL TRUTH:

## exposing the smoke screen of tobacco advertising

With a flick of the switch, a sixth-grader in teacher Linda Graham's art class at Whispering Pines Elementary School turns off the lights. A hush falls over the room as the slide presentation begins. The first slide comes into view.

"What do you see in that image? What strategy are they using in this ad?" Graham asks the 40 students being introduced to the Artful Truth-Healthy Propaganda Arts Project, an art education initiative created by The Wolfsonian-Florida International University which is designed to change youth attitudes about tobacco use.

Slide after slide of cigarette ads are presented. With each new image, more and more students become engaged in the discussion, eager to voice their opinions of the ads.

"They're not just showing you a flat pack of cigarettes in this one," Graham comments as they view a particularly enticing ad. "The pack is open, it's inviting, it's saying 'come on in'...there are lots of contradictions here."

Graham is one of 106 educators around the state participating in Artful Truth. This innovative program is targeted at fourth through sixth graders, before they reach those vulnerable years — between 11 and 14 years old — when many adolescents try their first cigarette.



Artful Truth is based on the premise that tobacco prevention must begin during these years. Research indicates that the younger people start smoking, the more likely they are to become strongly addicted to nicotine and to use other drugs. In fact, teens who smoke are three times more likely than non-smokers to use alcohol, eight times more likely to use marijuana, and 22 times more likely to use cocaine.

In the past, anti-tobacco media and educational campaigns have not appeared to be effective in reducing smoking. More recently, however, state initiatives in California, Massachusetts and, now, Florida, have proven that well-funded anti-tobacco campaigns can succeed in reducing youth tobacco use. Florida's campaign is unique, though, as the nation's first tobacco prevention program funded by the tobacco industry. In August 1997, the state of Florida won a landmark \$13 billion settlement in the war against the tobacco industry. About \$200 million from the settlement is funding a comprehensive, five-pronged Florida Tobacco Pilot Program aimed at reducing teen smoking. Education and training, the first of the five program components, focuses on school-age children. Students are instructed about the dangers of tobacco use and are helped to develop skills needed to avoid tobacco. Other program components include: youth programming and community partnerships, marketing and communications, enforcement, and evaluation and research.

Florida's campaign also is unusual because it asked teens themselves to be the program's leaders. The proposed campaign design was shown to 600 middle and high school students at last spring's four-day Teen Tobacco Summit. The teens helped refine the campaign strategy, assisted in the development of the pilot program, and launched their own teen-inspired, teen-driven brand: Truth — A Generation United Against Tobacco. "Truth" messages are disseminated through television/radio, print, and outdoor ads, and through SWAT (Students Working Against Tobacco), a grassroots advocacy organization.

The approach seems to be working. In a survey taken six months after the launch of "Truth," more than 90 percent of Florida teens could identify at least one aspect of the cam-

paign. It appears that momentum is building and teen attitudes about tobacco are changing.

Artful Truth came about from a casual conversation between Cathy Leff, director of The Wolfsonian-FIU, and a representative from Florida's Office of Tobacco Control, an office of the Florida Department of Health.

"I was unaware of the Florida Tobacco Pilot Program at that point," Leff explained. "I was meeting with someone in Tallahassee who happened to mention that they had launched this program two months earlier that sought to change youth's attitudes about smoking. I suggested they give us a call and come look at our collection."

Founded in 1986 to oversee the Mitchell Wolfson Jr. Collection, The Wolfsonian is a museum and research center in Miami Beach, Florida. With more than 70,000 objects in its collection, the museum's goal is to educate people about the ways design reflects societal values and helps shape human experience. Its collection includes furniture, decorative arts, paintings, books, periodicals, and ephemera from the period 1885 to 1945. In July 1997, Mitchell Wolfson Jr. donated The Wolfsonian's historic Miami Beach museum and its collection to FIU.

"Staff from the Florida Tobacco Pilot Program came and looked at our collection and how we examine objects for the social, political, economic, and technological messages they convey about the period in which they were created," Leff continued. "They became very excited and asked us to submit a proposal for a program aimed at fourth through sixth graders, to teach them about the power of visual culture to convey persuasive and manipulative messages."

