

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. fax	Matthew Brogan to Katie Button (1 page)	04/25/1996	b(6)
002. fax	Jane Engelstad to Kim Widdess [partial] (1 page)	04/24/1996	b(6)
003. fax	Matthew Brogan to Katie Button [partial] (1 page)	04/19/1996	b(6)
004. list	re: PCAH Priority List [partial] (1 page)	04/16/1996	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20019

FOLDER TITLE:

Arts and At Risk Youth

2013-0534-S

rc1506

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
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ARTS AND AT RISK YOUTH

ARTS

YOUTH DEVELOPMENT/
AFTERSCHOOL/VIOLENCE

PHOTOCOPY
PRESERVATION



PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

1100 Pennsylvania Avenue, N.W. Suite 526

Washington, D.C. 20506

(202) 682-5409 Fax (202) 682-5668

**White House Event
Recognizing Arts and Humanities Programs for Youth At Risk
April 26, 1996**

Suggested Talking Points for Richard Dreyfuss

Background:

In September, 1994, when President Clinton appointed the members of the President's Committee on the Arts and the Humanities, he and First Lady Hillary Rodham Clinton charged the Committee to make experiences in the arts and the humanities more available to children, especially those at risk. The Committee knew that hundreds of programs across the country offer classes, rehearsals, and other activities to children and youth, after school, on weekends and during the summer. Many of these inspiring programs were started by caring artists and scholars who wanted to contribute to the health of their communities. Since the early 1980s, many of the programs received encouragement and support from the National Endowment for the Arts and from other federal agencies, such as the Department of Labor and the Department of Justice, and more recently, the Corporation for National Service, which saw them as effective ways to offer youth positive alternatives to destructive behavior, safe outlets for self-expression and self-definition, and disciplines that provide academic and job skills.

Before recommending how to build on these effective programs and to create more opportunities for more at-risk children, the President's Committee decided to survey the programs - a study which had never been done before, and learn what makes them work.

This 14-month study, led by Judith Humphreys Weitz of the President's Committee, in cooperation with the National Assembly of Local Arts Agencies, culminates today in the publication of *Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk*. The study describes what makes these programs effective, how they are designed and supported and includes 218 examples of programs from all over the United States. The study and today's event are entirely funded by the private sector. The Committee hopes that this study will convince local, state and federal leaders, and private contributors, to continue to support these inspiring programs, and to create more of them.

The objectives of today's ceremony are:

- to recognize the programs, the dedicated individuals that run them, and the children who benefit from them;
- to acknowledge the federal agencies that support creative alternatives for youth, especially the National Endowment for the Arts, the National Endowment for the Humanities and the Institute of Museum Services;
- and to release *Coming Up Taller*, the study of the President's Committee on the Arts and the Humanities.

Talking Points for Richard Dreyfuss

* I am glad to be at this celebration of how the arts and the humanities transform young people's lives. And I appreciate the President's Committee for bringing us all this information; I hope it will inspire more communities to create more programs.

* I also want to acknowledge the artists and the scholars and the museum workers who are here, for giving their time and their talents to help our youth learn and practice the great disciplines that are part of a complete education - whether that education happens in school or after school or over the summer.

* I am glad to know, that despite budget cuts, the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum Services are still supporting programs like these in the President's Committee's study. That goes for the other federal agencies here and for the Mayors' and Governors' support as well.

* There's a feeling in this country lately that we can't afford to give our children some of the advantages and education we grew up with - and that when it comes to teaching arts or gaining greater understanding of ourselves and our huge, complicated world through the humanities - that those activities are expendable.

* We are still the richest country in the world and the programs we are demonstrating today show us we cannot afford NOT to have them. Not if we want children to overcome some of the burdens of childhood and go on to become creative, productive adults.

* Now we are going to hear from the Chicago Children's Choir - which under the artistic leadership of Bill Chin combines kids with different racial and economic backgrounds into one harmonious ensemble; that's a pretty good metaphor for what we want to happen in our country, isn't it? And one of their singers, Sheronna Ragin, will talk to us.

* Then we are going to hear Joel (pronounced Ho-el) Hernandez read one of the poems he's been working on with the Writers' Corps program. Bill Strickland will tell us about his program in Pittsburgh and then at the end, let's all sing together with the choir. The choir will sing one verse and the audience will join.

* Let's listen to the Chicago Children's Choir.

(It is important for him to know that these are programs that take place outside of schools, during the time when kids are most likely to get into trouble. Also, that the programs use the arts, but they also teach academic and work skills. Some happen in neighborhood workshops while others are supported by larger institutions like museums or the St. Louis Opera Theatre.)



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Suggested Talking Points for Hillary Rodham Clinton

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- and to release Coming Up Taller, the study of the President's Committee on the Arts and the Humanities.

