Bulletin of the American Academy of Arts & Sciences

DÆDALUS EXPLORES THE ETHICS OF SOCIAL RESEARCH

COMMUNITY PARTNERSHIP VISAS: HOW IMMIGRATION CAN BOOST LOCAL ECONOMIES

BRIDGING THE GAP BETWEEN SCIENCE AND THE PUBLIC: A ROUNDTABLE SERIES

Cultural Spaces and Their Communities

Featuring Leah A. Dickerman and Oskar Eustis

SUMMER 2025

SELECT

UPCOMING EVENTS

August 11, 2025

Virtual

What Is Creativity in the Age of AI?

Featuring: **Holly Case** (Brown University), **Meghan O'Gieblyn** (Writer), and **Joanna Scott** (University of Rochester)

September 3, 2025

Virtual

How Can AI Alter Human Memories?

Featuring: **Marcia Johnson** (Yale University), **James DiCarlo** (Massachusetts Institute of Technology), and **Suparna Rajaram** (Stony Brook University)

Members and guests at the 2024 Induction Ceremony.

October 10–12, 2025

Cambridge, MA

Induction Weekend

All current members are warmly invited to attend the Friday evening Opening Celebration, Saturday afternoon Induction Ceremony, and Sunday morning Closing Program with a guest. Registration will open in the summer.

For a full listing of upcoming events, please visit amacad.org/events.

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Cloud Gate, a sculpture by Anish Kapoor located in Chicago's Millennium Park, is affectionately known as "The Bean."

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ON THE COVER: *Harbor Fog*, by artist Ross Miller, is an interactive installation that evokes the changing light conditions and weather patterns experienced at the ocean's edge. LED lights, fog machines, and sound respond to visitor movements. The installation is located in Boston, Massachusetts, on the Rose Fitzgerald Kennedy Greenway.

From the President

"Is higher education leadership possible?"

I write this message having just returned from the Academy's Higher Education Forum in Aspen, where more than one hundred leaders from higher education, journalism, philanthropy, business, and the nonprofit sector gathered around this question at a time of unprecedented crisis. The institutions represented ranged from small liberal arts colleges to community colleges, to Ivies, to HBCUs, to large public research universities. Panel sessions at the Forum grappled with the question through various lenses, including political polarization, technology, career readiness, new financial models, governance, business partnerships, and American national security. We doubled down on the contributions higher education could and should make to America's communities, economy, and role in the world.

The viewpoints in the room varied widely, and it was clear that hard work lay ahead. But when we asked ourselves at the end, "Is higher education leadership possible?" we did have an answer: *It must be*.

This conclusion aligns with the hundreds of conversations I have had with Academy members in person, online, or in writing during my first six months at the helm. Higher education *is* essential to American democracy, and the Academy should play a leading role in its defense. And so, the Academy will lead.

In April, the Academy collaborated with the American Association of Colleges and Universities (AAC&U) to quickly gather hundreds of higher education leaders for a series of virtual convenings to address the unprecedented challenges facing American colleges and universities. The result was a historic national statement, signed by more than 650 leaders of colleges, universities, and scholarly societies, that reaffirmed the values and freedoms of higher education and called for a future marked not by conflict but by constructive engagement. The full statement is included in the pages that follow, along with the April statement from the Academy's Board of Directors, which I discussed in my spring message.

In addition to the Higher Education Forum and our collaboration on the national statement, the Academy is also providing leadership through its project work. The Academy's Commission on Opportunities after High School convened its third meeting at the House of the Academy in April, focusing on helping students develop durable skills to adapt in an ever-changing economy; ensuring students are empowered to make the right choices for themselves; and aligning systems to address barriers. I was inspired to see bipartisan collaboration at work on improving America's education system.

While helping to provide leadership in the higher education sector has been a clear focus during the past several months, in the pages that follow you will also see the Academy's interdisciplinary distinction on full display. Our cover relates to the Academy's work on Cultural Spaces and Their Communities, the subject of both a member event and an exploratory meeting held in Chicago earlier this spring, where leaders at museums, libraries, theaters, historical associations, and concert halls weighed in on the role of the arts and related fields in bridging America's differences. A conversation with Dr. Anthony Fauci provides insights on a life led in medicine in service to the nation. An issue of *Dædalus* on "The Ethics of Social Research" explores how the complexities and inspirations of work in the Middle East provide grounding for key reflections. And a new report on Community Partnership Visas introduces a bipartisan approach to America's immigration challenges.

The range of expertise demonstrated by this work is the Academy's unique strength, and I hope you will consider how you could contribute to the life of the Academy, be it through membership nominations and elections, events, projects, publications, or financial support. And above all, I hope you will share your thoughts about how the Academy can continue to provide leadership in defending, supporting, and increasing knowledge in these most challenging of times.

Yours cordially,
Laurie L. Patton

A Statement from the Academy's Board of Directors

April 9, 2025

In the face of unprecedented hostility toward institutions dedicated to knowledge and the pursuit of truth, the Academy's Board of Directors issued a statement reaffirming a commitment to the practice of democratic self-governance and the belief that a great nation invests in the arts and sciences while protecting the freedom that enables them to flourish.

Since its founding in 1780, the American Academy of Arts and Sciences has sought "to cultivate every art and science which may tend to advance the interest, honor, dignity, and happiness of a free, independent, and virtuous people." We do this by celebrating excellence in every field of human endeavor and by supporting the unfettered pursuit of knowledge and its application to the common good.

The Academy fosters nonpartisan, deliberative discourse on pressing issues facing our communities in the United States and the world. Our founders were also the founders of our nation. From them, we inherit a deep commitment to the practice of democratic self-governance. Our constitutional democracy has been imperfect, but almost 250 years since its inception, it remains an inspiration to people near and far. Ours is a great nation because of our system of checks and balances, separation of powers, individual rights, and an independent judiciary – as the Academy's founder John Adams put it, "a government of laws, not of men." And we are a great nation because we have invested in the arts and sciences while protecting the freedom that enables them to flourish.

These values are under serious threat today. Every president of the United States has the prerogative to set new priorities and agendas; no public or private institution is above criticism or calls for reform; and no reasoned arguments, from the left or the right, should be silenced. But current developments, in their pace, scale, and hostility toward institutions dedicated to knowledge and the pursuit of truth, have little precedent in our modern history.

We oppose reckless funding cuts and restrictions that imperil the research enterprise of our universities, hospitals, and laboratories, which contribute enormously to our prosperity, health, and national security. We condemn efforts to censor our scholarly and cultural institutions, to curtail freedom of the press, and to purge inquiry or ideas that challenge prevailing policies. We vigorously support the independence of the judiciary and the legal profession, and oppose actions and threats intended to erode that independence and, in turn, the rule of law.

In this time of challenge, we cherish these principles and stand resilient against efforts to undermine them. The Academy will continue to urge public support for the arts and sciences, and also work to safeguard the conditions of freedom necessary for novel discoveries, creative expression, and truth-seeking in all its forms. We join a rising chorus of organizations and individuals determined to invigorate the democratic ideals of our republic and its constitutional values, and prevent our nation from sliding toward autocracy.

In the coming months and years, the Academy will rededicate itself to studying, building, and amplifying the practices of constitutional democracy in their local and national forms, with particular focus on its pillars of freedom of expression and the rule of law. We call on all citizens to help fortify a civic culture unwavering in its commitment to our founding principles.

A Call for Constructive Engagement

April 22, 2025

Working with the American Association of Colleges and Universities (AAC&U), the Academy convened college and university presidents and leaders of scholarly societies. Together, they developed and supported a unified defense of learning and higher education. More than 650 leaders signed the statement on behalf of their students, faculty, staff, and communities.

As leaders of America's colleges, universities, and scholarly societies, we speak with one voice against the unprecedented government overreach and political interference now endangering American higher education. We are open to constructive reform and do not oppose legitimate government oversight. However, we must oppose undue government intrusion in the lives of those who learn, live, and work on our campuses. We will always seek effective and fair financial practices, but we must reject the coercive use of public research funding.

America's system of higher learning is as varied as the goals and dreams of the students it serves. It includes research universities and community colleges; comprehensive universities and liberal arts colleges; public institutions and private ones; freestanding and multi-site campuses. Some institutions are designed for all students, and others are dedicated to serving particular groups. Yet, American institutions of higher learning have in common the essential freedom to determine, on academic grounds, whom to admit and what is taught, how, and by whom. Our colleges and universities share a commitment to serve as centers of open inquiry where, in their pursuit of truth, faculty, students, and staff are free to exchange ideas and opinions across a full range of viewpoints without fear of retribution, censorship, or deportation.

Because of these freedoms, American institutions of higher learning are essential to American prosperity and serve as productive partners with government in promoting the common good. Colleges and universities are engines of opportunity and mobility, anchor institutions that contribute to economic and cultural vitality regionally and in our local communities. They foster creativity and innovation, provide human resources to meet the fast-changing demands of our dynamic workforce, and are themselves major employers. They nurture the scholarly pursuits that ensure America's leadership in research, and many provide healthcare and other essential services. Most fundamentally, America's colleges and universities prepare an educated citizenry to sustain our democracy.

The price of abridging the defining freedoms of American higher education will be paid by our students and our society. On behalf of our current and future students, and all who work at and benefit from our institutions, we call for constructive engagement that improves our institutions and serves our republic.

Signed,

American University in Cairo, September 2011.

Dædalus explores

The Ethics of Social Research:

Perspectives from the Study of the Middle East & North Africa

What does it mean to conduct responsible, ethical, and constructive social research within the Middle East and North Africa and around the world? For decades, social scientists who work in and on the Middle East have confronted the ethical complexities of working with research participants, partners, and colleagues who are at risk. Conflict, autocracy, censorship, poverty, inequality, disciplinary imperatives, and institutional interests all shape research opportunities and agendas in ways that may imperil careers, livelihoods, and even lives.

"The Ethics of Social Research: Perspectives from the Study of the Middle East & North Africa," the Spring 2025 issue of *Dædalus*, edited by **Lisa Anderson** (Columbia University), **Rabab El-Mahdi** (American University in Cairo), and **Seteney Shami** (Arab Council for the Social Sciences), explores how ethical standards can be developed and applied to improve the quality of social science research, particularly in contexts of contention and duress. Drawing on the experiences of an international group of scholars working in and on the Middle East and North Africa, the essays reveal both the ethical challenges and the transformative possibilities of social research.

"The Ethics of Social Research" offers critical insight and practical guidance for anyone invested in making social inquiry more ethical, inclusive, effective, and constructive – within the Middle East and North Africa and around the world.

"The Ethics of Social Research: Perspectives from the Study of the Middle East & North Africa" features the following essays:

Preface—The Ethics of Social Research: Perspectives from the Study of the Middle East & North Africa
Lisa Anderson

The University & Middle East Studies: Tensions Between Critical Inquiry & Institutional Imperatives
Lisa Anderson, Rabab El-Mahdi & Seteney Shami

The Economics of Social Science Research & Knowledge Production in the Middle East & North Africa
Ellen Lust & Samuel Tafesse Wakuma

Integrating Social Science Research across Languages with Assistance from Artificial Intelligence
Richard A. Nielsen & Annie Yiwen Zhou

The Personal Is Political: Teaching Decolonial Connected Feminist Middle East Politics through Self-Reflexivity
Sara Ababneh

Indiana Jones & the Institutional Review Board: Disciplinary Incentives, Researcher Archetypes & the Pathologies of Knowledge Production
Sarah E. Parkinson

"Vulnerability": The Trouble with Categorical Definitions in Institutional Ethical Reviews, Forced Migration Research & Humanitarian Practice
Cathrine Brun

Lessons from the Digital Coalface in the Post-Truth Age: Researching the Middle East Amid Authenticity Vacuums, Transnational Repression & Disinformation
Marc Owen Jones

Can Randomized Controlled Trials Be Remedied?
Rabab El-Mahdi & Samer Atallah

Multi-Perspectivity & Ethical Representation in the Context of Gaza & October 7: Addressing the Semantic Void
Jannis Julien Grimm & Lilian Mauthofer

From the Politics of Representation to the Ethics of Decolonization: What MENA Social Research Can Learn from the "Indigenous Turn"
Lila Abu-Lughod

Exporting Race: Norms, Categories & "The All-American Skin Game"
Hisham Aidi

Ethical Dimensions of Nonacademic Research in the Development Sector: A Perspective from Jordan
Dima M. Toukan

Risk & Responsibility: Social Science Research as a Modern "Anti-Politics Machine"
Lisa Anderson

Perspectives from a Different Beach
Scott Desposato

Recapturing the Research Enterprise as a Collective Responsibility: The View from the Middle East & North Africa
Lila Abu-Lughod, Lisa Anderson, Rabab El-Mahdi, Sari Hanafi, Stéphane LaCroix & Seteney Shami

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The *Dædalus* volume on "The Ethics of Social Research" is available on the Academy's website at www.amacad.org/daedalus/ethics-social-research-perspectives-study-middle-east-and-north-africa. *Dædalus* is an open access publication.

Chicago History Museum staff prepare a mural for their upcoming exhibit *Aquí en Chicago*, set to open in the fall of 2025.

Forging New Relationships Between Cultural Spaces and Their Communities

By **Sara Mohr**, *Pforzheimer Foundation Fellow*

Recent surveys administered by the American Academy of Arts and Sciences, American Alliance for Museums, Americans for the Arts, and the National Endowment for the Arts show that U.S. cultural institutions enjoy strong public approval. However, despite that high regard, studies reveal a decline in engagement with many of these institutions, particularly since the pandemic.

To explore these trends, the Academy convened an exploratory meeting in Chicago in March 2025, bringing together leaders from libraries, museums, the performing arts, private philanthropy, government, and academic research. Academy members **Leah Dickerman** (Museum of Modern Art), **Oskar Eustis** (The Public Theater), and **Cynthia Chavez Lamar** (Smithsonian's National Museum of the American Indian) cochaired the meeting. The participants discussed the challenges facing cultural institutions, identified points of similarity across the institution types, and began developing practical solutions that the Academy could advance.

The two-day event was a unique gathering of leaders from a wide range of cultural organizations that featured lively discussion on both the historical challenges cultural institutions have faced and the new issues emerging in the current political moment. The meeting was designed around four key questions: Who and how do we serve? What is our value proposition? How can we build and extend alliances across cultural spaces? And who will pay to build and reform existing institutions for the future?