"Our goal is to prevent young people from becoming victims of a lame addiction that kills. We want them to become more educated consumers and to question what they see," said Bradley S. Coulter, special projects coordinator for the Florida Tobacco Pilot Program. "We selected The Wolfsonian as a partner in this effort because of their unique collection and specialization in propaganda art. We knew they could put their resources and professional experience to good use when it comes to showing the strength of propaganda, like tobacco ads, how those ads are created and why they are manipulative."





# Bob, I've got emphysema.

California Department Of Health Services.  
Funded By The Tobacco Tax Initiative.

The Wolfsonian's proposal was based on a simple assumption: Teach students to recognize the persuasive tactics used in tobacco advertising and they will become aware of the ways in which tobacco use is promoted as a positive experience.

"Once students learn to recognize propaganda as such, we believe they will be less susceptible to it," Leff said. "To this end, Artful Truth also asks students to become propagandists themselves — to create their own artwork that conveys persuasive messages about smoking and tobacco use."

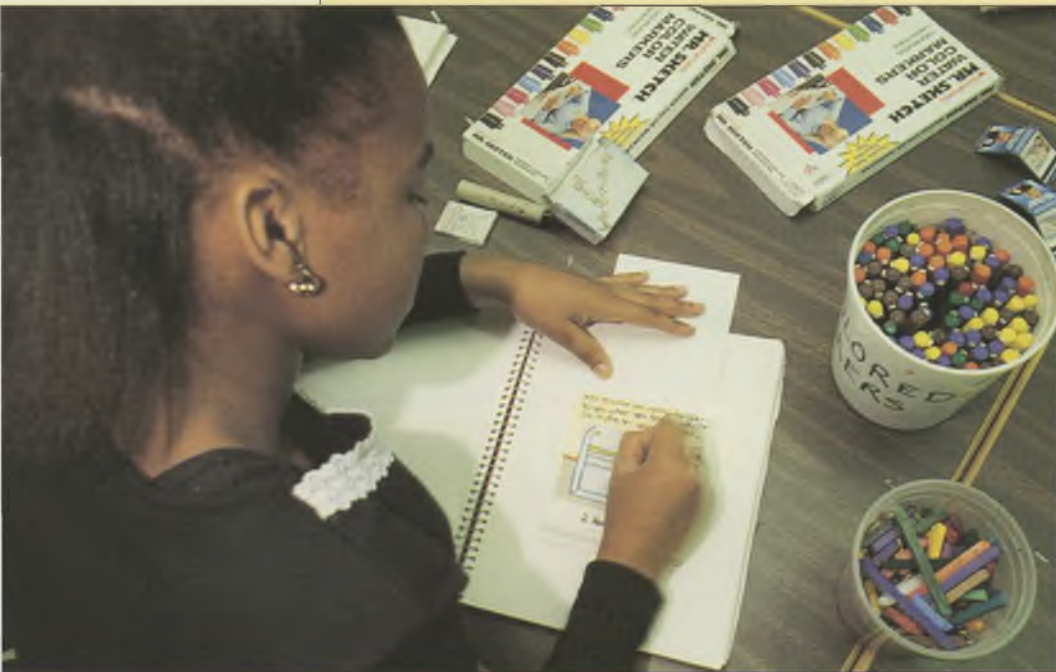
Thinking they would have two years to implement a program, The Wolfsonian staff began calling educators throughout the state to solicit input for their proposal. While excited about the ideas presented, state administrators sent them back to the drawing board to revise their timeline and shorten the pro-

gram. Ultimately, the Florida Tobacco Pilot Program granted The Wolfsonian \$1.42 million, of which \$571,500 was earmarked for educators who would be awarded grants to teach young people about manipulation in art and advertising.

Leff and her team pared their proposal down to a ten-month program, which began last September and continues through this June. The program's ambitious timeline would leave even the most seasoned educator breathless:

- two months for Florida art educators to attend one of the seven workshops The Wolfsonian staff organized and implemented in museums throughout the state to introduce them to the program and the Wolfsonian's curatorial approach to examining objects and visual culture for its message;





With a minimum of \$3,000 and a maximum of \$7,500 at stake with each commission, The Wolfsonian team designed the application as a conceptual test to determine how well the educator understood the goals of the project. While teachers were busy preparing their commission applications, The Wolfsonian developed a comprehensive Instructor Resource Portfolio to help teachers receiving funds implement Artful Truth with their students.