Suggested Talking Points for Hillary Rodham Clinton

- * Today we celebrate the creativity and the resilience of America's children. We recognize the dedication of artists, educators, museum professionals and community leaders, who offer our children - so many of whom are at risk of dropping out of school, joining a gang, doing drugs, getting pregnant or getting into trouble - creative alternatives to destructive behaviors.
- * We acknowledge the Federal agencies that see the arts and humanities as part of prevention strategies and which provide important leadership and support for youth programs.
- * Today we are releasing a national study that tells us how and why arts and humanities programs reach at-risk youth. Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk, is the result of a year of study by the President's Committee on the Arts and the Humanities, with the assistance of the National Assembly of Local Arts Agencies.
- * The President's Committee's study came about because I asked you to find ways to make creative experiences available for more children and to give them safe havens, the inspiration of talented adults, and the joy and discipline that come from learning to sing, write poetry, dance, make a film or a play, paint a mural, study the history of one's neighborhood, or design a traveling exhibition.
- * The President's Committee's study tells many compelling stories. Alfonso Soto and Miguel Boyas, inner-city teenagers, were getting into mischief and sometimes into the back of a squad car; they were failing school and surrounding themselves with people selling drugs; in their spare time they were shooting...videos. Today, they are not in gangs, they don't take drugs, they've graduated from high school and they work for the community arts organization that took them off the streets.¹
- * Another young person was at risk of dropping out of high school until her singing talent was nurtured by the Opera Theatre of St. Louis Artists-in-Training Program; now she has a full scholarship to college where she is in her second year studying voice.
- * There is the improvisational theater program for teen mothers at Arena Stage here in Washington DC, the Chicago program that uses video to bring rival gangs together, the North Carolina Motherhead program that teaches parents the importance of reading to their children, and the Washington State Historical Society, Capitol Museum, in Olympia where young offenders create traveling exhibits while they stay "locked up," - these and hundreds of other programs are transforming the lives of youth.
- * Thousands of young people are being given the chance to flourish, when they have a safe place to go, with nurturing adults who engage them in exciting ways to learn and contribute, through the disciplines of theater or music or writing or history.

¹ Story collected directly from Street Level Video, Chicago, by The Widmeyer Group.

Federal Arts, Humanities, and Museum Programs for Children and Youth At-Risk

"Children who pick up a paintbrush or a pen, a clarinet or a fistful of clay are less likely to pick up a needle or a gun. They've got better things to do." -- Jane Alexander, Chairman

The National Endowment for the Arts, in partnership with state and local arts agencies, art organizations, foundations, the corporate community, and other government agencies, supports programs to benefit at-risk youth, their families, and their communities through involvement in the arts.

Project Support: In fiscal year 1995, the NEA granted approximately \$9.2 million for projects of direct benefit to youth through its Arts in Education, Expansion Arts, Arts for Youth, and State & Regional Programs.

Federal Interagency Partnerships: The NEA has partnerships with other Federal agencies specifically to support programs for youth at risk of drugs and violence. They include:

Pathways to Success, the NEA/Department of Justice partnership, funds programs after-school and week-end programs for at-risk youth that utilize the arts, job skills, education, and recreation activities.

Arts and Prevention, a cooperative initiative with the Center for Substance Abuse Prevention (CSAP) of the Department of Health and Human Services, promotes the inclusion of arts organizations in community drug prevention programs and services for youth.

WritersCorps, the NEA partnership with the Corporation for National Service, supports 75 writers to work with inner-city youth and their families in the Bronx, San Francisco, and Washington, DC.

Public-Private Partnerships: The NEA supports at-risk youth initiatives of national scope and significance in collaboration with community and corporate organizations. For example,

Vision 2000: Literary Arts for Change, a partnership with YMCA of the USA, expands the National Writer's Voice Project's training and program initiatives and literary centers for at-risk youth.

YouthArts Development Project, a consortium of local arts agencies and community groups from Portland, OR, San Antonio, TX, and Atlanta, GA, will develop and disseminate models for the training of artists who work in social service settings, and for the evaluation and documentation of arts-based at-risk youth programs.

"I am proud of the work the National Endowment for the Humanities is doing on behalf of at-risk young Americans. The social benefit derived from participation in the humanities is far too important to leave anyone out, least of all disadvantaged children who, with appropriate care, may discover how exciting learning truly is." -- Sheldon Hackney, Chairman

One of NEH's highest priorities is to bring more Americans of all ages into an appreciation and understanding of the humanities. The NEH has in the past and continues to welcome applications for projects that offer at-risk youth the tools for lifelong learning by exposing them to books, museums and art. For example,

Crusade Against Crime (St. Louis, Mo.): This community organization creates opportunities, through a collaboration between the St. Louis public library and the St. Louis public schools, for children and their parents or guardians to read children's literature together and discuss ethical and moral issues.