The conversation returned repeatedly to issues of freedom of expression, how the public consumes information, and the role of cultural institutions in using stories to help shape public opinions and emotions in a democracy.

In response to these guiding questions, the participants discussed the importance of building trust in and with their local communities, the current funding challenges facing arts and humanities organizations, methods for articulating and building value, the myriad ways cultural practitioners can support each other, and strategies for moving forward in the current political landscape.

The discussions around building community trust focused primarily on methods of engagement, establishing and maintaining local spaces for engagement, and learning more about their local communities. Many cultural institutions gather data on their visitors, but one participant noted that they often fail to understand the community members who *don't* visit their institutions. Filling this data gap begins with being unafraid to ask people what they would like to see from their cultural institutions and sharing those findings back to them. Several participants observed that while more remote communities are frequently invited to visit a cultural center to engage with the arts and humanities, the center seldom engages with them where they live. It can take years, sometimes decades, to build community trust with remote and rural populations, whether they are geographically distant or just on a different subway line.

Funding cultural activities at all levels remains a challenge. Top of mind for many participants was the gap between large funders and small organizations. One participant highlighted the importance of transparency in bridging that gap – in particular, identifying the need for clear information from funders on who is making funding decisions and how. Recognizing that private funding can be unpredictable and may shift with changes in leadership, one participant stated that there are constants in what private funders can do to court smaller organizations, such as moving beyond their comfort zones, being present in the community, standing for something instead of against something, and embracing a more fun and playful approach to culture.

Participants were encouraged to think about the ways funders can support grantees beyond writing checks – for example, by facilitating capacity-building at the local level and supporting community hubs in their own grant-making. The discussion was particularly animated around the current state of government funding and government pressure on work perceived as "advocacy," especially given the effect that the recent volatility in the markets will have on sources of private funding.

The conversation returned repeatedly to issues of freedom of expression, how the public consumes information, and the role of cultural institutions in using stories to help shape public opinions and emotions in a democracy. Several participants pointed to a crisis of civic literacy and fluency that has left members of the public stranded on information islands. Discussion turned to the fundamental ways in which the reading habits of the public have changed, both in regard to the written word and images. Multiple participants expressed concerns about self-censorship and freedom of expression in adjusting their institutional policies around the current demands of the federal government.

One of the evergreen challenges arts and humanities organizations face is conveying the value of their work in public life. One participant emphasized the need to challenge the assumption that value is defined solely by economic contributions, and urged the group to look at concepts of healing, bridging, and

thriving. Another participant proposed the model of "cultural kitchens": gathering places where people can come together and without great risk, through arts-based practices, ask hard questions, have nuanced conversation and exchange, and make sense of the world around them while building connection to other people. Other participants discussed ways in which culture could be of value today, including creating spaces where people could feel tethered to their communities, and igniting joy as a way of promoting general well-being.

Throughout the meeting, it became clear that there was a pressing need to identify ways that those in the cultural sector could support each other. Participants reiterated the importance of working together while also leveraging the unique aspects of their own institutions, paying particular attention to the need to include smaller organizations in these efforts. The discussion highlighted several nonfinancial resources that cultural organizations could share with each other: geographical proximity, infrastructure, attention, participation, space, complementary competencies, community need, and staff knowledge.

In the final part of the meeting, the discussion focused on what the Academy can do to support cultural spaces. Participants emphasized the Academy's unique convening power, noting the value of the exploratory meeting itself in bringing people together who may not otherwise interact. One participant noted the importance of including diverse forms of expertise in future gatherings.

Participants reiterated the importance of working together while also leveraging the unique aspects of their own institutions, paying particular attention to the need to include smaller organizations in these efforts.

Participants expressed a desire to move beyond traditional reports and white papers, and encouraged the Academy to work instead on new types of tools and engagement, such as a primer on effective collaboration with both likely and unlikely allies, a public service campaign in support of the work of cultural institutions, and an effort to document and map the damage currently being done to cultural institutions.

Based on the participants' suggestions, in the coming year Academy staff will explore the following ideas:

- Hold convenings and roundtables, including member convenings, to discuss the challenges facing the sector; a convening of arts and humanities communicators to discuss a better articulation of who they are and what they do; and more local conversations about the civic value of cultural organizations.
- Develop a primer outlining best practices for engaging communities in new and innovative ways; and fostering collaborations that promote future success and financial efficiencies.
- Begin to document the damage to cultural institutions at the national and local levels to "name the harm."
- Draft a think piece envisioning what cultural organizations might look like in 2030, exploring how they could rebuild and evolve in response to the challenges anticipated over the next five years.
- Build a social media campaign on the value of cultural organizations.

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For more information about the Academy's work on the arts, please visit www.amacad.org/topic/arts-humanities.

Community Partnership Visas:
How Immigration Can Boost Local Economies

By **Victor Lopez**, *Program Associate for American Institutions, Society, and the Public Good*

Across the United States, communities are struggling to reach their economic potential. Big cities and small towns are experiencing population loss and other troubling trends, highlighting an urgent need for revitalization. Reversing these patterns is essential to ensure the entire country benefits from technological and economic progress.

Immigration can be a powerful driver of economic revitalization in the communities where new arrivals settle. However, immigrants often concentrate in a handful of cities, typically places with established communities of people from similar backgrounds. As a result, many areas of the country that could benefit from immigration have yet to see those gains.

These observations informed the work of the Academy's Commission on Reimagining Our Economy. The Commission calls for shifting the focus from how *the economy* is doing to how *Americans* are doing. One of its key recommendations is to address the gap between community need and where immigrants settle. To do this, the Commission proposed the creation of Community

Partnership Visas (CPVs), a new immigration pathway designed to bring migrants to areas of the country that could benefit from economic revitalization.

While the Commission outlined some aspects of the Community Partnership Visa program, many details remained unresolved. To address this, the Academy convened an ideologically diverse group of immigration policy experts to refine the case for CPVs and recommend how they should be administered. Academy member **Cristina Rodríguez** (Yale Law School) leads the working group. (A list of all working group members is on page 14.)

A key focus of the working group was determining which communities would be eligible to participate in the program. The group concluded that host communities should show a clear need for economic revitalization but should not be facing such severe challenges that visa recipients would have little chance of achieving economic security or opportunity.

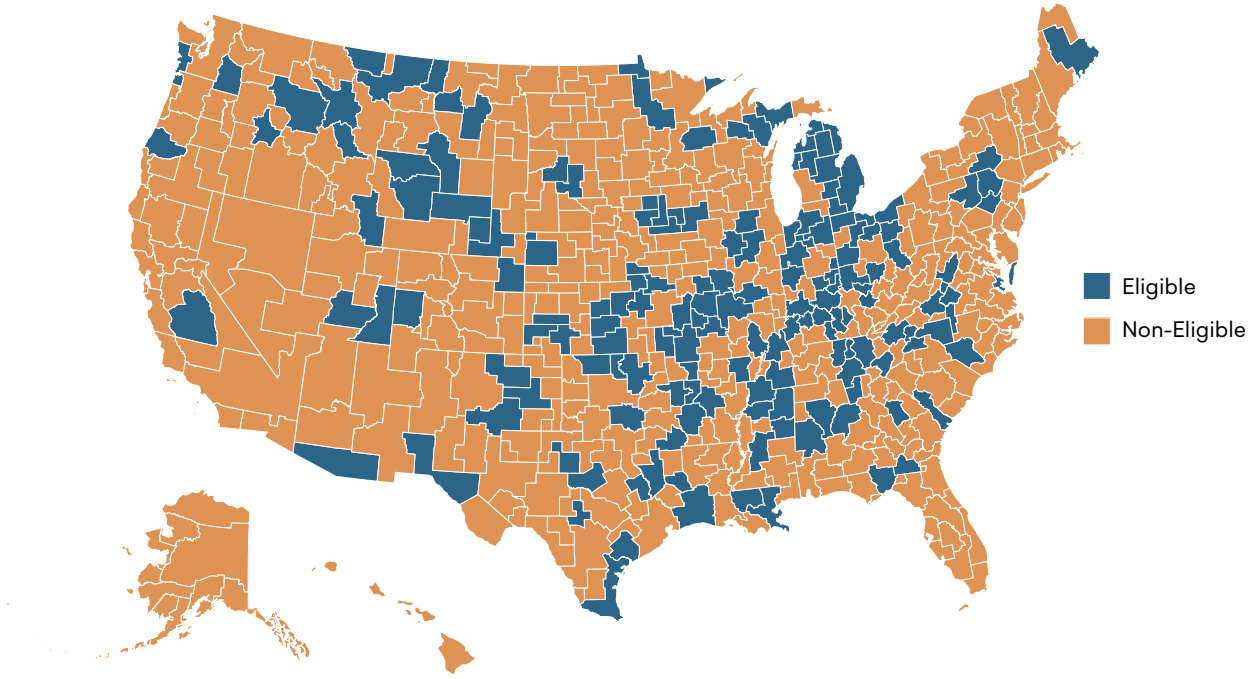
The formula to determine eligibility utilizes four metrics:

- Population growth
- Prime age (25–54) labor force participation rate
- Median income growth
- Local cost of living

Communities in the top 80 percentile or the bottom 20 percentile of the first three metrics would be ineligible. These places are already thriving or need a program of economic revitalization beyond the scope of CPVs. Additionally, communities in the top 20 percent by local cost of living would also be ineligible because if these areas are losing population, it is likely driven by housing costs rather than an inability to attract new immigrants.

Because eligibility is tied to the state of the local economy, the working group relied on a unique geographic measure to identify eligible communities. Conventional political units like counties and municipalities are ill-suited for this task. Counties can be too large or sparsely populated, labor markets are not generally confined by county borders, and municipal borders often exclude surrounding rural areas. Therefore, the working group based eligibility on Commuting Zones, namely counties that have been grouped together to capture a single local economy or labor market.

Figure 1. Commuting Zones by CPV Eligibility[1]



1. Eligibility was determined using the population growth measure and an average index of the labor force and income growth measures. Eligible communities were within the middle 60 percentile on population growth AND the aggregated labor force/income growth measure AND below the 80 percentile on cost of living. The labor force/income growth measures were aggregated to place greater emphasis on population growth as a factor in determining eligibility.

Figures 1 and 2 show the results of the group's formula: 30 percent of all counties are eligible, representing 19 percent of the U.S. population, with eligible communities in 39 states.

A key feature of CPVs is their *dual opt-in* design: both the visa recipient and the host community must apply to participate in the program. While the visas would be issued by a federal agency – the group proposes the U.S. Citizenship and Immigration Services – local political or economic entities, such as county or city governments or workforce development boards, would apply to participate. These entities are best positioned to determine the needs of their local labor market. For example, does their community need highly educated workers or is it seeking workers in fields that require little or no specialized training? Unlike a similar visa program in Canada, CPV recipients would not need to have a job offer before they arrive. However, participating communities would need to demonstrate that bringing CPV recipients will not displace or harm their local workforce.

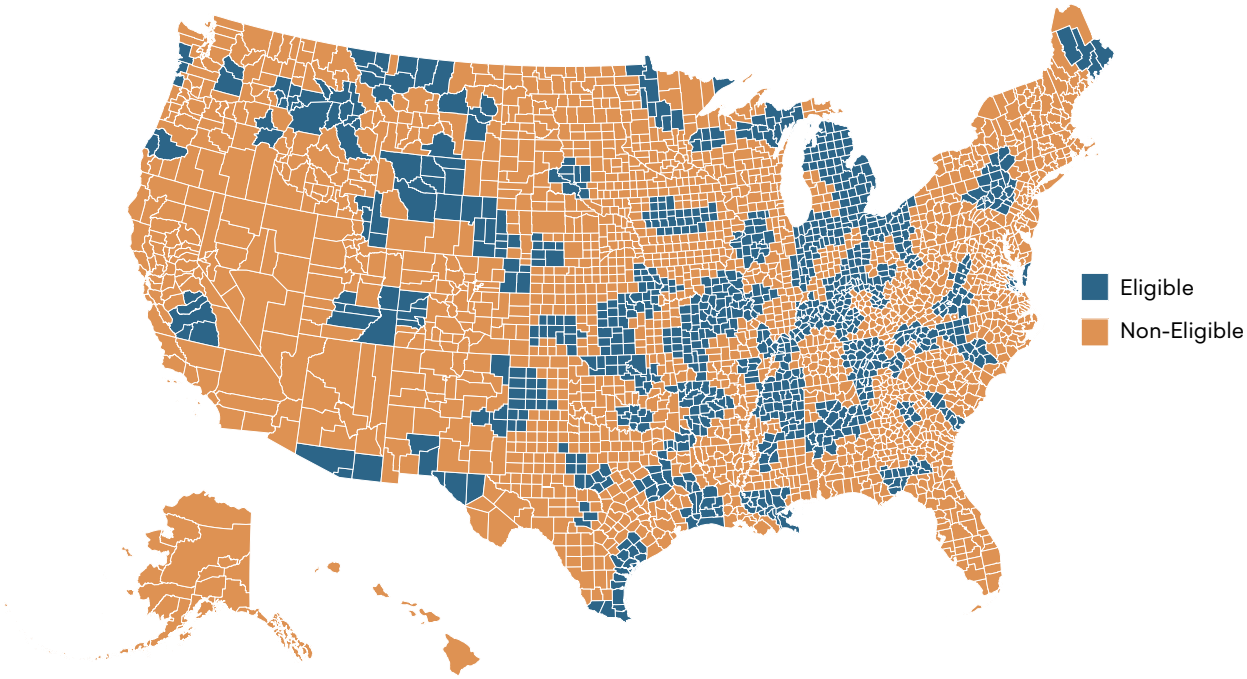
A key feature of CPVs is their *dual opt-in* design: both the visa recipient and the host community must apply to participate in the program.

The working group's final report, *Community Partnership Visas: How Immigration Can Boost Local Economies*, provides a detailed overview of the proposed program. Released in May 2025, the report was launched at an event held at the American Enterprise Institute in Washington, D.C., featuring Cristina Rodríguez (Yale Law School), Stan Veuger (American Enterprise Institute), Michael Clemens (George Mason University), and Adam Ozimek (Economic Innovation Group).