"We've asked art educators to use our Instructor Resource Portfolio as a guide in presenting at least five contact hours of instruction on how advertising messages are communicated, how they (the students) are being targeted, and how to begin to analyze the messages. We then expect them to spend at least four contact hours on the actual commission art project," Leff said.

In addition to these printed materials, the Artful Truth website ([www.artfultruth.org](http://www.artfultruth.org)) contains information for both teachers and students. Besides additional lesson ideas and resources for teachers, the website offers a section for viewing student art projects, a game section that reinforces Artful Truth's concepts, and information on The Wolfsonian and its collections.

The Wolfsonian ultimately divvied the \$571,500 between 106 schools and not-for-profit museums, cultural institutions, and youth organizations.

"The Wolfsonian staff has been just incredible," said Coulter, with the state's Tobacco Pilot Program. "They are enthusiastic and well prepared. They have done an awesome job, from organizing the teacher education workshops, to creating an incredible Instructor Resource Portfolio that will live on long after this project is finished. They have fulfilled our vision of what this project can be and have even gone beyond that."

The heart of Artful Truth takes place in classrooms (as well as some other non-profit organizations) throughout the state where the concepts of propaganda and manipulative advertising are taught to the project's target audience, fourth through sixth graders.

After a field trip to The Wolfsonian where they learned how packaging is designed to deliver persuasive messages, a group of Rosemary Wolfson's sixth-grade art students from



- two months for The Wolfsonian staff to review commission applications, select participating schools, and notify the schools of their awards;
- three months to actually implement the Artful Truth program in the classrooms, with students creating their own works of propaganda art;
- two months for participating art teachers to select and submit their students' works of art for inclusion in the Artful Truth exhibition.

The program culminates this June with the opening of the Artful Truth Exhibition at The Wolfsonian and the publication of a catalog and companion interactive CD-ROM containing students' submissions.

"We held the introductory workshops in museums because, as part of a statewide museum community, we wanted educators to become aware of museums as educational resources and to learn about the collections throughout the state," Leff said. "Many educators had not been to museums in years, so this was a wonderful opportunity to bring together art educators and museum professionals."

Biscayne Gardens Elementary School started creating their own persuasive anti-tobacco messages — on oversized facsimiles of matchbooks.

"Matchbooks are one of the tools that help promote and spread smoking culture," Wolfson said. "The students are designing their own 'matchless' matchbooks with a persuasive, pro-tobacco message on the outside, and a truthful message showing the reality of what smoking can do on the inside. I wanted to encourage students to utilize a format that would best communicate their message and be unusual, easily handled, have shock value, and reach a wide audience."

"Now this student did an excellent job," she continued, pointing to Adley Charles' matchbook design. "On the cover, there is a beautiful illustration and it says, 'Somebody just died. Grab a cigarette; it'll calm your nerves.' Then, when you open it up, the message inside says, 'Get the point! Don't smoke or this will happen to you,' and he's drawn a picture of someone dying."

As students busily sketch away, the conversation among the students becomes animated.

"Did you ever smoke?"

"No," replied 12-year-old Kenasha Paul. "I think once, when I was smaller, I saw a cigarette on the floor and began playing with it and pretended I was smoking it...My cousin, he smoked and he died of lung cancer. I said, 'I don't want that to happen to me.'"

"I think the people who smoke, like the parents, should be ashamed of themselves," said Keisha Bazile, 11, a classmate who was nearly finished with her matchbook design. "They're supposed to be our role models. Some kids see the grown people smoking and they might want to smoke, too."

By the time class was finished, all of the students had completed at least one matchbook design.

Wolfson said her class would like to have the "matchbook" art reproduced on real matchbook-quality paper and then distributed throughout the community, as "healthy propaganda" to restaurants, stores, and other businesses.


"It is an unparalleled opportunity to demonstrate the relevance of The Wolfsonian's collection of propaganda art to important issues of today," Leff said. "And while our

collection is of a certain historic period, specifically 1885-1945, its messages are equally potent today."

Leff noted that besides supporting research and enhancing existing University curricula, the program shows how the museum's collection can be used to educate elementary and secondary school (K-12) students.

"We are grateful for the confidence the state has placed in us by inviting us to develop this project. Rarely does a museum get a chance like this," Leff said. "It's also given us an opportunity to support art educators and museums around the state who are doing such great work. It challenges them to demonstrate what they can do, given the right tools and resources. The bottom line is that art education is not peripheral to education, but integral."