The Vermont Center for the Book (statewide): This organization provides reading and discussion programs for both newly literate adults and at-risk youth. Scholars and literacy tutors lead discussions about such themes as courage, friendship, home and Arthurian legends. The young people who participate also receive library orientation, library cards and encouragement to continue library use.

MOTHEREAD (nationwide): By engaging parents who are not skilled in reading literature to their children, this program helps those parents interpret the themes in the writings, explore the power of language and become role models for their children. Partners in this program, funded by several state humanities councils, include corrections departments, community-based agencies, daycare centers and pre-school programs.

NEH-funded museum exhibitions (nationwide): Museums in major cities receive NEH support for a variety of exhibitions offering excellent enrichment programs for schoolchildren, including guidebooks, classroom activity guides for teachers, hands-on learning stations and interactive computer activities.

*"Talk to any young person who has been involved in these programs and you will know its true: Museums are magical places." --
Diane Frankel, Director*

Museums, supported by the Institute of Museum Services, are integral parts of their communities. They use their collections and exhibitions to serve families, schools and at-risk children. IMS serves small and large museums of all types including history, art, and children's museums, zoos, botanical gardens and nature centers.

General Operating Support: In fiscal year 1995, IMS awarded over \$22 million for museums' general operating expenses. Many grantees report that these funds help strengthen programs for at-risk youth. For example:

San Diego Museum of Man, San Diego, CA, uses its *Life and Cycles and Ceremonies* exhibit as an integral part of the 6th grade curriculum to provide information about teen pregnancy prevention. Cross cultural perspectives on rituals surrounding birth, puberty, and marriage are also included in the displays.

Seattle Children's Museum, Seattle, WA, brings young people hands-on activities that teach tolerance and understanding of cultural differences. The program aims to improve self-esteem; empower children to resist substance abuse and gang involvement; provide access to resources that develop job skills and improve interpersonal behaviors through positive role models and mentorship.

Museum School Partnerships: IMS has awarded over \$1 million to strengthen partnerships. They include:

The Chicago Children's Museum, Chicago, IL, to develop parent networks at The Robert Taylor Public Housing Community. This public/private partnership aims to break down barriers that inhibit low income families from seeking enriching educational opportunities and gaining access to them.

At the Utah Museum of Natural History, Salt Lake City, UT, middle school students are trained to use museum resources and teach "hands-on science" to elementary students in "extended day" after-school programs. The project provides opportunities for both the middle school student teachers and younger participants to work in positive peer groups and to engage in activities that spark their interest in science and in learning.

National Award for Museum Service: The Institute of Museum Services makes annual awards to museums that are central to the life of their communities. This award celebrates museums that are woven into the fabric of a community through collaboration and through meaningful public outreach.

002

SOCIAL OFFICE

04/25/96 THU 14:47 FAX 202 456 6235



FIRST LADY
HILLARY RODHAM CLINTON

welcomes you to

THE WHITE HOUSE



To Celebrate

THE ROLE OF THE ARTS
AND HUMANITIES

in the lives of

CHILDREN AND
YOUTH AT RISK



Friday, April 26, 1996



Mrs. Clinton

*requests the pleasure of your company
at a reception and ceremony to be held at*

The White House

on Friday, April 26, 1996

at two-thirty o'clock

*In recognition of
Arts and Humanities Programs
for Youth at Risk*

The Academy of American Poets**FAX COVER SHEET****From:** Matthew Brogan

The Academy of American Poets
584 Broadway, Suite 1208
New York, NY 10012

Telephone (212) 274-0343
FAX (212) 274-9427

Date: 25 April 1996**To:** Ms. Katie ButtonThe White House**Fax #** (202) 456-6244

This transmission is made up of this page plus the following 1 page(s).

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April 25, 1996

ARTS FOR AT-RISK YOUTH EVENT

DATE: April 26, 1996
LOCATION: Blue Room
TIME: 3:00 pm
FROM: Katy Button

I. PURPOSE

To highlight the important role that the arts and the humanities can play in reaching youth at risk of drugs and violence; and to recognize the publication of the President's Committee on the Arts and the Humanities' report, "Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk."

II. BACKGROUND

The President's Committee on the Arts and the Humanities (PCAH)

Today, the President's Committee on the Arts and the Humanities is publishing its report, "Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk." The study describes what makes programs for at-risk youth effective, how they are designed and supported and includes 218 examples of programs from all over the United States. The study and today's event are funded entirely by the private sector. The President's Committee hopes that this study will convince local, state and federal leaders, and private contributors, to continue to support these programs, and to create more of them.

A copy of the PCAH report is enclosed.