In the coming months, the working group and Academy staff will conduct outreach to federal and state policymakers to make the case for CPVs. The Academy will also meet with key stakeholders, including members of the business community and workforce-development boards, to identify effective ways to build political momentum for this proposal.

If adopted, the Community Partnership Visa program would provide communities with a powerful new tool to invigorate their

Figure 2. Counties by CPV Eligibility



economics. Even – or especially – during times of divisive debates over immigration, it is essential that the Academy pursue thoughtful, crosspartisan work. While the outlook for innovative visa programs may seem uncertain now, the nation may soon need fresh proposals to welcome new entrants and support struggling communities. CPVs offer exactly that kind of solution.

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For more information about Community Partnership Visas and the Commission on Reimagining Our Economy, visit www.amacad.org/project/reimagining-american-economy.

Community Partnership Visas Working Group

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Brookings Institution

Michael Clemens (George Mason University), **Adam Ozimek** (Economic Innovation Group), **Cristina Rodríguez** (Yale Law School), and **Stan Veuger** (American Enterprise Institute) discuss place-based immigration proposals at an event held at AEI in Washington, D.C., on May 29, 2025.

Bridging the Gap Between Science and the Public: A Roundtable Series

By **Kate Carter**, *John E. Bryson Director of Science, Engineering, and Technology*, and **Jen Smith**, *Program Associate for Science, Engineering, and Technology*

Science in America is facing a moment of deep uncertainty. A changing political landscape, reduced federal support, and growing public skepticism are creating serious challenges for the science research community. Alongside long-standing problems such as rampant misinformation and growing tensions with research-conducting institutions, distrust in science has made the role of science in a democratic society even more uncertain. To address these challenges, the Academy is examining what it will take to strengthen public trust in science and support science's essential role in civic life.

In early 2025, the Academy held five virtual roundtable salons that focused on the following topics: misinformation, climate change, civic engagement, scientific enterprise, and science and democracy, moderated by **Laurie L. Patton** (American Academy), **Cristián Samper** (Bezos Earth Fund), **Sean Decatur** (American Museum of Natural History), **Cristine Russell** (Harvard Kennedy School), and **Mark Trahant** (Indian Country Today), respectively. The interdisciplinary discussions included participants from journalism, social science, museum leadership, and philosophy.

Each roundtable engaged with how the public encounters science, how narratives are shaped by media and political identity, and what strategies might help rebuild trust. The conversations were honest and introspective, with participants discussing the structural and cultural dynamics that shape the perception and legitimacy of science in American public life.

The roundtables build on the Academy's long-standing commitment to address pressing issues about science in our nation. The Academy has been contributing to debates on what drives public trust in science for decades, with recent work that includes the *Public Face of Science* project and an exploratory meeting on *Bridging the Gap Between Science and the Public*.

Although the rapid changes in government and higher education were top of mind, roundtable participants emphasized the importance of viewing today's challenges in science through a historical lens, shedding light on persistent, long-standing issues. In the past, the nation saw science as serving the public good through medical

advances that improved public health and combated diseases such as cancer. Participants also noted that discoveries and technological advances, such as the creation of everyday items like cell phones, are the result of scientific research. Unfortunately, this connection between science and public benefit is less visible today. Science is increasingly perceived as detached, technical, or driven by institutional agendas. This perception is shaped not only by communication gaps but by changes in education, politics, and the media landscape.

In the past, the nation saw science as serving the public good through medical advances that improved public health and combated diseases such as cancer. Unfortunately, this connection between science and public benefit is less visible today. Science is increasingly perceived as detached, technical, or driven by institutional agendas.

Several key themes emerged from these discussions, which are outlined below. Together, they help clarify where trust has frayed, what values remain widely shared, and how the Academy's work could strengthen the relationship between science and society.

THEMES FROM THE ROUNDTABLES

Communication

Science communication is important, but saying so is not enough. Scientists are told to share their work with the public without regard for how the public will interpret and respond to that information. As one neuroscientist participant noted, people tend to trust messages that feel familiar or align with their existing beliefs. Effective communication, therefore, requires building trust by connecting through shared values and framing scientific information in ways that relate to everyday concerns. Dealing with misinformation is far from straightforward. While misinformation must be addressed, participants cautioned against using accusatory or politically charged language, or politicizing knowledge gaps.

Participants emphasized the importance of scientists taking a more active role in shaping the narrative, one that underscores science's essential contribution to both democratic values and societal progress. This includes exploring direct, two-way engagement with communities and reaching a shared understanding of key terms like *civic engagement*, *misinformation*, and *disinformation*.

Some noted that scientists should help to shift the public perception of science from being controlled by elite-serving institutions to becoming an integral part of the broader civic ecosystem, emphasizing that scientists are also citizens. However, others warned that unless the rewards structure for science is changed, these reforms are unlikely to happen.

While all roundtable participants supported greater transparency, some cautioned against full transparency, arguing instead for strategic communication that fosters trust while acknowledging uncertainty. This is especially important when scientists need to revise or update previous messages – a normal and necessary part of the scientific process that can often be misinterpreted by the public as inconsistency. Communications should help people see these changes in scientific consensus as progress, not failure.

Inclusion

Roundtable participants stressed that science practitioners and leaders must recognize the history of exclusion in science across different communities, and how this continues to affect public trust today. Participants agreed that inclusion is not just a core institutional value, but also a key strategy for building trust. Organizations like the Academy need to demonstrate that their work serves all communities and show they are willing to align their efforts with local needs and priorities. Partnering with local institutions, which are often well-positioned to build trust, can be particularly effective in fostering this trust. Science should be rooted in place as well as in principle.

Institutional Responsibility

Rebuilding trust in science requires sustained investment in science education, infrastructure, and the next generation of scientists. Without this ongoing support, the United States risks falling behind countries that are making strategic long-term

Trust in science did not erode overnight, and it will not be restored overnight. But with ongoing investments that prioritize consistent diverse engagement and a shared commitment to science as a public good, it can be rebuilt and become even stronger.

investments in research. Organizations like the Academy can help strengthen the foundation of American science by building coalitions that span sectors and disciplines. Trust in science did not erode overnight, and it will not be restored overnight. But with ongoing investments that prioritize consistent diverse engagement and a shared commitment to science as a public good, it can be rebuilt and become even stronger.

The participants agreed that immediate efforts should prioritize supporting those who stand to lose the most in these unprecedented times. The stakes are high as America's leadership in innovation and other frontiers could be lost if top talent starts to seek educational opportunities and careers elsewhere.

In conclusion, debate and discourse are essential to a healthy democracy, but doing so in a fact-based way is becoming increasingly difficult. In all of the roundtable discussions, participants noted that science often becomes controversial when it is perceived to challenge a person's autonomy or identity. They also observed that the public (regardless of political affiliation) do not perceive themselves as misinformed. Instead, they tend to doubt the impartiality of science itself, which the pandemic and politicized media have amplified. This makes science especially vulnerable to distortion. The participants described the current media and political landscape where the spread of misinformation is rewarded and accountability is limited.

The Academy, with its diverse membership and convening power, is well positioned to support this work. By equipping its members with tools for public engagement and amplifying their voices across disciplines and communities, the Academy can help restore the connection between science and society.

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The Academy is grateful for support from the Rita Allen Foundation and the Doris Duke Foundation, which made this work possible.

The Academy's Public Face of Science project explored the complex and evolving relationship between science and society in America. Over several years, the project drew on the expertise of leaders from diverse fields – including communication, law, the humanities, the arts, journalism, public affairs, and the physical, social, and life sciences – to better understand and strengthen the connection between scientists and the public.

The project produced three publications to respond to three core inquiries:

- What do Americans think of science?
- Where do Americans experience science?
- How can science be better connected to the public?

The research and recommendations of the project are rooted in the recognition that improving science communication and engagement will strengthen the relationship between scientists and society.

More information about the Public Face of Science project is on the Academy's website at www.amacad.org/project/public-face-science.

Cultural Spaces and Their Communities

2134th Stated Meeting | March 30, 2025 | Art Institute of Chicago

On March 30, 2025, the Academy's Chicago Committee hosted an event for members and guests that explored the role of cultural organizations and the communities they serve. The program featured **Leah A. Dickerman** (The Museum of Modern Art) and **Oskar Eustis** (The Public Theater) in conversation with Academy President **Laurie L. Patton**. An edited transcript of the program follows.

Stanley McCormick Memorial Court (North Garden) at The Art Institute of Chicago in Chicago, Illinois.

Laurie L. Patton

Laurie L. Patton is President of the American Academy of Arts and Sciences. She was elected to the Academy in 2018.

Good evening. It is such a pleasure to be here in the storied Art Institute of Chicago as we consider cultural spaces and their communities. This space was a refuge for me as a graduate student at the University of Chicago in the 1980s.

Our gathering tonight is reflective, particularly around the role of culture and cultural institutions and the power of the local in service of the national. It is also reflective of the legacy and future potential of this Academy to continue to advance its mission "to cultivate every art and science which may tend to advance the interest, honor, dignity, and happiness of a free, independent, and virtuous people." In this moment we are all called to rethink what those words mean and how those words can animate us.

Our program today will consider the role of cultural organizations and the communities they serve. More than a year ago, my predecessor David Oxtoby initiated discussions on the power of America's cultural institutions and their role in our democracy. That focus has become more urgent as institutions from performing arts spaces to museums and historic sites to public libraries experience seismic shifts. With sudden funding cuts, how can cultural institutions, now operating with fewer resources, cultivate a new generation?

More than a year ago, my predecessor David Oxtoby initiated discussions on the power of America's cultural institutions and their role in our democracy. That focus has become more urgent as institutions from performing arts spaces to museums and historic sites to public libraries experience seismic shifts.

Our cultural institutions are facing moral, financial, and structural crises, and I believe we have a responsibility to seek resilience and hope amid these challenges, not only for us but for the nation. Tomorrow a small group will be convening to explore the growing tensions between what cultural institutions are and who they hope to serve and how they can survive in this current moment. These conversations will build on the incredible work of the Academy's Commission on the Arts, which was led by Deborah Rutter, John Lithgow, and Natasha Trethewey. That commission introduced many of the questions that will drive this important work, and that work begins tonight.

In the tradition of the Academy's interdisciplinary spirit, we have designed this event to maximize conversation and discussion. I hope that regardless of your relationship to any given cultural institution, whether you are an administrator, employee, audience member, or simply someone who appreciates these institutions, you will bring your perspectives to bear on such questions as, How do cultural organizations survive? Who do they serve? Who sustains them? What value do they provide? The health and survival of our cultural institutions impact us all and are inextricably linked to the health of our society and the vibrancy of our democracy.

We are joined this evening by leaders of two premier cultural institutions. They bring a distinct perspective on the current state of cultural organizations in the United States. Both of them are members of the American Academy. Unfortunately, our third panelist, Cynthia Chavez Lamar, Director of the Smithsonian's National Museum of the American Indian, is not able to join us tonight.

With us on stage is Leah Dickerman, Director of Research Programs at the Museum of Modern Art. As the head of one of MoMA's newest departments, Leah is building an infrastructure to support and strengthen the museum's many scholarly activities, amplify their impact, and share insight and resources. She previously served as Director of Editorial and Content Strategy and Curator in the Department of Painting and Sculpture at MoMA, and prior to that she was at the National Gallery of Art in Washington, D.C. She has served on the editorial board of the art criticism and theory journal *October* since 2001.

Our second panelist is Oskar Eustis, who has served as the Artistic Director of The Public Theater since 2005. He is also Professor of Dramatic Writing and Arts and Public Policy at New York University. Oskar is dedicated to the development of new work that speaks to the great issues of our time and has worked with countless artists in pursuit of that aim, including Tony Kushner, Suzan-Lori Parks, David Henry Hwang, Lin-Manuel Miranda, Richard Nelson, Rinne Groff, Tarell Alvin McCraney, and Lisa Kron. Prior to The Public Theater, Oskar was the Artistic Director at the Trinity Repertory Company in Providence, Rhode Island. He previously served as Associate Artistic Director at LA's Mark Taper Forum and prior to that he was resident director and dramaturg at the Eureka Theatre Company in San Francisco.

Thank you both for being here tonight. I want to acknowledge before we start that we are all in dual roles frequently and tonight is no exception. We are institutional leaders and also thinkers who pull from our life experiences and observations.

I am going to begin with a multifaceted question for both of you because you are in the trenches right now. First, how are you doing and how is your organization handling the challenges of this moment? Second, do the current strengths of your institutions look different than they did three or four months ago? Are you making connections with other cultural institutions? And third, how does this perilous moment that we are experiencing inform your plans for the future?

Leah A. Dickerman

Leah A. Dickerman is Director of Research Programs at the Museum of Modern Art. She was elected to the American Academy in 2019.

The need for museums to think outside of art history, to connect with thinkers across disciplines, is going to be critically important. And, of course, there is the very basic commitment to ensuring that we are telling many different kinds of stories.

We have been working very concertedly on developing a framework for bringing thinkers from across disciplines and institutions together around conversations about art and ideas. Just a week ago we had a convening called "Monumental Concerns" that was hosted by artist Carrie Mae Weems. It brought an extraordinary group of people together to talk about the commemorative landscape and the importance of history – what we remember, what we forget, and how that is being shaped in the current moment. These connections with thinkers across disciplines, to think how we build relays between artists and activists, are going to be critically important.

Oskar Eustis

Oskar Eustis is Artistic Director of The Public Theater. He was elected to the American Academy in 2022.

I would like to acknowledge that a lot of what I know has been shaped by two people who are here this evening. Dr. Ciara Murphy, who worked for The Public Theater for many years and is now at Mellon Foundation, did a lot of the work, both theoretical and practical, that connected The Public Theater to its community. And Pablo Hernandez Basulto, who is in charge of civic artistic projects at The Public Theater, has been a champion of expanding the theater's reach beyond its doors.

Though The Public Theater has a lot of strengths, what I'm most concerned about right now is that I think we have reached the end of a seventy-five-year cycle of the American nonprofit theater movement. The consensus that formed this movement in the mid-1950s through the early 1960s – between the government, corporations, foundations, even individual philanthropy – around the need for a nonprofit theater sector has completely broken down. In fact, that

consensus no longer exists. As a result, we need to fundamentally reshape what we are doing, why we are doing it, and who we are doing it for. It is a very dangerous moment, which manifested itself strikingly when the new NEA guidelines for grants were announced.