While it's still too early to measure the program's success, pre- and post-tests already are underway to evaluate how successful it is in teaching youngsters about reading visual culture and appreciating its impact.

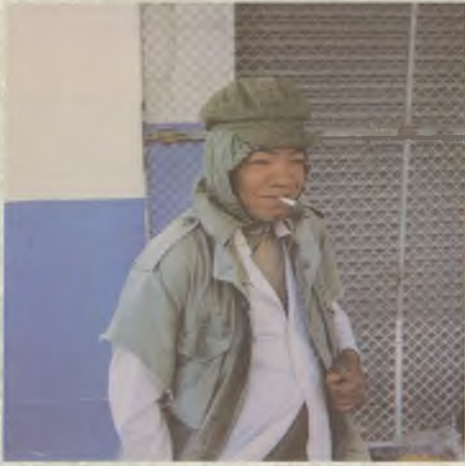
"We've put everything into making this project succeed. If successful, then it can be refined, upgraded, and continued next year, at a minimal cost and ultimately offered at no cost on the web site," Leff said. "If we find that we've changed kids' attitudes about tobacco use, then the state will have made an excellent investment." 



Artful Truth Instructor Resource Portfolio

Sixth grade students in Rosemary Wolfson's art class at Biscayne Gardens Elementary School show off their "matchbook" art.





# Street Photo Project:

The famed photographer Edward Steichen was once quoted as saying, "Photography is a major force in explaining man to man." This maxim was reflected in a community service project conducted last year by students in the FIU Honors College in which photos taken by the homeless illustrated the world of the homeless.

The striking photos on these two pages were the fruits of the Street Photo Project, mounted by students in Bob Hogner's *Values*,

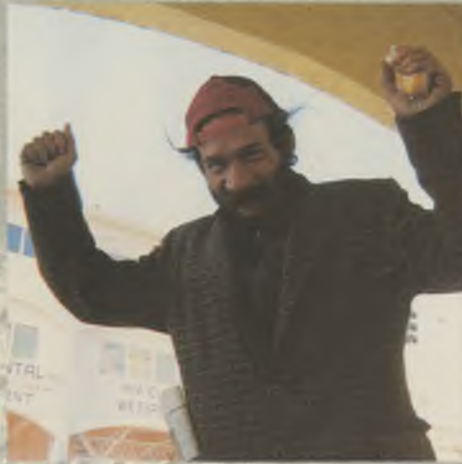
*Aesthetics and Authority* third-year Honors College class. They were interested in a project involving the homeless to fulfill the class's community service requirement — other Honors students were instrumental in launching the Foodrunners project, which delivers food to the homeless — and the project needed an aesthetic component. These two elements gave birth to the Photo Project.

The students arranged for 45 disposable cameras to be donated to the project, which were then distributed to homeless

individuals in downtown Miami known by the Foodrunners. They were asked to take pictures and return the cameras to the students. About half the cameras were returned, which yielded some 500 photos, processed courtesy of Pitman Photo Supply. Sixty of the best photos were selected for the premier exhibit of the photos, held on the streets of downtown Miami.

"The first people to see them were the people who took them," Hogner remarked, noting that a subsequent exhibit took place





## a homeless perspective on homelessness

at FIU. Another Street Photo Project is planned for next fall.


A community service project conducted this year was "Art Reaching Children." Students have been going to a homeless shelter on Saturday mornings to lead a variety of art projects with the children who live there. There are plans for the project to continue next fall.

Finally, several pre-med students are planning to launch a cooperative program next fall with a medical clinic to serve

South Dade migrant workers; the project would be managed by students, with services provided by medical professionals. "It's relating community needs, medical needs and student needs," Hogner said.

"The educational approach of the Honors College is geared toward service," said Fernando Gonzalez-Reigosa, dean of the Honors College. "Investment in the community is a very important component. All these activities emphasize the need to be involved with the community

and especially those sectors in need of greater support. We teach the students to invest their energy in ways that are effective and productive."