National Endowment for the Arts

Since the early 1980's, the National Endowment for the Arts has been supporting and encouraging programs that target at-risk youth by offering classes, rehearsals, and other activities after school, on weekends and during the summer. The NEA has also partnered with other federal agencies, such as the Department of Labor and the Department of Justice and, more recently, the Corporation for National Service in an attempt to offer youth positive alternatives to destructive behavior, safe outlets for self-expression and self-definition, and disciplines that provide academic and

job skills. The NEA recently published a book, "Part of the Solution -- Creative Alternatives for Youth," which describes local arts programs supported by the NEA that have made a positive difference in the lives of children and their families. (A copy is enclosed)

Program

You will open the program with remarks focusing on the importance of the arts and humanities in the lives of children, especially those at risk, highlighting the President's Committee's report and the work of the Administration in supporting and encouraging these important programs.

Richard Dreyfuss will then speak about the importance of arts programs for children from his own perspective, and, of course, refer to his recent role in "Mr. Holland's Opus." Dreyfuss will then introduce the Chicago Children's Choir and the two children who will offer short testimonials about their own experiences with the arts and humanities. The first, Sherrona Ragin, is a member of the Chicago Children's Choir. The second, Joel (HO-ell) Hernandez, is a participant in the WritersCorp program and will read one of his own poems. And finally, Bill Strickland, who is a member of the National Council on the Arts, will talk about how the arts played a critical role in his childhood.

III. PARTICIPANTS

Stage:

- The First Lady
- Richard Dreyfuss
- The Chicago Children's Choir
- Sheronna Ragin (RAY-gin), member, Chicago Children's Choir (she will be seated with the Choir)
- Joel (HO-ell) Hernandez, participant, WritersCorp
- Bill Strickland, Executive Director, Manchester Craftsmen's Guild, Pittsburgh, Pennsylvania

Audience:

- Congressman Orrin Hatch (T)
- Members of the President's Committee on the Arts and the Humanities
- 180 invited guests, including representatives from arts programs across the country, Administration officials, and leaders in the arts and humanities community

IV. SEQUENCE OF EVENTS

To be provided by the Social Office

V. PRESS PLAN

Open Press

VI. REMARKS

Provided by Lissa Muscatine

THE WHITE HOUSE

WASHINGTON

MEMORANDUM

April 24, 1996

To: Donna Bojarsky
From: Nicole Rabner
Re: April 26th Event at the White House

Thank you so much for your help with the event at the White House on April 26th. As promised, enclosed is some material which may be helpful. I've included talking points, background on the two performers that Mr. Dreyfuss will introduce -- the Chicago Children's Choir and the 12-year old poet, Joel Hernandez, background on the report being released by the President's Committee on the Arts and the Humanities, and background on the roles that the National Endowments for the Arts and Humanities play in bringing the arts to youth at risk of drugs and violence.

As far as logistics, we would like Mr. Dreyfuss to plan to be at the White House for the event by 2:30pm. I understand that he may already be here, but should he choose to come directly to the White House for the event, he may enter through the North West Gate of the White House (which is on Pennsylvania Avenue). We would have someone escort him from the gate to the Blue Room, where Mrs. Clinton will greet the program participants and a few government officials before the program begins. Mr. Dreyfuss would also have a chance at this point to say hello to the choir.

The program will take place in the East Room of the White House. The Choir will first proceed there and sing two songs before the others are announced onto stage. The program participants will then be announced onto stage and the program will begin with Mrs. Clinton's remarks.

Please call if there is anything more you need. We look forward to see you on Friday.

Program for Arts Event

Panel One:

The Celebrate the Role of the Arts and Humanities
In the Lives of Children and Youth At Risk

[White House seal]

THE WHITE HOUSE
Friday, April 26, 1996

Panel Two:

Program

First Lady Hillary Rodham Clinton

Mr. Richard Dreyfuss

Performance by the Chicago Children's Choir

Ms. Sheronna Ragin, Member of the Chicago Children's Choir

Mr. Joel Hernandez, Participant in WritersCorps at the Community
Arts Project, South of Market Arts and Recreation,
San Francisco, California

Mr. William Strickland, Executive Director,
Manchester Craftsmen's Guild,
Pittsburgh, Pennsylvania

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**PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES**

1100 Pennsylvania Avenue N.W.
Suite 526
Washington, DC 20506
202/682-5409 Fax:202/682-5668

FACSIMILE COVER SHEET

DATE: 4-24-96

TO: Kim Widdess
✓Katy Button

456 - 6244

FROM: Jane Engelstad

RE: April 26 Event

NUMBER OF PAGES TRANSMITTED (including cover sheet):

The following individuals will not be attending the event at the White House:

1. Ann Cox Chambers
2. Dave Warren
3. Tony Podesta
4. Lawrence Wilker

Could you please add in their place:

1. Mr. Leon Majors, SS#:
2. Ms. Shelley Feist, DOB:
3. Mr. Terry Peterson, DOB:

(b)(6)

[002]

Mrs. Dorothy Tremaine Hildt will represent our sponsor and will arrive at the White House at 2:15 pm to greet the First Lady in the Blue Room. She is already on the list.