I thought it would be easy for us to reject those guidelines because they attacked the very nature of the work we do. I discovered it was unbelievably challenging to gather a group of theaters to oppose these guidelines. After three weeks of difficult work, speaking to dozens and dozens of theaters, we managed to get three theaters across the country to join with us in publicly opposing these guidelines. That is a measure of the level of fear and dissension – anxiety is too small a word for it – that has extended across the country.

The threat is existential and real and enormous. The Public Theater is protected from it to a certain extent because, frankly, our sympathies were very loud and clear for a long time so our head was above the parapet. Our funding is not in direct danger because we don't receive a lot of federal money. I'm not trying to be morally judgmental about my colleagues' theaters, which have a harder time getting funding. But it is a sign of how dangerous and real this moment is for the nonprofit sector and how difficult it is to achieve collective action.

DICKERMAN: We shouldn't underestimate the degree to which there's a concerted and multipronged effort to reshape the cultural landscape. It is worth naming some of these things so we get a sense of the totality of the initiatives that have taken place. It goes far beyond taking over the Kennedy Center. There are book bans. There are efforts to limit certain curricular issues and even historical narratives. On the Arlington Cemetery website, they have removed the page dedicated to Medgar Evers. On the Pentagon website, they have taken down pages dedicated to the Tuskegee airmen and the Navajo code talkers. That created such an outcry that the pages were put back, which a Pentagon spokesman explained as follows, "They are back because we don't view them through the prism of race." (Of course, this also serves as a reminder that small acts of protest and resistance can be powerful.)

There have been directives on architecture. As Oskar mentioned, there has been a redirection of NEA money away from making grants to regional and local cultural organizations. Next year's NEA funding cycle will prioritize celebrations of the Declaration of Independence. It is an extraordinary document to be sure, but we can also understand this initiative as re-centering 1776 as the founding of America in response to 1619 conversations a few years ago, which marked four hundred years from when the first slave ships touched American shores in order to highlight how this country's history has been entangled with enslavement. Universities are taking steps to quell protest and free speech on campus under pressure from the federal government; and this seems to be reaching into the realm of private opinions. A French researcher was turned away at the border because his phone contained message exchanges with colleagues and friends in which he expressed his personal opinion on the Trump administration's science policies. There are statements supporting the idea of re-erecting some of the Confederate monuments that have been taken down since 2020. Public media has been threatened and defunded. And there have been ideological deportations and refusals at the border. The prizewinning Canadian composer Andrew Balfour, who was due to appear at Carnegie Hall today, was turned away at the border. And then of course the Smithsonian directive that came out on Thursday that used truly Orwellian language to talk about "truth and sanity" in American history.

> "We shouldn't underestimate the degree to which there's a concerted and multipronged effort to reshape the cultural landscape.

It is important to say all of this because in its totality it really is an assault on free expression and on spaces of free thinking. That effort has a hue, as Sarah Lewis has said, and it is undergirding a lot of the other political actions that are taking place. There is a twisting of language here: When we talk about making America great again, that means covering over certain aspects of American history in which we failed to live up to our principles. It is a seismic challenge.

PATTON: Thank you, Leah. Oskar, reflecting on what you said about reaching out to other cultural institutions, have you noticed anything in the past two or three months about the conditions that made it possible for the two or three other cultural leaders who joined you to do so? And for both Oskar and Leah, are there still conditions that allow for speaking up or expressing agency? Where do you see the terrain now given that the possibilities for speaking out are so differently configured?

There is a battle over words, over narratives, over language that the other side has been unbelievably aggressive about, and they are winning the narrative battles. They are winning the language battles.

EUSTIS: In this moment, everybody is testing. Again, I do not want to be judgmental about anybody's choices, but we have to cede as little terrain as we possibly can. And that includes changing words. I have never been in love with the words *diversity, equity, and inclusion*. There is a lot that is problematic about DEI, but I'm not going to change those words now because we cannot let them become toxic. We saw what happened to critical race theory. We can't let that happen again. There is a battle over words, over narratives, over language that the other side has been unbelievably aggressive about, and they are winning the narrative battles. They are winning the language battles. They are now winning battles that frankly I'm shocked they're contesting at all. People are ceding territory, settling lawsuits, bowing. We are giving up, and that has huge consequences.

After three weeks of really hard work, we got three theaters to join us, most of whom, frankly, agreed to do it because they had so little to lose. But those three theaters signing onto the statement plus the National Queer Theater's lawsuit with the ACLU, which we supported, was enough to cause the NEA to suspend some of the guidelines. I think the staff at the NEA was delighted that there was some pushback. I believe there is room for more pushback. It is a terrible mistake for the powerful to be giving in now. We are giving away territory we don't need to give. We need to figure out how to test the waters. Those of us who have some resources, who have some strength, who have some endowments should be using that strength to push back. I'm seeing some signs of that, but we need to do more.

DICKERMAN: I couldn't agree more. One thing that I'm excited about with our convening tomorrow is it's unusual that music institutions, performing arts institutions, and visual arts institutions are in the room together. We don't speak together that often. Like Oskar, I think that there's a lot of narrative work to be done. In the United States we haven't done such a good job of articulating the value of culture, at least politically, and unfortunately it is often seen as a form of elitism. There are so many other cases to be made about culture as an economic driver, as a key pillar in urban planning, as an important infrastructure for education and community building. We need a concerted and compelling multimedia, multiplatform articulation of the value of culture.

PATTON: Let's stay with that for a moment. In what ways is the critique valid? Is there something in the critique that cultural institutions, in particular, need to address? Is the value of culture unraveling now? Will a new narrative be more inclusive of folks who haven't felt that elite cultural institutions were meant for them? And if so, what will that look like if we put effort into that work?

EUSTIS: We've made countless mistakes and we have to do better. There's no returning to what there was before because it was full of errors, and those errors were visible long before Donald Trump was elected.

PATTON: Say more about those mistakes and errors.

EUSTIS: If you look at the nonprofit theaters that were created in the 1950s and 1960s, which were supported by the National Endowment for the Arts, the National Endowment for the Humanities, the Ford Foundation, and the Rockefeller Foundation, they were predominantly white institutions. They served a white, educated, upper-middle-class audience. We did too little about that for the last seventy-five years. When I look ahead at what we have to do if we're going to survive, one clear thing is that we need to diversify our audiences. Free Shakespeare in the Park was an extraordinary leap for the theater, mostly by making the theater accessible economically, but in 2013 the audience was 71 percent white. Through diligent work and alliances with borough libraries, that number

was down to 62 percent in 2018. That's not changing the world, but for those of us who have been working on diversifying audiences in the American theater, it is a marked change. It's a start.

We know that our mobile unit that goes to prisons, halfway houses, and parks in the outer boroughs is The Public Theater's only program in which the demographics of the audience exactly match the demographics of New York City. So what does that tell us? Namely, we have to put a lot more of our energy into going where people are and a lot less of our energy into inviting them to come to us. But we have to invite them to come to us too. We have to make sure that our institutions are sites of human connection. There is a lot more work that we need to do. We have to double down on that work, not retreat and try to protect what we have. We have to make something that is worth saving, which can rally people around us.

PATTON: Leah, is MoMA still a temple of art? You've written beautifully about institutional resilience. How would you respond to what Oskar just said?

DICKERMAN: I'm going to start in a different way and then come back to your questions. When I think about what needs to change it seems to depend on the nature of the threat. Let me explain by speaking historically about Confederate monuments. The way that those monuments were used to reinforce things ideologically has something to say about what's being attempted in this moment. Confederate monuments weren't built in the years immediately following the Civil War. They were built in a multidecade campaign over the first years of the twentieth century, from 1910 to 1940. Thousands of Confederate monuments were put in towns and cities across the thirteen states of the former Confederacy and in northern states too. There are now more Confederate monuments than there are monuments to the victorious forces of the North.

We often talk about these monuments one by one, as if it's a particular monument that is a problem. But it is really the flooding of the field that is problematic; it's a kind of monumental propaganda. When I see the directives about what can and can't be said or what federal architecture could and should look like, it is that same effort to flood the field, to proliferate the field with certain kinds of mythic formations that have little to do with a diverse, energized, engaged, and multi-perspective citizenry.

PATTON: What does it mean in your case to take art out to the community, like the mobile units that Oskar was describing?

DICKERMAN: MoMA is far less of a temple than it was two decades ago. In fact, I was really struck when I saw the images of our reopening in 2004. There were so few works by women or people of color, by artists of different geographies, perspectives, and those who came to artmaking in nontraditional ways, but now the galleries are so rich and so dynamic. There is a new kind of looseness, but there is an aspect of the museum – all museums – that is still temple-like. There are things that we can do better, of course, but I want to avoid the self-flagellation, as I don't think it's causal here.

EUSTIS: But you're also saying it's about the story that we tell.

“When I see the directives about what can and can't be said or what federal architecture could and should look like, it is that same effort to flood the field, to proliferate the field with certain kinds of mythic formations that have little to do with a diverse, energized, engaged, and multi-perspective citizenry.

DICKERMAN: Yes, it is about narrative. Museums have a responsibility to hold mythic formations up to questioning – to fact-based research and scholarship – and a commitment to hold steadfast in telling many kinds of stories through the art they show.

EUSTIS: I am embarrassed to say that I didn't know Sarah Lewis's work until I met her this last weekend, and she blew me away with the analysis of all the ways in which the forces of the right have won the narrative. I knew what was going on in the theater and in film, but I didn't realize how pervasively they have won the narrative in visual arts as well.

PATTON: Could the forces of the right that you mention ever be allies for the arts? One focus of the

Academy for the future is the power of the local – thinking about local alliances with diverse cultural institutions and doing that narrative building that we need to do. What are the local institutions that immediately come to mind to you as possible partners, that could be your allies in building that better narrative?

Locally there are two kinds of alliances that we have been making. One is through our civic art projects. The second alliance is newer and recognizes that in these hard times we need to bring other theater companies into our theater and do more to present their work as well as our own.

DICKERMAN: We have to be working with different forms and types of cultural institutions. Together we need to think about how we articulate the value of culture with a steady and compelling beat – to say these are a set of key principles that we are willing to defend. Our alliances need to be national and they need to cross into organizations that are doing democracy work, like the 14th Amendment Center for Law and Democracy in Washington, D.C. Let me say that I'm so pleased with the democracy focus of the American Academy under President Patton.

PATTON: I think you are talking about the local in service of the national. I think that is exactly where we need to go.

EUSTIS: Locally there are two kinds of alliances that we have been making. One is through our civic art projects. We have relationships with community-based organizations in the boroughs that have proven to be very fruitful. Because we will never be social workers and will never be truly embedded in the different communities we want to work in, we need to find organizations that are experts at that, like the Brownsville Recreation Center, Domestic Workers United, and The Fortune Society. We partner with them so that we can bring our expertise, they can bring their expertise, and together we can really magnify each other's work. We have had these relationships for twelve or thirteen years.

The second alliance is newer and recognizes that in these hard times we need to bring other theater companies into our theater and do more to present their work as well as our own. There are a lot of small theaters – Ma-Yi Theater, the National Asian American Theatre Company – that are threatened at this time and one of the things we can do is provide a shelter for them. In some ways, that is more important than just producing our own work. I've sometimes said that god doesn't care if The Public Theater is producing the new play or if Ma-Yi Theater is producing the new play as long as the new play is getting produced. It is a way of decentralizing the artistic control. If we are giving Ma-Yi space and they're producing the work, in some ways that is a better thing than having me decide what shows we are doing.

DICKERMAN: Sometimes the most valuable thing we can do is to share the platform.

PATTON: Your comments have me thinking about making alliances with cultural organizations that are also focused on democracy, much like what the Academy's *Our Common Purpose* report has so effectively done. So has the Academy's CORE project, with its *Faces of America* publication. And coming back to this idea of refuge, we have directors of historical museums and leaders of science museums in our audience, and they may see their museums as a refuge in this moment. We have time for a few questions from our distinguished audience.

AUDIENCE MEMBER: When we look at the data on high school seniors, a very small percentage, like 18 percent, can name the three branches of government. What are we doing at the elementary, secondary, and college levels to make sure that this new generation does not fall into the same traps that this current generation has?

PATTON: The Academy's *Our Common Purpose* project has done an inventory of the new organizations that are teaching civics. A lot of organizations have emerged as NGOs and as democracy centers in the last ten years to address this very question. I'm thinking of Citizen University, the Civics Alliance, More Perfect, and Better Angels. *Our Common Purpose* also helped start the Council on Civic Strength, headed by Danielle Allen, which is a group of organizations united around civic education. They are actively creating curricula in this space. When I ask people, "Would you like a bipartisan-model for constitutional democracy

with 31 actionable recommendations?" the answer is always yes. The Academy has created such a report, *Our Common Purpose*, and it delivers exactly that. We also just released *Habits of Heart and Mind*, which I would recommend to everyone. It includes recommendations for building civic culture and several recommendations about civics education. I think every educational institution in the country should have these two reports.

EUSTIS: I'm certainly not an expert in education, so I can't say what reform the education system needs, but the idea of a common good in our society has withered in the last fifty years. If we have a society that focuses entirely on individual achievement, why should anybody care about the three branches of government? For many, their primary concern is whether they can program computers, or what their starting salary will be, or what college they can get into. Our society has prioritized individual achievement to the point where we've lost sight of what it takes to build things that are good for everybody. If we focus on building a culture that values the common good above all, it becomes clear why it is so important to understand how government works. You need to know how cities govern themselves, how the parks work, how transportation systems work. This is where the arts can play a vital role in creating a common culture and reminding us of what we owe to one another.

DICKERMAN: There's a reason the current administration is focusing on both education and culture – they are the foundation for nurturing democratic imagination and cultivating informed, engaged citizens. Culture is often targeted because it empowers people to engage with diverse perspectives and actively participate in their own governance. But culture has power too, especially for helping people understand history. TV miniseries like *Roots* or *Holocaust* had an enormous impact on generational understanding of key historical events. The ability for culture to develop an empathetic perspective seems critical right now.

AUDIENCE MEMBER: You have all referred to the narrative battle, which is absolutely right. The weapons are war and language, culture and history. How do we harness the power of culture, and what forms can that take when culture and history are being used for certain ideological aims?