To view all the photos in the Street Project, visit the Community Service Learning Project web page at [cba.fiu.edu/mktg/service](http://cba.fiu.edu/mktg/service). Community organizations interested in arranging an exhibit of the photos or supporting next year's projects may contact Professor Hogner at 305-348-2571 or [rhogner@fiu.edu](mailto:rhogner@fiu.edu) 



# Liz Balmaseda: a voice for Miami's cultural mosaic

by Michael R. Malone



The voice on the message recorder was hoarse, weak, that of a man hanging to life by a thread. “This is your old journalism professor, Liz. I just read your story, and I’m so proud of you. One day you’re going to win a Pulitzer.” Liz Balmaseda had grown to expect such support from Jose Quevedo, or “Q,” as his covered, yet appreciative students called him. He was her first college journalism teacher, the man who pushed, pleaded and prodded her to embrace her passion: journalism. And she and “Q” shared an uncanny connection: Both were from Puerto Padre, a village in eastern Cuba. “Q” was, Balmaseda remembers fondly, “my angel.”

And “Q” was right, though he died in 1992, just months before *Miami Herald* columnist Liz Balmaseda, a 1982 FIU journalism graduate and winner of the FIU 1996 Outstanding Alumni Achievement award, was selected as a finalist for the most coveted prize in journalism. In 1993, proving that “lightning can strike twice in Hialeah,” Balmaseda won the Pulitzer for Commentary for columns that washed the splintered rafts and desperate dreams of Cuban and Haitian immigrants onto the news pages and into the hearts and minds of readers.

“It was a shock to win,” Balmaseda says. “Nobody was writing about Cuban-American stuff then, though many are now. There wasn’t really that kind of writing back then, that kind of voice, especially from someone young. Nobody had the access, I guess.”

Balmaseda breathed human complexity into issues that many refused to see except in black and white. Her writings infuriated many

older generation anti-Castroists, and their criticisms — even threats — were fiery.

“It hit like a bomb in certain fringes. A lot was controversial. I’m very sensitive, and in the beginning it hurt me. Some of the things I was hearing penetrated my skin. But I just learned to take that as part of the job. If you’re going to have an opinion, you have to expect that other people are going to have opinions.”

The award was “both a blessing and a curse” for Balmaseda. She was instantly transformed from the near anonymity of a journalist to celebrity guest on *Oprah Winfrey* and *The Today Show*. The Pulitzer prompted a series of speeches, presentations and other awards. She did her best to rise to the occasion, but her insides were collapsing.

“The award came at a time when my personal life was falling apart. I thought that it was the most horrible time, but I’ve come to see it now as a great blessing because of all the great people that came into my life at that time,” she says, leaning back into an ivory colored sofa, one of the few relics of her previously married life.

Balmaseda, born in Cuba and raised in Hialeah, moved four years ago to an upscale condominium in Miami Beach overlooking the intercoastal waterway. Her nieces, who visit often, say it’s like staying at a hotel. The walls are freshly painted in sand and chocolate, colors that most closely resemble those of “palmas” and “tabaco” — Cuba’s palms and tobacco — that remind Balmaseda of who she is and where she comes from. An eclectic mix of paintings adorn the walls; one titled

“Cultura fracturada (Fragmented Culture”), by Miami artist Carlos Betancourt, fills an entire wall. Another painting, a vista along the Malecon in Havana, captures the view from her now deceased aunt’s apartment. Balmaseda stayed there when she returned to Cuba in 1983 for the first time since her birth. She found the painting in the back room of a Miami art shop, and the shop owner ended up giving it to her as a gift.

As the afternoon sun streams in, she serves coffee — steaming, syrupy sweet Cuban cafe — explaining as she laughs: “I’ve got all these exotic cups and dishes, but I always end up serving in this old glassware from Hialeah. I’ll never get away.”

Balmaseda was eight months in her mother’s womb when “the saints came down from the mountains” — Fidel Castro’s revolutionary army triumphed in Cuba. As for many Cubans, the honeymoon was short-lived. Balmaseda was a 10-month-old infant when her mother and father emigrated from Cuba to a small apartment in Northwest Miami. Her father worked as a bellman, her mother raised Liz, then later her younger brother and sister.

At five, the family moved to Sweetwater, then a Miami rural suburb with overgrown lots and snakes roaming the backyards. The Balmasedas were pioneers, practically the first Cubans in the neighborhood.

Liz spoke no English, but gobbled the coffee cakes and listened with a keen ear to the strange tongue spoken at her neighbors’ houses. Within a year, the family moved to East Hialeah, and in first grade, Balmaseda found

Roberta Susman, a mini-skirted, modern thinking teacher who encouraged the little girl's enthusiasm.