DOB: (b)(6)

Ellen would also like to add Senators Leahy and Jeffords. Their constituents will be highlighted in the book. Is this alright?

IF THERE ARE ANY PROBLEMS RECEIVING THIS TRANSMISSION, PLEASE CALL
202/682-5409

**PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES**

1100 Pennsylvania Avenue N.W.
Suite 526
Washington, DC 20506
202/682-5409 Fax:202/682-5668

FACSIMILE COVER SHEET

DATE: April 22, 1996

TO: Melanne Verveer

FROM: Ellen McCulloch-Lovell
Executive Director

NUMBER OF PAGES TRANSMITTED (including cover sheet): 4

COMMENTS:

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(202) 682-5409 Fax (202) 682-5668

April 22, 1996

TO: Melanne Verveer
FROM: Ellen McCulloch-Lovell *EmL*
RE: Poetry on Friday, April 26

I am enclosing some material from our young writer Joel (Ho-el) Hernandez:

- his personal statement
- a revised version of "My Soul" (shorter, with a stronger ending) and "My Home."

All three take three minutes to perform. We thought that he would write another poem especially for this event, but he has not produced anything.

Please let me know if the enclosed will do for our occasion.

I sent you and Sabrina some suggested talking points for the First Lady and Richard Dreyfuss.
Do you need anything else?

Can you let us know who is in charge of event logistics, so we can give our performers and speakers some directions in advance?

We should talk soon.

THE WHITE HOUSE
WASHINGTON

OFFICE OF THE FIRST LADY

phone 202-456-6266
fax 202-456-6244

TO

Robyn Dickey

FROM

Katy Button

FAX #

66235

PHONE #

67136

OF PAGES (including cover)

3

COMMENTS

Program info. for
arts event.

★ We will be adding a third
blurb at the end - I'll
send it along as soon as
we have it.

Program for Arts event

Panel One:

^{To}
~~The~~ Celebrate the Role of the Arts and Humanities
In the Lives of Children and Youth At Risk

[White House seal]

THE WHITE HOUSE
Friday, April 26, 1996

Panel Two:

Program

First Lady Hillary Rodham Clinton

Mr. Richard Dreyfuss

Performance by the Chicago Children's Choir

Ms. Sheronna Ragin, Member of the Chicago Children's Choir

Mr. Joel Hernandez, Participant in WritersCorps,
San Francisco, California

Mr. William Strickland, Executive Director,
Manchester Craftsmen's Guild,
Pittsburgh, Pennsylvania

Panel Three:

Chicago Children's Choir

The Chicago Children's Choir is a multiracial, multicultural children's choir dedicated to making a difference in young people's lives through musical excellence. Founded in 1956 by the late Reverend Christopher Moore as a small church choir, today the Choir is the largest youth-choral education program in the country with over 2,400 singers. The Choir has six after-school and thirty-two tuition-free in-school programs in the Chicago Public Schools and neighborhoods throughout the city. The Choir has performed with the Chicago Symphony Orchestra and Luciano Pavarotti and toured Japan, Mexico City, Russia, Canada and the United States. This summer forty-four members of the Concert Choir will tour South Africa.

The President's Committee on the Arts and the Humanities

The President's Committee on the Arts and the Humanities was created to encourage private sector support and the increase public appreciation of the value of the arts and the humanities through projects, publications and meetings. Today, the Committee is releasing its report, *Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk*.

NEA / Justice / HHS

The NEA

The Academy of American Poets

FAX COVER SHEET

From: Matthew Brogan

The Academy of American Poets
584 Broadway, Suite 1208
New York, NY 10012

Telephone (212) 274-0343
FAX (212) 274-9427

Date: 19 April 1996

To: Ms. Katie Button
The White House

Fax # (202) 456-6244

This transmission is made up of this page plus the following 4 page(s).

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
003. fax	Matthew Brogan to Katie Button [partial] (1 page)	04/19/1996	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20019

FOLDER TITLE:

Arts and At Risk Youth

2013-0534-S

rc1506

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

The Academy of American Poets

584 Broadway, Suite 1208, New York, NY 10012-3250

Tel. (212) 274-0343

Fax (212) 274-9427

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Founder

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John Hollander
Richard Howard
Carolyn Kizer
Maxine Kumin
J.D. McClatchy
W.S. Merwin
Mark Strand
Mona Van Duyn
David Wagoner

Chancellors Emeriti

Stanley Kunitz
William Meredith
Richard Wilbur

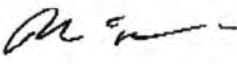
Executive Director

William Wadsworth

MEMORANDUM

19 April 1996

To: Katie Button
The White House

From: Matthew Brogan 

Re: Poets for April 26 Event

The Academy has confirmed that Bill Wadsworth and Lucille Clifton will be able to attend the event on Friday, April 26. We are trying to confirm Poet Laureate Robert Hass, but we have not been able to reach him yet. I hope to speak with him on Monday.