EUSTIS: The simplest and perhaps most powerful thing that the theater does is make people the agents of their own story. We put people center stage; we put the spotlight on them. This is what Clifford Odets and then Arthur Miller did with the Jewish émigrés to the United States. They put them center stage and made their story the center of the American story. August Wilson puts the African American story center stage and says this is the American story. The great breakthrough of *Angels in America* is saying gay people can represent America, we can represent everybody. Making people agents of their own lives is hugely important. And their stories matter. *Hamilton* and Shakespeare both took the language of the common people and elevated it into verse. And by doing that, they gave people the power to tell their own stories, ennobling both the language and the people speaking it.

"If we focus on building a culture that values the common good above all, it becomes clear why it is so important to understand how government works. You need to know how cities govern themselves, how the parks work, how transportation systems work. This is where the arts can play a vital role in creating a common culture and reminding us of what we owe to one another.

PATTON: Leah, how does that dynamic in theater translate to the fine arts?

DICKERMAN: There are extraordinary examples of artists who tried to challenge hegemonic mythic formations. For example, Aaron Douglas created mural panels for the Schomburg Library, which offered an image of Reconstruction that was very different from the Lost Cause narratives of Confederate monuments. Or one that I'm close to: the sixty panels that a twenty-three-year-old Jacob Lawrence made to tell the story of the Great Migration from the South to the North, which was a very different story than you would have learned

We have to stop tolerating the kind of intellectual segregation that we have in our lives. All of our histories are entangled, so we need to model multiracial and historical creative expression as a robust answer to intellectual segregation.

in a classroom at that time. Or when I went to high school for that matter. His panels were informed by what he heard at history clubs at the Schomburg Library, study groups that pieced together a history of Black experience in America from the books and documents held in the library's collections, and from the memories and stories of community members. So that connection between historical work and image-making is important.

We have structured our fields so that there is an extraordinary amount of intellectual segregation between a white art history and a Black art history: that became very clear to me in working on the Jacob Lawrence project that we did a number of years ago. One of Jacob Lawrence's best friends was a guy named Jay Leyda, a film curator at MoMA. The two of them had met in the payroll line on King Street when they were getting paid by the WPA (Works Progress Administration). Jay Leyda had just spent three years on the film crew with Sergei Eisenstein and had been buying copies of the first museum prints of *Battleship Potemkin* for the Museum of Modern Art. When you look at Lawrence's series and the way the train comes back again and again, it's certainly influenced by *Potemkin*'s repeated motif of the baby carriage bouncing down the Odessa steps. But nobody talks about Lawrence and the Russian avant-garde together: we hold these two disciplinary formations separately. In fact, in many universities, if you want to learn about Black artists in a substantive way, you have to go to the African American Studies department. This is an example of what we need to fix. We have to model what culture for a multiracial democracy looks like.

AUDIENCE MEMBER: It is not lost on me that the majority of the examples you have given about progressive conversations and efforts toward democracy are representative of people of diverse backgrounds and perspectives. You mentioned the two worlds of art history: one white, the other black. And they are kept apart. It seems that there is a desire for theory to meet practice, but there are structures and systems in place that keep them separate. Could you say a little bit more about theory and practice?

EUSTIS: What I found truly amazing about the last five years is that they allowed me to address issues I've been grappling with throughout my entire career. They also gave my staff the confidence to speak up about things they hadn't felt comfortable sharing with me before. To be honest, it was painful, but we changed in some good ways. I recognized the need for some structural changes, one of which was that I had sole control over artistic decisions, which was skewing the overall curatorial vision of the theater. So I changed the structure, and we now have two associate artistic directors, both of whom are people of color. I made the commitment that every artistic decision would be thoroughly discussed among the three of us, and then I would make the decision in their presence and tell them why I was making that decision.

This process not only changed the decisions I was making, but the fact that I needed to explain the decisions and do so in front of them changed me. I think better decisions are now getting made. I'll be stepping down in three years and there are half a dozen people who have been groomed to replace me. That is a good thing.

DICKERMAN: We have to stop tolerating the kind of intellectual segregation that we have in our lives. All of our histories are entangled, so we need to model multiracial and historical creative expression as a robust answer to intellectual segregation.

PATTON: We have learned and heard today about the important role of the arts to make democracy concrete. Can we explore the stories that we tell collaboratively in new and important ways? What are the stories that we haven't told yet, or told very well, about our histories and our ancestors? (And for the Academy that ancestry begins with John Adams.) We're looking forward to hearing your ideas.

Let me thank Leah and Oskar for this wonderful conversation. I also want to thank our audience for joining us this evening.

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To view or listen to the presentation, visit www.amacad.org/events/chicago-cultural-spaces-reception.

Honoring Anthony S. Fauci

2135th Stated Meeting | April 17, 2025 | House of the Academy and Virtual

On April 17, 2025, **Anthony S. Fauci, M.D.**, was honored with the American Academy's Award for Excellence in Public Policy and Public Affairs. The award recognizes individuals for their distinction, independence, effectiveness, and work on behalf of the common good. The award was presented to Dr. Fauci for his significant contributions to the understanding and treatment of infectious diseases, including HIV/AIDS, tuberculosis, malaria, and COVID-19. The event included remarks by Dr. Fauci and an interview with Academy President **Laurie L. Patton**. An edited transcript of the program follows.

Laurie L. Patton

Laurie L. Patton is President of the American Academy of Arts and Sciences. She was elected to the Academy in 2018.

Good evening. Whether you're here at the House of the Academy or joining us from around the world, thank you for being with us. Dr. Fauci, we are so happy to be in your presence.

Tonight we are gathered to honor Dr. Anthony S. Fauci with the American Academy's Award for Excellence in Public Policy and Public Affairs. This evening we celebrate his extraordinary contributions and learn more about his remarkable life.

The Award for Excellence in Public Policy and Public Affairs is presented to individuals for their distinction, independence, effectiveness, and work on behalf of the common good. Tony is the third recipient of this award, following Ernest Moniz and Marian Wright Edelman.

Tony has served this nation for five decades, spanning seven presidential administrations. As Director of the National Institute of Allergy and Infectious Diseases from 1984 to 2022, Tony was a tireless and visible advocate for evidence-based policymaking. He helped navigate unprecedented challenges. At the Academy we are proud to claim him as a past author in *Dædalus*, our quarterly journal. Together with Peggy Hamburg, he wrote "AIDS: The Challenge to Biomedical Research" that appeared in the spring 1989 issue *Living with AIDS*. He is a clinician, researcher, communicator, and a fierce champion for a healthier, more equitable world.

Tonight we honor Tony, but we also have the honor of hearing from him. After I officially confer our award, Tony will join me in conversation about his exemplary life and career as illuminated in his superb memoir, *On Call*. But first some Academy business. It may not be surprising to know that Tony has been a member of this Academy for over thirty years. But he has been a little busy since his election in 1991, so tonight is a perfect opportunity for Tony to inscribe his name in the Academy's Book of Members. Each inductee into the Academy signs their name in our Book of Members, thereby joining a living record that includes the signatures of John Adams, George Washington, Benjamin Franklin, and the generations of Academy members who have followed in their footsteps. Many of you here tonight are part of that legacy.

Nearly 250 years of Academy history have led to the election of health pioneers, including the creator of the smallpox vaccine, Edward Jenner; virologist and the developer of the polio vaccine, Jonas Salk; the surgeon general known for his work on tobacco use and the HIV/AIDS crisis and also a friend of Tony Fauci's, C. Everett Koop; and infectious disease expert and mentor of Tony's, Sheldon Wolff. Tony, we invite you to sign your name alongside your fellow members.

It is now my pleasure to confer the Academy's Award for Excellence in Public Policy and Public Affairs on Anthony S. Fauci, M.D. I will read the official citation.

Citation

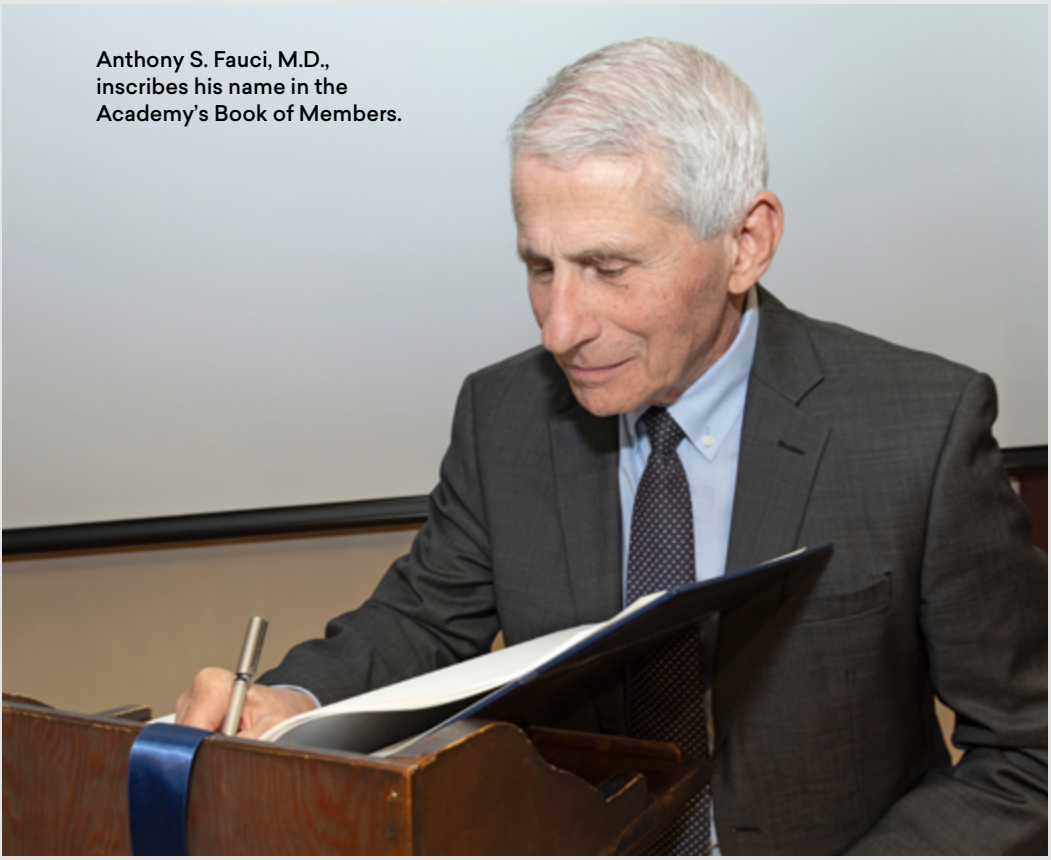
The American Academy of Arts and Sciences was founded by a group of patriots who devoted their lives to cultivating every art and science which may tend to advance the interest, honor, dignity, and happiness of a free, independent, and virtuous people.

The Award for Excellence in Public Policy and Public Affairs is presented to individuals for their distinction, independence, effectiveness, and work on behalf of the common good.

For his demonstrated record of serving the public interest over partisanship; championing important ideals, principles, and ethics; and exhibiting courage in the performance of his public service, the American Academy of Arts and Sciences hereby recognizes **Anthony S. Fauci, M.D.** for his extraordinary leadership, groundbreaking research, and unwavering commitment to public health.

As a young boy, you honed your skills on the basketball courts of Brooklyn, playing point guard with precision, strategy, and unshakable determination. You learned that the role of a point guard is not just to score, but to lead – reading the game, anticipating the challenges, and making the right plays under pressure. Throughout your career, you embodied this same leadership, orchestrating global responses to some of the greatest public health crises of our time.

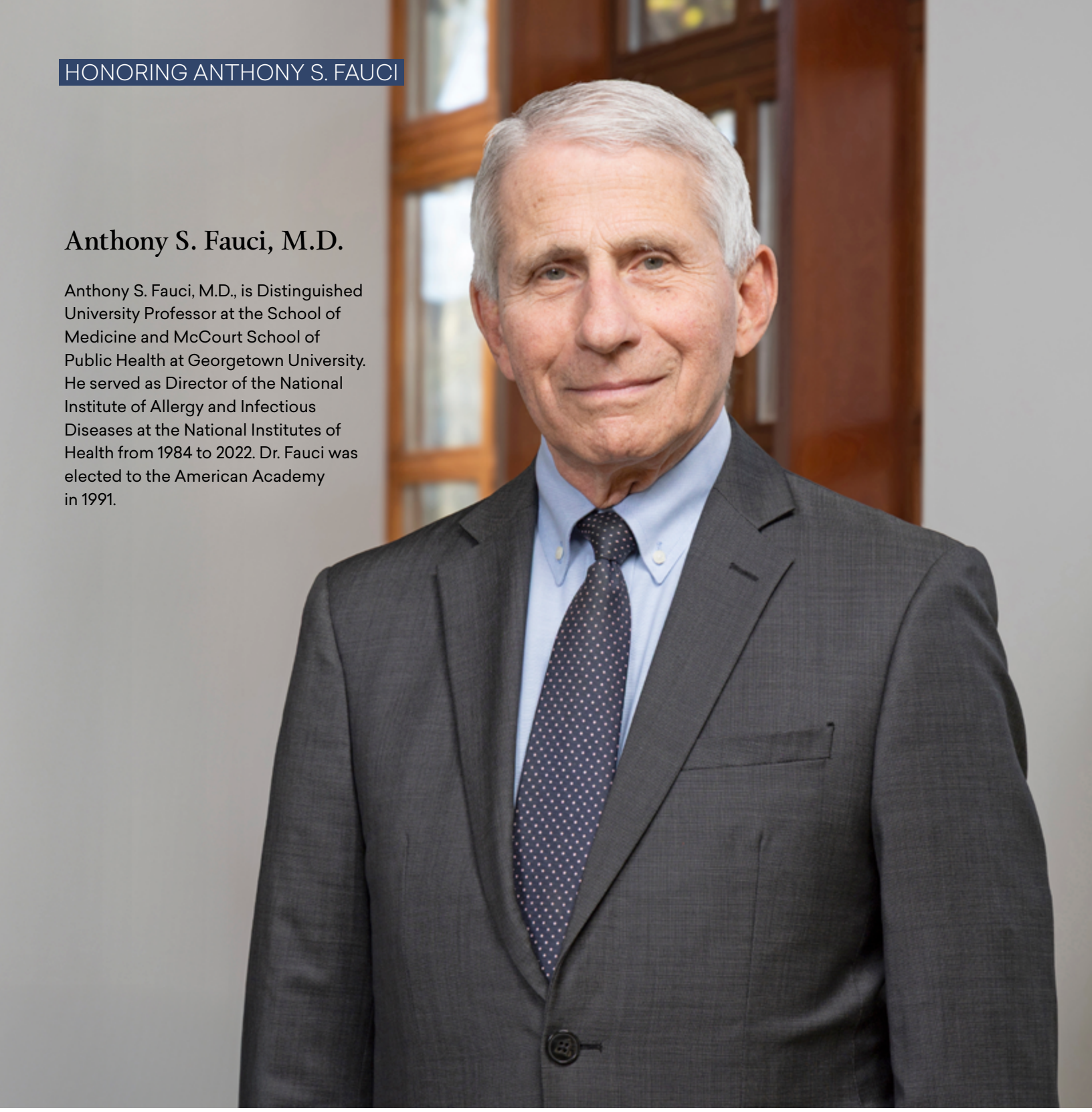
For over four decades, you have been at the helm of infectious disease research and policy, directing the National Institute of Allergy and Infectious Diseases. From HIV/AIDS to Ebola, from Zika to COVID-19, you guided the scientific and medical communities with skillful decision-making, ensuring that each move was backed by evidence, teamwork, and a deep commitment to protecting lives. Like an elite point guard, you excelled under pressure, navigating fast-changing circumstances with agility and poise. Even in the face of opposition and uncertainty, you remained steadfast, keeping your eyes on the goal of safeguarding global health.