She hated cartoons, preferring Dick Cavett talk shows instead, and spent her free time with her nose in a book. Though she knew just a handful of words at the start of first grade, by year's end Balmaseda had won her first literary award: a *Miami Herald*-sponsored spelling bee.

Her mother had a limited education and spoke no English, but sat at Liz's shoulder, ensuring the homework was done thoroughly. Not that she had to: Liz was a superlative student. By fourth grade, the family had moved to West Hialeah. At John G. DePuis Elementary School, students who were able to memorize a poem and recite it before the class could earn a star. In the challenge, Balmaseda generated a love for Robert Frost, an ear for the syncopation and rhythms of the written word, and a trail of stars that ran off the classroom chart.

Balmaseda worked on the school newspaper in high school at Notre Dame Academy but enrolled in music classes at Miami Dade Community College's North Campus. She had played guitar for years, even given lessons, but without any formal training she soon felt out-classed and insecure. Always one to follow an instinct, she had signed up for one journalism class: 101.

"Jose Quevedo was 26, full of attitude and a real S.O.B. He totally challenged us. He was so bad, so hard — 'you have to do this and this.' On the first day of class everyone was doubled up in chairs. He came in, laid out the curriculum and said, 'Don't worry, by the end of the day there will only be 13 of you left.' By the end of the day, guess what? Thirteen were left," Balmaseda remembers.

"Q" began to notice her writing. He was the advisor for the school's award-winning *Falcon Times* newspaper and invited her to his office to talk. No, I have to practice my music scales, she told him. He persisted.

"Liz, you love music so much, why not be our Lively Arts editor and review records," he queried.

"That's a really good idea," she thought. "I realized I was being led by something greater than me."

She went on to become the editor in chief of the paper and won a fellowship at the Modern Media Institute (today's Poynter Institute).

She managed to get two of her stories placed in the *St. Petersburg Times*, and, with her ego ballooning, returned to Miami ready to break out on her own and freelance as a journalist.

Are you crazy, do you have any idea how difficult it is out there, "Q" said, bringing her back to earth.

"Who was I going to freelance for? One of the things you learn in journalism is to keep your feet on the ground and your ear there too. I never had to learn that again," Balmaseda says, again thanking her "guru" for his advice.

Balmaseda enrolled in FIU, finding classes and teachers that stimulated her — and much more.

"You can't learn journalism from a book, and one of the things you get from a program like FIU's is the element of real life. You get the possibility for jobs and internships — you get the street that goes into the classroom. And access to the street is key for the young journalist," Balmaseda says.

"The program lends itself to that and to be collaborative with local press, though it's the burden of the teacher to encourage that."

She says even then, in the early 80's, students were encouraged to look at themselves as if they were reporters for *The Miami Herald* or *The New York Times* and act accordingly: to aggressively pursue class assignments the way they would any newspaper story.

"Obviously, Liz's graduation from FIU is one of the things we are very proud of," said Art Heise, dean of the FIU School of Journalism and Mass Communication. "We like the idea that a university as young as FIU has in its ranks a Pulitzer Prize winner."

Heise views Balmaseda's work as encompassing the three critical elements essential to the journalism program: a professional approach to journalism, writing talent, and understanding of a multicultural community.

"One thing is beyond the normal journalist's role with Liz — her opinion is as important as the facts," Heise commented. "Like other columnists, she worked first as a journalist...but a columnist is somebody you remember. They have to have a certain point of view, their own particular way, and that's what makes a columnist somebody you remember."


Liz Balmaseda and Cuba are the conga and tumba of the African drums. Their highs and lows play off each other, their histories are

linked, their syncopated duality sound a oneness. Balmaseda was born just a month after the *Revolucion* triumphed. In March 1980, she was on day one of her internship at *The Miami Herald* when she was sent to cover the arrival of the first boats bearing Cuban Mariel refugees. That maritime exodus would mark Balmaseda and Miami forever. Her four-day return to the island in 1983 to cover the 25th anniversary of the *Revolución*, sparked a series of heartfelt writings and connected Balmaseda to her heritage, to *su tierra*. Like Miami singing sensation Gloria Estefan, Balmaseda's work and her art exalt the values instilled by immigrant families and her talent is woven of the Miami cultural mosaic that has been her life.