Bill Wadsworth asked me to give you the following information about himself and Lucille Clifton:

Arthur William (Bill) Wadsworth, Executive Director of The Academy of American Poets, born (b)(6) Social Security Number: (b)(6) [003]

Lucille Clifton, poet and children's book author, born (b)(6) Social Security Number: (b)(6)

I am also attaching biographical information on Bill and Lucille for your reference.

If you have any questions, please feel free to call me.

THE ACADEMY OF AMERICAN POETS
Planning and Stabilization Grant Application
Key Personnel

William Wadsworth, Executive Director

William Wadsworth has been Executive Director of the Academy since 1989. He worked previously as Director of the Writers in Performance Series at Manhattan Theatre Club; as a member of the faculty at The Frost Place in Franconia, New Hampshire; as a reader and researcher for The Ecco Press; and as an artist in residence with the Vermont Council on the Arts Writers-in-the-Schools program. He holds an M.F.A. in Poetry from Columbia University, and a B.A. in English Literature and Philosophy from the University of Wisconsin, where he was a founding editor of *The Madison Review*.

Bill Wadsworth is a contributing editor at *The Paris Review* and a member of The Frost Place's Advisory Board. He served as a judge for the National Poetry Series Editing Award in 1992, and from 1988-90 was a Panelist in Literature at the New York State Council on the Arts. He has been the recipient of a McDowell Colony Fellowship, The Grolier Poetry Prize, and Columbia's Benjamin T. Burns Poetry Award, among other honors. His poems have been published in *The Paris Review*, *The New Republic*, *Grand Street*, *The Yale Review*, *The Grolier Poetry Annual*, *Shenandoah*, *The Webster Review*, *The Madison Review*, and *The Best American Poetry 1994* (Simon & Schuster), edited by A. R. Ammons.

LUCILLE CLIFTON

7441 Swan Point Way
Columbia, MD 21045
410-381-2847

P.O. Box 96
St. Mary's City, MD 20686
Office: 301-862-4242

Distinguished Professor of Humanities, St. Mary's College of Maryland, 1991-present.
Visiting Distinguished Professor of Literature, St. Mary's College of Maryland, 1989-1991.
Professor of Literature and Creative Writing, University of California at Santa Cruz, 1983-1989.
Poet Laureate of Maryland, 1974-1985.
Poet-in-Residence, Coppin State College of Maryland, 1974-79.
Jenny Moore Fellow, George Washington University, 1980.
Also taught at American University and Goucher College.

BOOKS

Poetry: *The Book of Light*, Cooper Canyon Press, Feb. 1993; *Quilting*, BOA Editions, 1991; *Ten Oxherding Pictures*, Moving Parts Press, 1988; *Next*, BOA Editions, 1987; *Good Woman*, BOA Editions, 1987; *Two Headed Woman*, U. of Mass. Press, 1980; *An Ordinary Woman*, Random House, 1974; *Good News About the Earth*, Random House, 1972; *Good Times*, Random House, 1969.
Prose: *Generations*, Random House, 1976.

Children's Books: *From Jolt: Some of the Days of Everett Anderson*; *Everett Anderson's Year*; *Everett Anderson's Christmas Coming*; *Everett Anderson's Friend*; *Everett Anderson's 1 2 3*; *Everett Anderson's Nine Month Long*; *Everett Anderson's Goodbye*; *All Us Come Cross the Water*; *My Brother Fine With Me*; *The Times They Used to Be*. *From Dell: The Lucky Stone*; *from Viking: Three Wishes*. *From E.P. Dutton: The Black B-C's*; *The Boy Who Didn't Believe in Spring*; *Don't You Remember*; *Good Says Jerome*; *Amifika: My Friend Jacob*; *Sonora Beautiful*.
Co-author of many other children's works including *Free To Be You and Me*.

OTHER PUBLICATIONS

Adult fiction published in *The Atlantic*; *Redbook*; *House and Garden*.
Co-author of children's television programs, "Free to Be You and Me" and "Vegetable Soup."
Poetry included in more than 100 anthologies, magazines, and journals.
Poetry recorded on audio or video tape for Watershed Tapes, Library of Congress, and more than a dozen others.
Television appearances include "Today" (3 times); "Sunday Morning" with Charles Kuralt; "The Power of The Word" with Bill Moyers; and "Nightline" with Ted Koppel.
Poetry selected for exhibition at Frankfurt Book Fair; Streetfair Journal (exhibited on buses in 12 cities nationwide for 6 months); a collaborative project permanently installed in Citicorp Plaza in Los Angeles as part of Poet Walk; and in New York City subways in a pilot project that features 4 poets--Dickinson, Yeats, Clifton, and Whitman.