Anthony S. Fauci, M.D., inscribes his name in the Academy's Book of Members.

Leadership is not just about making decisions in the moment; it's also about guiding the next generation. You have nurtured and inspired countless scientists, physicians, and public health leaders. Through your mentorship, you have not only shaped individual careers but also strengthened the very foundations of infectious disease research and public health, leaving a profound and enduring legacy of excellence.

Physician, researcher, leader in public health, beloved mentor, and recipient of the Presidential Medal of Freedom, you exemplify the Academy's values of using evidence and knowledge to advance the common good. Your unyielding commitment to science, truth, and human well-being has saved millions of lives, and in doing so, you have inspired future generations to pursue knowledge, serve humanity, and stand resolute in the face of adversity.



Anthony S. Fauci, M.D.

Anthony S. Fauci, M.D., is Distinguished University Professor at the School of Medicine and McCourt School of Public Health at Georgetown University. He served as Director of the National Institute of Allergy and Infectious Diseases at the National Institutes of Health from 1984 to 2022. Dr. Fauci was elected to the American Academy in 1991.

Thank you very much, Dr. Patton. It is with great pleasure and humility that I accept the American Academy of Arts and Sciences' Award for Excellence in Public Policy and Public Affairs. As some of you may know, I have recently stepped down from my fifty-four-year career at the National Institutes of Health (NIH). For thirty-eight years of that time, I was the Director of the National Institute of Allergy and Infectious Diseases.

My getting involved in public policy and public affairs for which I am receiving this award was not on my radar screen when I graduated from medical school in 1966 and began my multiple years of residency training in New York City and fellowship in infectious diseases at the NIH. At the time, I

At the NIH, everything changed for me. I became enamored of the concept of clinical research, where what you did benefited not only the individual patient for whom you were caring but also allowed for a multiplier effect, where what you discovered and the clinical protocols that your research led to could be used by physicians and health care providers throughout the country and the world to benefit countless patients that you might not ever see.

had the full intention of expanding my knowledge in the field of infectious diseases, returning to New York City, and practicing medicine in a teaching hospital. But at the NIH, everything changed for me. I became enamored of the concept of clinical research, where what you did benefited not only the individual patient for whom you were caring but also allowed for a multiplier effect, where what you discovered and the clinical protocols that your research led to could be used by physicians and health care providers throughout the country and the world to benefit countless patients that you might not ever see.

I was fortunate that with the help of a generous mentor and with the highly intellectual atmosphere of the NIH, I was able at a relatively young age to develop life-saving therapies for a group of formerly fatal, uncommon (but not rare) inflammatory diseases of blood vessels that led to multiple organ system failure. I became fairly well-known in medical circles and was feeling very good about the fact that most of my patients who might have died were now leading relatively healthy lives.

Then, in the summer of 1981, my world changed, and the era of HIV/AIDS began. I knew this was a brand-new disease and it had to be infectious. I made a career-changing decision at that point, against the advice of my mentors and advisors, to put aside the successful program that I had developed, hand it over to my trainees, and devote myself full time to studying this new and mysterious disease. It was the dark period of my professional career since we had no treatment early on and virtually all of my patients died within months to a year or two from diagnosis.

I felt that I needed to have a greater influence on promoting research and directing more resources to this terrible disease as well as to infectious diseases in general, and so I accepted at a relatively young age the offer to be the Director of the National Institute of Allergy and Infectious Diseases so that I could have a much greater impact on the area of infectious diseases and immunology. Over the next several years we greatly expanded the resources for research on AIDS, and in collaboration with the pharmaceutical companies we developed highly effective therapies for HIV such that the patients whom years earlier I could only comfort were now put into complete remission, going on to lead normal healthy lives with an anticipated lifespan approaching the general population.

My role as Director of the Institute also gave me the privilege over my almost forty-year tenure of advising seven presidents of the United States on matters of domestic and global public health, from Ronald Reagan to Joe Biden, for whom I served for two years as his chief medical advisor. It was in this context that I became deeply involved in public policy and public affairs in the arena of science, medicine, and public health. Public health challenges emerged with each administration: HIV/AIDS starting with Reagan and sustaining through George H. W. Bush, Bill Clinton, and to a lesser extent with other administrations. Then there were the anthrax attacks following the 9/11 terror attacks, and bird flu during the administration of George W. Bush. There was pandemic flu of 2009, Ebola, and Zika during the Obama administration, and of course COVID during the Trump and Biden administrations. During each of these public health crises, I tried to follow the scientific evidence to guide our public health decisions and communicate these clearly to the American public.

I have summarized the arc of my life and my career from my early childhood until the present day in my recently published memoir – *On Call: A Doctor's Journey in Public Service*, which I am looking forward to discussing with Dr. Patton and our audience. Thank you.

PATTON: I want to share a story that's a little bit of a confession. I'm a former college president who led a college through COVID, and you were omnipresent in our lives at that time. We became de facto health communicators even though we hadn't been trained in that area. I had a group of about six other leaders, and to get us through COVID we would connect with each other all the time. We had a little mantra. At first, it was "Have you listened to Fauci today? What did he say?" At the end of one particularly difficult moment, when we were opening and other schools weren't and we were getting a lot of pressure, someone said, "Laurie, did you get your Fauci on today?" And I said, yes! So that was my mantra for two years. I would walk out of the house and say, "I gotta get my Fauci on." So you are part of my inspirational mantra.

I had the privilege of listening to your book as I commuted back and forth from Cambridge to my home in Vermont, and one of the things that really struck me as I listened to you – you narrated your own book, which is also an incredible feat – was the way you talked in your childhood and particularly in high school about the choice of medicine. You were an athlete and you were also a clearly gifted student who loved the sciences, but something that many people may not know about you is that you also loved the humanities. You were trained in the Jesuit tradition in the classics, and at one point in the early chapters of your book you said that you wanted to bring the classics and the sciences together – similar to what we say at the Academy about the arts and the sciences coming together. And for you, that was medicine. Could you tell us how medicine brings those things together?

FAUCI: It really started earlier when I was a child in Brooklyn, New York. My father had a pharmacy in the Bensonhurst section of Brooklyn, which was a working-class neighborhood. He had an interesting outlook on the neighborhood. He was a very poor businessman, but he loved the community and felt that the pharmacy should be almost everything to the community. He was a part-time psychiatrist and marriage counselor. He cared about people, especially parents with delinquent children, and there were a lot of delinquent children there. So the idea of service to others was in my DNA, but I wasn't sure how it was going to play out because I was only eight or nine years old.

I went to a Jesuit high school in Manhattan, Regis High School, and then I went to College of the Holy Cross in Worcester, Massachusetts. I liked science and I knew that I was pretty good at science, but I wanted my association with people to go beyond the science that's related to people. I was more interested in the person who has the disease rather than the disease that afflicts a person. My Jesuit training was very heavily weighted to the humanities. My diploma was a bachelor of arts – Greek classics/philosophy/premed. My courses gave me a feeling of humanity and people, and that's the thing that essentially drove me. I did my medicine training and was a researcher at the NIH, but my fundamental identity has always been as a physician who cares for people.

> "My fundamental identity has always been as a physician who cares for people.

PATTON: Are there particular Greek philosophers or thinkers who have stayed with you from your classes?

FAUCI: Well, I translated *The Iliad* and *The Odyssey* from Greek to English. It took me three years to do that so that really sticks out in my mind.

PATTON: It's amazing the way that works. The other thing that I noticed about your high school career is the way you spoke about your basketball playing. You remembered the players, you remembered your rivals, you remembered the people you wanted to beat – what their records were, what their strengths on the court were, and so on. I was particularly struck by that because growing up in a medical family I know that doctors can get super competitive, and it's clear that you are super competitive in a really wonderful way. But you seem to have channeled it in a different direction throughout your career. Could you say more about that?

FAUCI: I was the captain of my basketball team in a New York City high school, which is really the hub of big-time high school basketball! In my senior year I found out that I was actually quite good. I was

the high-scoring point guard. And then we started scrimmaging against college players and I found out very quickly that a five-seven, very fast, good court presence point guard will always get killed by a six-three, very fast, good court presence point guard. So then I decided I was going into science.

PATTON: I also note that throughout your memoir you remember your colleagues almost like they were your teammates. I wonder if you learned the art of friendship in those years of playing basketball.

FAUCI: I did. In the book, I tell the story of one person in particular who I played against in a basketball tournament in high school. He played for St. Agnes of Rockville Center in Long Island and I played for Regis High School, and I met him on the first day when I went to Holy Cross. We became very good friends, and our career paths went through Holy Cross, Cornell Medical School, and fellowship at the NIH. I have a strong feeling about strong friendships and, as I describe in the memoir, I've had several of those.

During the AIDS crisis, every person who was living with HIV or at risk for HIV became metaphorically my patient. During COVID, I used to feel that the country was my patient and the same attention, commitment, and resolve that I gave to an individual patient in a New York hospital in 1968 is what the country deserved in 2021 and 2022.

PATTON: The other thing that I've noticed throughout, and I think this is connected, is that when you're talking about managing the AIDS crisis or Ebola or Zika, you refer back to your medical school training and your first few years as a practicing doc with a kind of reverence for the skills that training and experience gave you. I haven't heard a lot of doctors mention how formative those early years are for the rest of their lives. You didn't forget that.

FAUCI: I look upon it as a physician's responsibility to give everything you have to the individual patient. You have to be totally responsible for that patient; you have to focus when you're in the room taking care of the patient. And even when you leave, you are still responsible for the welfare of that patient. And that became a metaphor when I was in a position of broader influence. I would think of the general public as my patient. During the AIDS crisis, every person who was living with HIV or at risk for HIV became metaphorically my patient. During COVID, I used to feel that the country was my patient and the same attention, commitment, and resolve that I gave to an individual patient in a New York hospital in 1968 is what the country deserved in 2021 and 2022.

PATTON: That's extraordinary and also a lot to carry. And it is striking in a couple of ways. Your capacity to see the general public as your patient allows you to think about matters of public health. I'm wondering if the transition that you made gradually over several years in leadership from being a physician who treats individual patients to becoming a health communicator was a hard one because the skills of a physician are in many ways different than the skills of a health communicator. Would you describe what it was like to become an effective health communicator?

FAUCI: When I was younger, I observed some colleagues, both scientists and physicians, who made what I consider were some very serious mistakes when trying to communicate with the general public. Their mistakes helped me to develop some fundamental principles of communication. It didn't happen overnight. It was a gradual process.

The first thing is, know your audience. The second thing is, be very precise and stick with one message. It's sometimes a failing of people in medicine and science to convey every detail in a single speech or presentation. I learned, and I'm very fierce about this, that the purpose of communication is not to show the audience how smart you are. It is to get them to understand what you're talking about. Many people give a presentation as if they're explaining the supplemental figures to a *Nature* paper!

PATTON: Earlier you mentioned metaphors. One of the things that you've given the world is the idea of the AIDS cocktail. And it's a metaphor that I use in my administrative work. In your book, you explain what it meant to add drug to drug to drug to make something effective in the end, even though it wasn't the final cure. Whenever I try to explain what goes into solving a complex problem, I'll say, "It's like the AIDS cocktail." I owe that to you. It's an effective use of a metaphor that is powerful.

FAUCI: In 1981, as I describe in the memoir, I turned the trajectory of my career around overnight and decided I was going to start seeing exclusively these young, previously healthy, almost all gay men who had a disease that would kill them in twelve to fifteen months. The years from 1981 to 1986 were really the dark years of my medical career because everybody that I was taking care of was dying. And that was tough to take. But it was an incentive to do something about it, which was one of the reasons why I took the job as the Director of NIAID because I needed to do more than just take care of patients.

The first drug was introduced in 1987 and it diminished the level of virus not below detectable level but just enough to have a person go into a temporary remission. But inevitably the virus bounced back. It's an RNA virus, and there are going to be mutations. Two or three years later we had two drugs and the virus went down even further, but never below detectable level, and it always seemed to bounce back in most people. Then the incredible transforming year of 1996, when the protease inhibitor was introduced for a triple combination that for the first time ever did something that I quite frankly would never have imagined we would be able to do: it brought the level of virus to below detectable level and kept it there indefinitely. People who previously would be going into hospice were looking to get their old jobs back. It was a miraculous advance.

> One of the most dramatic examples of the power of basic and clinical biomedical research is that you could go from taking care of one person to helping groups of patients.