Balmaseda has a clear idea of the role of journalists and it doesn't include being a therapist for society or instigating conversations on issues. Nevertheless, she eschews the notion that journalists should just sit on the outside and poke holes in problems. Last year she finished writing the memoirs of Miami activist Joe Greer (*Waking Up in America* to be published this year) and the experience increased her involvement in the community, notably on several community boards and foundations.

For those that would badmouth Miami — as she encountered in a recent panel on race relations — she has little patience. "Fine, go with your paranoia, go with your hatred somewhere else. You don't represent Miami, we're a far more progressive place than that. Ethnic tension is overblown. It's very incidental, and it depends on something that happens. It may be a little under the surface, but we're (journalists) not therapists."

While columnists by definition will develop a following that applauds their viewpoint and a group that rejects it, even readers that don't accept her perspective recognize Balmaseda's writing as heartfelt, down-to-earth and genuine. The writing is void of the cynical tone that, increasingly, seems to pervade journalism.

"It's the life you live. I have celebrity friends, but my world is not celebrity," she explains. "The reason they're my friends is that they're real people. But my daily world is my family, my really good friends, and they're very genuine. I feel very close to Miami, I have a personal relationship with the city as if it were a person. It's not like I'm writing about something that I'm not." 

## The Tradition of Membership

Greetings from the Office of Alumni Affairs. In February, FIU held its Homecoming Panther Prowl, which featured great activities that have become tradition along with several new and exciting events. The comedy of Damon Wayans, the sounds of XSCAPE and NEXT, the Alumni Awards Breakfast and the Alumni Homecoming Golf Tournament were among the many highlights.

Throughout Homecoming, when I met and conversed with dozens of alumni, I thought about the intangible advantages of membership to the FIU Alumni Association (FIUAA). Alumni always hear about benefits such as a subscription to this magazine, corporate rates and discounts, invitations to our events throughout the year, plus all the other perks of annual or lifetime membership. However, there are many crucial intangible benefits that membership to the FIUAA offers.

First, there is the benefit of being part of an organization (FIUAA) working diligently for the advancement of FIU. The Alumni Affairs staff tirelessly promotes you, the great alumni of FIU! We spend hours researching ways to make FIU and its alumni known throughout South Florida and beyond. We disseminate information regularly to "get the word out" about FIU alumni.

Second, there is the benefit of being part of history in the making. The destiny of FIU is being determined NOW! You can be part of this development. You can make a commitment to FIU and reap the benefits of support at this critical stage. Most graduates of older universities never get the chance to help establish a legacy at their alma mater. But remember — someone needed to get involved early on to make UCLA what it is today. Same with Berkeley, Harvard, Florida, and countless other universities. These institutions are great, in part, because alumni from the earlier years



**Award recipients from the Homecoming Alumni Awards Breakfast** (from left): Nicasio Urbina, Rivas Sierra representing John "Footy" Kross, Marjorie Beary, Armando "Mandy" Camejo, Eddie Hondal, Carlos Saladrigas, Kamlesh Oza, Laura Jack, Marleine Bastien, Gabriel Gabor, Marta Canaves, Dennis Davis, and Gus Vidaurreta.

decided to make a difference at their university.

Finally, being part of the FIU "cycle of information" is one of the premier intangible benefits of membership. There have been times when I am meeting with a group of alumni and a discussion about a current FIU issue comes up. The FIUAA members jump right into the discussion, while non-members usually observe and listen to the dialogue. These conversations are usually followed by non-members stating, "I wasn't aware of that," or "How did you know about that issue?" I usually sit back and let the FIUAA members explain how they are kept informed. I interject about how they would be part of the FIU cycle of information if they were FIUAA members. Remember — although the FIUAA has great tangible and intangible benefits, alumni traditionally join alumni associations for the betterment of the institution. Your dues go a long way in helping the Office of Alumni Affairs communicate the virtues of FIU to those outside the FIU community. As the FIUAA spreads the word about our great University, the value of all your diplomas will increase.

For those who are FIUAA dues-paying members, THANK YOU! Please encourage your alumni friends to join the Association. For those alumni who are donors to FIU's Annual Fund, THANK YOU! For those who are not dues-paying FIUAA members — including alumni who donate to the Annual Fund — please consider joining because we want you to help us make history at FIU. An explanation on the difference between the Alumni Association and the Annual Fund is on the following page. For information on becoming a member, please call 305-348-3334.