(Continued, Next Page)

Lucille Clifton, page 2

AWARDS AND HONORS:

Shelley Memorial Prize, Poetry Society of America, 1992; Charity Randall Citation, International Poetry Forum, 1991; Shestack Poetry Prize, American Poetry Review, 1988; Woman of Words Award, Women's Foundation, 1988; Juniper Prize, 1980; Coretta Scott King Award, American Library Association, 1984; Jane Adams Award Special Mention, 1978; Delta Sigma Theta Award, 1975; Phyllis Wheadey Award, 1970; Discovery Award, 1969; Waters Chair, Trinity College; National Endowment for the Arts Fellowship (2); Honored by District of Columbia Public Library, 1989; Honored by New York Public Library as Literary Lion, 1989; Selected to read at the White House during Carter administration Salute to Poetry. Andrew White Medal, Loyola College, Baltimore, MD, 1993; Maryland Living Treasure, 1993; Maryland Women's Hall of Fame, 1993.

Pulitzer recognition: Finalist (1 of 3) in Pulitzer Prize for Poetry, 1987; Books submitted for Pulitzer nomination, 1980, 1987, and 1991; "The Magic Mama" cited by Pulitzer Committee in awarding *Redbook* magazine the first award given for short fiction, 1970.

Honorary doctorate degrees from U. of MD, Baltimore Co., MD; Towson U., Towson, MD; Washington College, Chestertown, MD; Albright College, PA.

MEMBERSHIPS

Present: Global Forum Arts Committee; Folger Library Honorary Poetry Advisory Board; President's Advisory Council for the College of St. Catherine's, St. Paul, MN; Poetry Center Passaic County Community College Advisory Board; Lila Wallace Readers Digest Fellows; Mollyolga Art Foundation, Buffalo, NY; The Pew Charitable Trusts.
Past: Board of Directors of Enoch Pratt Free Library; Urban Libraries Council; National Center for College and University Planning.

PROFESSIONAL ACTIVITIES:

Juries/Contests Judged include Pulitzer Prize juries, Maryland Arts Council, National Book Awards jurist, National Endowment for the Arts, Associated Writing Programs, and Lamont Poetry Prize, The Pew Charitable Trusts, National Poetry Series, Poetry Society of America.
Workshops/Residencies: Squaw Valley Writers Workshop (Nevada), Feminist Woman's Writers Workshop (New York), Bay Area Writing Workshop (California), Arts at Menucha (Oregon), Southern Festival of Books (Tennessee), Geraldine Dodge Festival (New Jersey), International Bookfair (Florida), Georgia State Humanities Residency, Oklahoma Arts Institute at Quartz Mountain, Global Forum International Conference on Environment (Utah), and many Woodrow Wilson Foundation residencies.

Classes taught include: poetry workshops; fiction workshops; workshops in the writing of Science Fiction; Black women writers; Women's Lives through their Writing; Workshops in the writing of Children's Literature; Racism and Sexism in Children's Books; Shakespeare; Literary Connections.

PERSONAL INFORMATION:

Education: Formal, Howard U. for 2 years; Informal, continuing.

Born June 27, 1936, in Depew, New York (near Buffalo).

Family: widowed in 1984; husband of 27 years was Fred Clifton. Six adult children. Four Grandchildren.

Additional information is available from:

the Public Information Office at St. Mary's College of Maryland, 301-862-0380.

**PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES**

1100 Pennsylvania Avenue N.W.
Suite 526
Washington, DC 20506
202/682-5409 Fax:202/682-5668

FACSIMILE COVER SHEET

DATE: 4/11/96 FAX NUMBER: 456-6544

TO: Katy Button

FROM: Ellen McCulloch-Lovell *EML*

NUMBER OF PAGES TRANSMITTED (including cover sheet): 3

FYI,

IF THERE ARE ANY PROBLEMS RECEIVING THIS TRANSMISSION, PLEASE CALL
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PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES
1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
(202) 682-5409 Fax (202) 682-5668

April 16, 1996

MEMORANDUM

TO: Ann Stock
✓Katy Button

FR: Ellen McCulloch-Lovell *ELM*

RE: Invitations for April 26, 1996 Event

Attached is our final list of **priority** invitees for the April 26 event. If you have any questions regarding this list, please call Jane Engelstad at 682-5560. Thank you so much for your cooperation. I look forward to our meeting tomorrow.