It was a long arc – from 1981 to 1996 – and then the drugs got better and better so that by the time we got into 2001, 2002, 2003, 2004, and 2005, you could have one pill with three drugs in it that would put somebody into remission. To me that is one of the most dramatic examples of the power of basic and clinical biomedical research, where you could go from taking care of one person to helping groups of patients. I've taken care of hundreds, if not thousands, of people with this disease who suffered and died, and then we turned that trajectory around completely so that people were walking out of the hospital and getting on with their

lives. Biomedical research at the NIH is being threatened right now, and there are going to be a lot of lives lost if we pull back on our efforts because we are leading the world in basic and clinical biomedical research and it would be a terrible thing if we lost that.

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PATTON: In your book, you describe a conference in Canada where the data were presented and everyone spontaneously applauded. But you yourself are not a high drama person.

FAUCI: No.

PATTON: Everyone loves that about you. I want to ask about this incredible capacity that you have to remain calm. In your book, you talk about how you engaged with activists like Larry Kramer. I know as a college president that sometimes you need to be super wonderful on the outside, but at the end of that I'm saying to myself, "oof, that was really hard." The way you described your relationship with Larry Kramer, who accused you of murder and a few other things while you were working your butt off to do the opposite, that's tough and to have that be on a national stage is even tougher. The fact that you kept that relationship and became a deep friend of that person is such an extraordinary story. I'd love to hear you say a little more of how you think about that now.

FAUCI: Larry Kramer was one of many activists, and it was a situation where the driving principles of their activism were correct. At the time, the biomedical research community and the regulatory community had an approach that worked very well for other diseases, like hypertension, cardiovascular disease, and certain cancers. Protocols had strict entry and exclusion criteria with no room for anything outside of the clinical trial because you didn't want to interfere with the pristine nature of the clinical trial so you can get a definitive answer. The FDA had a strong track record of ensuring the safety of the American public by approving drugs that worked and were safe. It took an average of seven to ten years to get a drug or vaccine approved.

These groups of young men were terrified. They were ill and knew that from the moment

they developed clinical disease they would likely be dead in ten to fifteen months. And they were saying, "You know, your paradigm doesn't work for us. We want to be able to sit down with you and have some input into the design of the clinical trial and to get the FDA to be a bit more flexible. We need to have a seat at the table." And, interestingly, it's true. The scientific community – it sounds horrible in hindsight – was saying, "We know what's best for you because our process has been successful for so many years." To get our attention, the activists adopted provocative, iconoclastic, disruptive, and theatrical tactics.

When Larry Kramer wrote an article for the *San Francisco Examiner* in 1988 entitled "An Open Letter to Dr. Anthony Fauci," he referred to me as an incompetent idiot and a murderer. He got my attention for sure. What I did then was one of the best things that I've ever done in my career. Instead of running away from them the way almost everybody in the scientific community did, I said, "Let me listen to what they're saying." And what they were saying was making absolutely perfect sense. If I were in their shoes, I would be doing exactly what they were doing. After that, I embraced them and listened to them.

PATTON: Against the advice of your staff.

FAUCI: I had to get rid of some of my staff who refused to interact with the activists. I wanted them to come to our meetings and to have input into how we could do better, and there were several members of my staff who didn't want them anywhere near us. So it was a bit of a clash, but it was absolutely the right thing to do. So that's how the relationship with Larry went from being antagonistic to having him become a collaborator, a contributor, and one of my close friends.

PATTON: It's an extraordinary story. And your narrative of being with him near his time of death is also so moving to read.

FAUCI: Yes.

PATTON: I want to move to other diseases and other health threats. Right after 9/11, you had to drop your work on AIDS and manage the bioterror scare. I imagine that shift was a loss and not an easy one. The public was scared and you had to reassure them in a different way than what you had to do with AIDS. Could you talk a little bit about the specific communication challenges of the different diseases that you oversaw?

FAUCI: It gets back to what I said previously about knowing your audience. When I was talking to the community of persons at risk for HIV, it was one audience. I'm sure you all recall that right after 9/11 when we had anthrax attacks through the mail, everybody thought Al Qaeda was responsible. People were worried about more anthrax in the mail, but they were also worried about anthrax spores in the subway in New York City or on the Metro in Washington, D.C. I realized that I was addressing the American public. I needed to tell them what we knew without scaring them. It's a delicate balancing act. Right from the beginning I was very skeptical that Al Qaeda was responsible because Al Qaeda had already shown that they were pretty competent in killing people, so to send a couple of spores in the mail wasn't Al Qaeda's style.

I had to tone down the fear that everybody had about even opening their mail. Remember that the post office was irradiating the mail. I geared my message to the audience and to the reality of what the problem was. There's another aspect about the anthrax attack that I explain in the book. George W. Bush, right after the anthrax attack, designated $1.5 billion to develop countermeasures against bioterror. The funds would be going to either the Department of Defense or to the NIH. I convinced President Bush to give the funds to the NIH since the worst terrorist is nature itself. I was more worried about naturally occurring infections like a pandemic flu. I didn't know about COVID at the time. I said that we should take that $1.5 billion and use it to develop countermeasures against the obvious bioterror of pathogens, which would be smallpox, tularemia, botulism, and the like. We did spend some money on that, but the bulk of it we invested in trying to develop better drugs and vaccines against naturally emerging infectious diseases.

PATTON: I want to come back to your relationships with leaders as you led the nation on public health. Tiny footnote to the anthrax scare: There were a couple of cases in which there was no known exposure and the press was all over that. You had to manage that kind of fear as well.

FAUCI: Aerosolized spores can lead to secondary and tertiary transmission. A letter that went from New York to Connecticut still had some spores on it, and when the recipient opened the mail in Connecticut, we couldn't trace it to any specific post office because the letter went through more than one post office.

PATTON: During the COVID pandemic, one leader said, "We need to get this all wrapped up by Easter," and you replied, "Sir, the virus doesn't understand Easter." You had an incredible friendship with both Bushes, you were close to Obama, and you worked with the Clintons. You have said no to several presidents, which is admirable. How do you convince leaders to accept or act on scientific information?

One thing that I've learned is that when people disagree, particularly the antivax people or people who don't believe that HIV causes AIDS – they thought it was a behavioral thing – you can't be confrontational. You have to try to understand where they're coming from and convey your position, and hopefully they will be open enough to accept the data.

FAUCI: The first time that I went into the White House to brief Ronald Reagan on HIV/AIDS a friend of mine, who had spent six years in the Nixon White House and then was in the Department of Health and Human Services, a guy from Boston who went to Boston Latin High School, gave me some advice. He said, "You're going into the White House to advise a president for the first time. Do yourself a favor. When you go under the awning of the West Wing and go down to the lower level, before you go to the Oval Office whisper into your own ear that this might be the last time I'm going into this building. Because you might have to tell the president or the vice president or his advisors an inconvenient truth that they might not want to hear. And they might not ask you back." But then he said, "But if in fact that happens you've got to understand that the White House is a very heady place." I've been in the White House hundreds of times, but when you go in the White House you instinctively get a feeling that isn't this great. I would love to get asked back. People make a mistake, maybe subconsciously, of telling an authority something that is not necessarily true, but something they'd like to hear because you don't want to be the messenger that gets shot and not asked back.

So my friend told me, "Just go in there and always tell the truth even if it's something that might get that person unnerved." And I did that with every single president and it worked very well except for one occasion. I had to tell President George H. W. Bush that he was not giving us enough resources. He respected my position, though he didn't necessarily do everything I said. And the same thing with Obama. He would listen very carefully. He might not agree with you, but he always respected what you said. And that worked well for thirty-eight years until the end when I was put in the position of having to directly contradict the president, which was very difficult.

PATTON: For much of your career, you were heard, but then there have been these spectacular moments when what you said was simply not heard or was disagreed with in a way that made your job hard. And those are different kinds of things. You had scientific experts disagreeing with you about AIDS, and then you have other folks who deny the power of science altogether and that's a different kind of not being heard.

How do you manage not being heard when you're dealing with such a massive question of health?

FAUCI: You keep talking.

PATTON: And keep saying the same thing?

FAUCI: Well, no. One thing that I've learned is that when people disagree, particularly the antivax people or people who don't believe that HIV causes AIDS – they thought it was a behavioral thing – you can't be confrontational. You have to try to understand where they're coming from and convey your position, and hopefully they will be open enough to accept the data. But there's always going to be a core group of people that no matter what you tell them, they are not going to believe it, and they're going to have their own ideas. For example, there are people today, and not a small number, who believe complete fabrications because it's spread by what I call the cesspool of social media, like COVID vaccines have killed more

people than COVID itself, which is completely crazy. The data are so crystal clear if you compare deaths of unvaccinated people and their hospitalizations with deaths and hospitalizations for vaccinated people. The curve of hospitalization and death hits you like a Mack truck.

PATTON: This is what I mean by "getting my Fauci on" because though we say, "The science is clear and that's what it is," we can't cite the data like you just did, and that's the skill that I think is so necessary. Staying with COVID for a second, was it a different kind of challenge for you?

FAUCI: It was. There's always some politics involved in whatever you do in Washington, and not necessarily politics in a negative sense because sometimes the politics can lead to positive things. But the issue with COVID was so politicized during those early years that that's when I had to speak up. In the beginning we were saying what we had to do: people needed to wear a mask, people needed to physically distance. And the Trump administration and the president went along with that, but he was hoping, because the election was coming up, that the virus would disappear like magic as we got into the warmer weather toward the end of March and the beginning of April. And that's when I told him the virus doesn't respect Easter. He wanted everybody back in church on Easter and I said, "I don't think that's going to happen."

He would get up in front of the audience in the press room at the White House and say, "Oh, it's going to disappear like magic" and then the press would ask me, "What do you think?" And I'd have to get up and say, "No, I don't think that's going to happen." And when it became clear as we got into April that it wasn't going to disappear like magic, he started to evoke magic elixirs and say, "Ah, I heard from someone that hydroxychloroquine works." Or "I heard that Ivermectin works." And he would get up and say, "Well, you know, I heard from good people that it works so I think it works," knowing that I'd have to then stand in front of the microphone because the press would ask me and I'd say, "No, I'm really very sorry, but the data show that not only does it not work, it can actually harm you." And the people in the White House were infuriated with that, less so than the president. The president wasn't that upset about it. The people around him were really furious because they thought I was deliberately doing it to undermine him. What they didn't understand is that regardless of who is president, I had to tell the truth. I have a great deal of respect for the office of the presidency, and it was very painful for me to publicly disagree with the president of the United States. Getting back to the metaphor of my patient, the public was my patient and it was like going into a room with a patient and telling them something that's not true. I just couldn't do that. And that created a real firestorm against me.

> "What they didn't understand is that regardless of who is president, I had to tell the truth. I have a great deal of respect for the office of the presidency, and it was very painful for me to publicly disagree with the president of the United States.

PATTON: To disagree with the president in your calm manner was so impressive to those of us who were witness to it. I'm going to end this part of our conversation with something a little more personal. One of the things that really moved me about your book was the way that you carried certain moments in your career with you. The patient who became blind one afternoon due to secondary comorbidities in the early AIDS years. You saw him in the morning and then he was blind in the afternoon. The Ebola patient in Uganda, when you knew you could have done something, but at that moment in that situation you couldn't help that young man. That was very powerful because you revisited those images and they almost seemed to me like ancestors or people that you carry with you no matter where you go. Who are you carrying with you today?

FAUCI: What bothers me most right now is what I think bothers most people in the audience, and that is the direct attempt to destroy the scientific enterprise in this country. It's painful because it's very dangerous. Things are happening haphazardly; for example, the cuts to USAID without

realizing that the PEPFAR program that I had the privilege of putting together for President George W. Bush has saved 25 million lives over the last twenty years, but 60 percent of the drugs that get distributed in southern Africa are through USAID. So when you pull the rug out from USAID there's going to be a substantial number of people who are waiting for their next dose of medicine who are not going to get it. If you look at a corporation and say, "We're going to slim it down to make it more efficient by cutting x%." If it doesn't work and the corporation doesn't do so great, well, the most you're going to lose is money. When you do this to the biomedical research and public health enterprise what you lose is lives. So that's the thing that's weighing very heavily on me right now.

PATTON: In ending this part of the conversation, Dr. Anthony Fauci, I want to thank you so much for thinking of the nation and the world as your patient.

FAUCI: Thank you.

> What bothers me most right now is what I think bothers most people in the audience, and that is the direct attempt to destroy the scientific enterprise in this country. It's painful because it's very dangerous.

PATTON: We have time for a few questions from our distinguished audience.

AUDIENCE MEMBER: Could you comment on the challenges that we face because of the reduced development of new antibiotics? The core issue seems to be the lack of financial incentives for pharmaceutical companies. Highly effective antibiotics, such as cephalosporins or macrolides, are typically taken for a week or two. In contrast, drugs for chronic conditions like high blood pressure or high cholesterol are taken daily, providing a steady, long-term revenue stream to these pharmaceutical companies. This makes investment in antibiotics far less attractive to drug companies. Where will the funding for new antibiotic research come from if the pharmaceutical industry has little motivation to invest in it?

FAUCI: In the last year of my directorship of NIAID I tried to develop a drug development program in collaboration with the pharmaceutical industry to de-risk the amount of investment that they need to make because for certain antibiotics or antifungals there's not going to be a large need for them throughout the country and so there's no real financial incentive for the pharmaceutical companies. NIAID put in a fair amount of money. That money has now been taken away with the cuts to the NIH, but your point is very well taken. If there is a needed intervention that is critical for public health but it's not a profit maker for the pharmaceutical company, then some entity, in this case the federal government, has to make an investment to de-risk it for the pharmaceutical companies. Unfortunately, they are cutting $20 million out of a $47 million budget for the NIH, and if that stands, which I hope it won't, it's going to be a disaster.

AUDIENCE MEMBER: First, thank you for your service. I have a two-part question. Can you estimate when the next highly infectious and lethal pathogen will emerge? And looking back, what would you have done differently and what lessons can we use for the next pandemic?

FAUCI: Thank you for these two very important questions. To answer the first question, I can say with a great deal of certainty that we will have another pandemic, but I can also say with a great deal of certainty that I have no idea when that will occur. If you look at the history of pandemics, from the plague of Athens in the fourth century BC all the way to the bubonic plague in the fourteenth century and smallpox and measles in the Western Hemisphere in the sixteenth, seventeenth, and eighteenth centuries and then pandemic flu in 1918 and then some minor outbreaks of flu and then the big one with COVID, it's clear it is going to happen again. We know that there will be another pandemic, but we don't know exactly when. That's the reason why pandemic preparedness, which we put together before I left NIAID, has to be a perpetual effort, which unfortunately and seemingly paradoxically has now been discontinued.