Regards,

Eduardo "Eddie" Hondal, '88

Alumni Director (Lifetime Member Since 1995)

### Alumni event snapshots

(from left): Damon Wayans had everyone smiling at Panther Prowl '99; Homecoming Queen Blanca Gonzalez, U.S. Rep. Lincoln Diaz-Balart and Homecoming Princess Isabel Rodriguez-Ojea; Roland Torres '85, President of Picture-Works, Damon Wayans and Alumni Affairs director Eddie Hondal '88. Rafael Zapata, Y-100's Footy Kross '75, and Yamil Pierdra enjoy the music of NEXT and XSCAPE at Homecoming '99 Panther Prowl; golf tournament winners Armando Camejo '89, Jim Kiely, William Graham, and Alumni Affairs director Eddie Hondal '88.



## Plans proceeding for 2001 kickoff of FIU football

Echoing the recommendations of a University Football Feasibility Committee, the firm of William C. Carr III & Associates, an athletic consulting firm, reported that the establishment of inter-collegiate football at FIU would be consistent with the University's overall advancement.

As a result, plans are continuing to move forward for the University to field its first Division I-AA team by the 2001 football season. The consulting firm, led by the former director of athletics at the University of Florida, did a comparable study for the University of South Florida, which launched its football program in fall 1997.

Among the consultant's conclusions and recommendations were:

- the university must identify acceptable levels of student fees and internal support for football;
- given the complexities of the Greater Miami market, the University must assess the potential support for football;
- new sports for women must be added to maintain Title IX compliance;
- the University should plan to expand the FIU Community Stadium from 7,000 to 20,000 seats;
- until the football program matures, FIU will compete regularly against smaller institutions; and
- continue to strengthen FIU athletics in the context of the University's mission, priorities and resources.

The timetable for the program's start-up is:

- **1998-1999:** Year of decision, market assessment, planning, capital improvements
- **1999-2000:** Year of preparation, hiring of coaching staff, sign first recruits
- **2000-2001:** Year of practice, sign more recruits, promotion
- **2001-2002:** Year of competition, first season

Jose Sotolongo, acting director of Athletics, said the University plans to request Board of Regents approval next fall to launch the program. Fund raising to generate \$2.5 million to support the program's creation is now taking place.


Revenues to support the football program will come from student fees, corporate support, ticket sales, concessions, gifts-in-kind and donations. In 1997, the students voted to levy a 50 cent fee per academic credit hour to be earmarked for a football start-up fund. The Stu-



dent Government Association (SGA) recommended and the Board of Regents approved that the fee be raised to \$1.25 per credit. It is estimated that the fund will have \$4.0 million by 2001 and will produce \$1 million in annual revenue. A total of \$6.5 million is needed to launch the program.

Sotolongo said the team's uniforms and helmets are now being designed, and that a season ticket campaign targeted to alumni, faculty and staff will kickoff next fall. A season ticket will cost approximately \$100. The acting athletic director also said the University is working with Turner Construction on the redesign/expansion of the FIU Community Stadium.

"Football is going to do a lot not just for the current student body but also for alumni and potential students," he said. "Support from the alumni base is going to be crucial to the success of this program."

It is believed that potential benefits of a football program will include: enhanced student and alumni loyalty; greater University visibility at the state and national level; name recognition will enhance other sports and revenues from sales of FIU merchandise; and enhanced fund raising for athletics and the University. 

## THE FIU ALUMNI ASSOCIATION AND FIU ANNUAL FUND

The **FIU Alumni Association (FIUAA)** is the organization of dues-paying members that supports alumni member activities, benefits and programs. The FIUAA is an organization of people whose lives have been enriched through their educational experience at FIU. The Association comprises a diverse and talented group of alumni — many of whom are leaders in their respective professional fields — who help support programs that promote FIU and its alumni. The mission of the FIUAA is to be a viable resource to the University, alumni, students, FIU employees, friends of FIU and the communities we serve, and to offer our members benefits, services, network opportunities and programs that will foster loyalty and commitment to each other and our University.

The **FIU Annual Fund** is FIU's yearly drive to seek unrestricted donations from alumni and friends. This support enables the University to enhance programs, provide scholarships, take advantage of special opportunities and meet unforeseen emergencies. Support from our alumni, friends and corporations provides FIU with the resources to achieve academic excellence. Gifts to the Annual Fund are tax-deductible contributions and are properly acknowledged at the time they are received.





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