What would we have done differently? No one is perfect, especially when facing a horrendous outbreak. One thing that I believe was not fully understood by the public is how the scientific process works in such situations. Science is not static – it's a process that evolves as new data and evidence become available. That means recommendations and guidelines may change as we learn more. And

that's not inconsistency; it's the self-correcting nature of science. When the facts change, it's our responsibility to adjust our approach accordingly.

There are a lot of things that we would have done differently if I knew in January 2020 what we knew in June 2021. For example, the original understanding was that COVID was very similar to SARS from 2002 and 2003, which was very poorly transmitted from person to person and could easily be contained by public health measures of identification, isolation, and contact tracing. In contrast, SARS-CoV-2 was highly transmissible. The next thing we didn't know is that, unlike other respiratory diseases, 50 to 60 percent of the transmissions were from someone who had no symptoms. The whole idea of covering your cough didn't really help, because 60 percent of people spreading the virus had no symptoms at all. That has a big impact on physical separation, ventilation, and whether you wear a mask or not. If we were doing January 2020 over again and seeing what was going on in China, we would have said, "Everybody, start wearing a mask now."

Think back to January 2020 – there were three people known to be infected in Washington state who had come back from Wuhan. If the health officials told you that everybody should be wearing a mask and do physical distancing, nobody would have listened because we had no idea what was going to happen. The bottom line is this: we have to be humble enough to admit that while we weren't perfect even with what we knew, there were also things we didn't know – and as new evidence emerged, we had to update our recommendations based on the scientific process of gathering the information. Some people see that as scientists flip-flopping and say we shouldn't trust science. The anti-science crowd jumps on TikTok and other social media, and suddenly their message reaches millions.

AUDIENCE MEMBER: How readily do you think the NIH is going to be able to return to normalcy after what's being done to it?

FAUCI: I'm very concerned about that. I was going to use the word *pessimistic*, but I don't want to say that because fundamentally I'm not a pessimistic person. But when you take money away from scientific and medical projects, people are going to suffer. People who need the intervention now, who are living with HIV and need their next dose. And then there's also the delay in progress and advances against diseases for which effective treatments might be available in the next year or two. The other effect is the disincentive for people to go into science and medicine when they see what's happening to highly qualified scientists who are getting indiscriminately fired. I think it's going to take years to recover. The United States is a leader in so many different things, and two that stand out the most are the biomedical research enterprise and our universities. And look what's getting attacked.

AUDIENCE MEMBER: What should we do as a public to try to combat the attack on science?

FAUCI: Speaking out about what's happening is important. But voices from places like Boston or Harvard may not carry much weight with those who need to hear them most. Things will change when the people who expected something different recognize the reality they now face. That said, staying silent isn't an option. We must speak up. Being passive is not acceptable.

PATTON: I would like to remind everyone that the Academy will continue to convene its pop-up conversations on the issues that emerge as a result of all of the things that we're experiencing in our world. Our next conversation will be on tariffs. We are also planning a conversation on the limits of executive power as well as one on the relationship between democracy and autocracy. Stay tuned for these upcoming events as we continue to speak up and engage with these really tough issues of our time.

The Academy is deeply invested in long-term solutions in all the areas pressing on us today. We need people to reimagine and rebuild, and we invite all of you as Academy members to do that with us.

I want to thank you, Tony, for your candor and for your remarkable example. The Academy is so proud to honor you tonight.

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To view or listen to the presentation, visit www.amacad.org/events/honoring-fauci-cambridge-event.

Select Prizes and Awards to Members

Héctor D. Abruña (Cornell University) is the recipient of the 2025 Dreyfus Prize in the Chemical Sciences.

Wolfgang Baumeister (Max Planck Institute of Biochemistry) was awarded the 2025 Shaw Prize in Life Sciences and Medicine.

Shelly L. Berger (University of Pennsylvania) was recognized by the American Association for Cancer Research (AACR) with the 2025 AACR-Women in Cancer Research Charlotte Friend Lectureship.

Robin Canup (Southwest Research Institute) received the 2025 Dirk Brouwer Career Award from the American Astronomical Society's Division on Dynamical Astronomy.

Deborah D. L. Chung (University at Buffalo) received a Distinguished Alumni Award from Caltech.

Jason Cong (University of California, Los Angeles) received the 2024 Charles P. "Chuck" Thacker Breakthrough in Computing Award from the Association for Computing Machinery.

Jennifer Crocker (The Ohio State University) was awarded a 2025 American Psychological Association Presidential Citation.

Reginald DesRoches (Rice University) was elected to the American Society of Civil Engineers.

Percival Everett (University of Southern California) was awarded a 2025 Pulitzer Prize in Fiction for *James*.

M. Temple Grandin (Colorado State University) was named as one of USA Today's 2025 Women of the Year.

Paul Guyer (Brown University) was elected a member of the American Philosophical Society. He was also awarded the International Kant Prize at the 2024 XIV International Kant Congress in Bonn.

Bernard A. Harris, Jr. (Vesalius Ventures) was inducted into the U.S. Astronaut Hall of Fame.

Philip S. Khoury (Massachusetts Institute of Technology) received the Order of Merit from the Republic of Lebanon.

Mary-Claire King (University of Washington) received the 2025 Public Welfare Medal of the National Academy of Sciences.

Jhumpa Lahiri (Barnard College) is the recipient of the 2026 St. Louis Literary Award from Saint Louis University.

Cato L. Laurencin (University of Connecticut) received the Bioactive Materials Lifetime Achievement Award.

John G. Levi (Legal Services Corporation; Sidley Austin, LLP) received the 2025 CLP Award for Professional Excellence, given by the Harvard Law School Center on the Legal Profession.

Goodwin Liu (California Supreme Court) was named a Fellow of the American Academy of Political and Social Science.

Trudy Mackay (Clemson University) received the 2025 Darwin-Wallace Medal of the Linnean Society of London.

Antonios G. Mikos (Rice University) was elected to the European Academy of Sciences.

Mark Nordenberg (University of Pittsburgh) is a recipient of the inaugural Jim Roddey Leadership Award.

Thomas Pollard (Yale University) was awarded the 2025 Connecticut Medal of Science.

Ronald T. Raines (Massachusetts Institute of Technology) received the 2025 AstraZeneca Protein and Peptide Science Award from the Royal Society of Chemistry.

Stuart L. Schreiber (Harvard University; Arena BioWorks) and **Peter G. Schultz** (Scripps Research Institute) are corecipients of the 2025 Robert A. Welch Award in Chemistry.

F. William Studier (Brookhaven National Laboratory) received a Distinguished Alumni Award from Caltech.

Emilie Townes (Boston University School of Theology) received a 2025 Alumni Award from the University of Chicago.

Mark Trahant (*Indian Country Today*) is the recipient of the 2025 I. F. Stone Medal for Journalistic Independence, given by the Nieman Foundation at Harvard.

Donald Truhlar (University of Minnesota) received a Distinguished Alumni Award from Caltech.

New Appointments

Rafi Ahmed (Emory University School of Medicine) was appointed to the Scientific Advisory Board of ModeX Therapeutics Inc.

Marvin Caruthers (University of Colorado Boulder) was appointed to the Advisory Board of Veranova.

Mariano A. Garcia-Blanco (University of Virginia) was appointed to the Scientific Advisory Board of Ascidian Therapeutics.

Oona Hathaway (Yale Law School) was named President-Elect of the American Society of International Law.

Jonathan Holloway (Rutgers, The State University of New Jersey) was appointed President and CEO of the Henry Luce Foundation.

Charles Isbell Jr. (University of Wisconsin-Madison) was named Chancellor of the University of Illinois in Urbana-Champaign and Vice President of the University of Illinois System.

John List (University of Chicago) was appointed to the Anthropic Economic Advisory Council.

James B. Milliken (University of Texas System) was named President of the University of California.

Roy Parker (University of Colorado Boulder) was appointed to the Scientific Advisory Board of Ascidian Therapeutics.

W. Kimryn Rathmell (National Cancer Institute) was named CEO of The Ohio State University Comprehensive Cancer Center–Arthur G. James Cancer Hospital and Richard J. Solove Research Institute.

James Rothman (Yale University) was appointed to the Board of Directors of Alveo Technologies, Inc.

Greg Sarris (Federated Indians of Graton Rancheria) was appointed to the Board of Trustees of the Sundance Institute.

Kenneth Scheve (Yale University) was named the I. A. O'Shaughnessy Dean of the College of Arts and Letters at the University of Notre Dame.

William F. Tate IV (Louisiana State University) was named President of Rutgers, The State University of New Jersey.

Phillip D. Zamore (University of Massachusetts Chan Medical School) was appointed to the Scientific Advisory Board of TransCode Therapeutics.

Select Publications

NONFICTION

A'Lelia Bundles (Washington, D.C.). *Joy Goddess: A'Lelia Walker and the Harlem Renaissance*. Scribner, June 2025

Geoff Dyer (Venice, CA). *Homework: A Memoir*. Farrar, Straus and Giroux, June 2025

Howard W. French (Columbia Journalism School). *The Second Emancipation: Nkrumah, Pan-Africanism, and Global Blackness at High Tide*. Liveright, August 2025

Paul Guyer (Brown University). *Kant's Impact on Moral Philosophy*. Oxford University Press, May 2024

Jamaica Kincaid (Harvard University). *Putting Myself Together: Writing 1974–*. Farrar, Straus and Giroux, August 2025

John Palfrey (John D. and Catherine T. MacArthur Foundation) and Eszter Hargittai (University of Zurich). *Wired Wisdom: How to Age Better Online*. University of Chicago Press, July 2025

We invite all Fellows and International Honorary Members to send notices about their recent and forthcoming publications, new appointments, exhibitions and performances, films and documentaries, and honors and prizes to bulletin@amacad.org.

MEMBER EVENTS

Left: Members **Mary Claire King**, **Edward Lazowska**, **David Baker**, and **E. Peter Greenberg** (all, University of Washington) enjoy a reception as part of a May 12, 2025, member dinner that featured David Baker discussing his journey to the Nobel Prize, the potential future applications of his work on protein design, and the value of such research for society.

Below: **Stephanie Stebich** (The Boris Lurie Art Foundation) and **Jay Xu** (Asian Art Museum) at the Art Institute of Chicago on March 30, 2025, for a Chicago members' reception and discussion on Cultural Spaces and Their Communities.

Above: **Condoleezza Rice** (Stanford University) and **Scott Sagan** (Stanford University) connect ahead of the Morton L. Mandel Conversation, "What Is America's Role in the World Now?" held at Stanford University's Hoover Institution on May 6, 2025.

Right: **Charles Newman** (New York University), **Lisa Anderson** (Columbia University), new member **Valentina Greco** (Yale School of Medicine), and **Antonio Giraldez** (Yale School of Medicine) enjoy the May 20, 2025, reception to welcome new members in New York.

A submission for the Grand Medal included this company business card featuring the invention. Marks Adjustable Folding Chair Company, 1881. Folder 12 Applications – M. RG XXI: Projects and Programs. Early Records, 1784–1913. Archives, American Academy of Arts and Sciences, Cambridge, Massachusetts.

By **Maggie Boyd**,
Archivist at the Academy

In June 1881, the Massachusetts Charitable Mechanic Association invited the Academy to judge entries for its "Grand Medal" – an award recognizing the invention "most conducive to human welfare." The Academy's Archives holds many of the award entries, which often featured clippings of advertisements making sweeping claims. Submissions included improved ventilation systems, patented baby food, and girdles, among other inventions.

The Academy chose Albert Hamilton Emery, an engineer from Connecticut, for his "great testing machine," designed to measure the strength of solid materials under push or pull forces. His invention was selected because it "lessens the risk of life and the cost of construction, by condemning every dangerous part and exposing each excess of material."

The New York Times highlighted the significance of the award in a November 18, 1881, article: "The high standing of this body, including as it does many of the most noted scientists in this country and Europe, is too well known to require comment here, and it gives great force to that part of the judges' report which refers to the machine as 'the greatest invention in mechanism of the present century.'"

A finding aid with associated images about this collection of records is available at www.amacad.org/archives/fa/projects-and-programs-early.

Bulletin
of the American Academy of Arts & Sciences

136 Irving Street, Cambridge, MA 02138
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Bulletin Summer 2025 • Volume LXXVIII, No. 4

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The Bulletin of the American Academy of Arts & Sciences (ISSN 0002–712X) is published quarterly by the American Academy of Arts & Sciences, 136 Irving Street, Cambridge, MA 02138. Periodicals rate postage paid at Boston, MA, and at additional mailing offices. Postmaster: Send address changes to *Bulletin*, American Academy of Arts & Sciences, 136 Irving Street, Cambridge, MA 02138.

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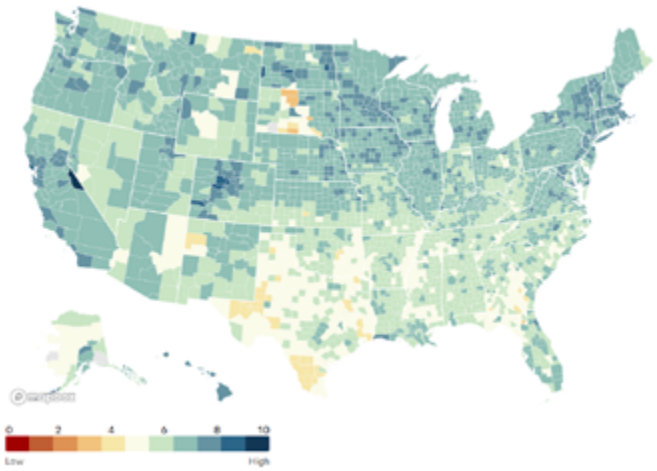

The CORE Score is a nationwide map with county-level data about how Americans experience economic security and opportunity, health, and political efficacy. It was developed by the Academy's multidisciplinary Commission on Reimagining Our Economy as a way to better understand and illuminate how Americans across the country experience the economy.

The CORE Score has a new permanent home at Yale University's Institution for Social and Policy Studies. To learn more about the resource and national trends, and view data for your county, please visit corescore.us.

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