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
004. list	re: PCAH Priority List [partial] (1 page)	04/16/1996	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20019

FOLDER TITLE:

Arts and At Risk Youth

2013-0534-S
rc1506

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
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- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

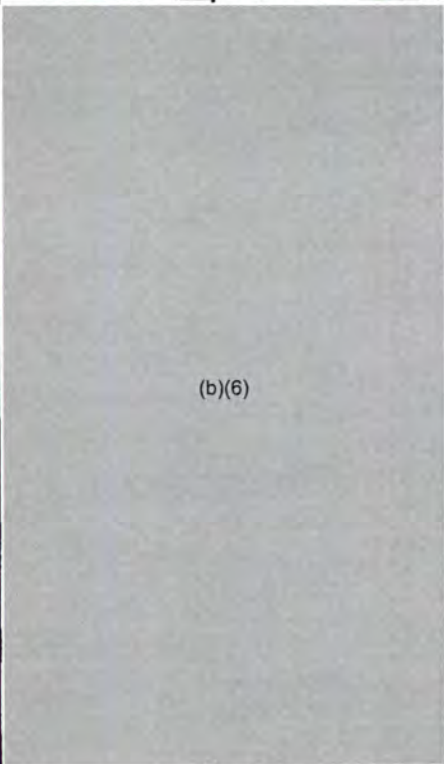
PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
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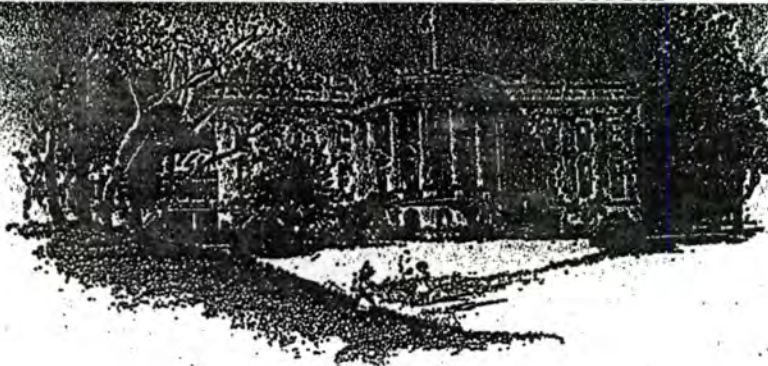
**PCAH Priority List
Information for White House Event
(Members' Guests/Appointees)
4-16-96**

<u>Name</u>	<u>Date of Birth</u>	<u>Social Security</u>
Eva Candela (H. Candela's wife) Spillis Candela & Partners 800 Douglas Entrance Coral Gables, FL 33134		
Jane Swensen Engelstad (PCAH Staff) 6410 Ridge Drive Bethesda, MD 20816		
Bill Scheffler (A. Sheffer's husband) 19 Stony Point Road Westport, CT 06880		
Kimberly K. Wilhite (S. Wilhite's daughter) 518 Ratcliff Shreveport, LA 71104		
Brian Reich (A. Sheffer's son) 19 Stony Point Road Westport, CT 06880		
Howard Woolley (replacing member Raymond Smith) Federal Relations Bell Atlantic 1133 20th St., NW, Suite 810 Washington, D.C. 20036		

(b)(6)

[004]

fn: whevent2



OFFICE OF ANN STOCK
SOCIAL SECRETARY
THE WHITE HOUSE

Katie
Button

TELEPHONE NUMBER 202-456-7136

FAX 202-456-6235

NUMBER OF PAGES INCLUDING THIS PAGE _____

DATE

4/16

TO:

Ellen McCulloch-Lovell

FAX #:

~~202-456-6235~~ 202-51418

FROM

Kim WIDDESS

MESSAGE:

I have just received the attached fax from your office. Unfortunately, due to all of the "priority" additions we have sent out over 200 invitations, which exceeds the allotment. These people, with the exception of Jane, will be placed as priority on the back-up list. We will be able to issue them invitations as soon as we register 25 to 30 regrets to the event.

Thank You.

-
- Show MV PCH spouses list
 - Press release
 - Press packet?
 - Program →
 - HRC opens / context
 - Richard Dreyfuss vw gate
remarks? Intro performers
 - Choir
 - Testimonial by choir member
 - Poem?
 - Strickland vw gate
 - HRC closes

Blue Room -

- Funders → Sally Bowles - Tremaine Found.
~~Tim Bopp~~ -
~~Terry Semel~~ - PCH
 - John, Jane, Sheldon, Diane
 - Members of Congress?
-

MEMORANDUM
OF CALL

Previous editions usable

TO:

NICOZE



YOU WERE CALLED BY-



YOU WERE VISITED BY-

Dory Teipel

OF (Organization)

Binnie & Smith



PLEASE PHONE



FTS



AUTOVON

(voicemail) 202-452-9595 x319



WILL CALL AGAIN



IS WAITING TO SEE YOU



RETURNED YOUR CALL



WISHES AN APPOINTMENT

MESSAGE

Wanted to check if she's on
the list for the 4/25 Pres.
Commission for Arts & Humanities

RECEIVED BY

HL

DATE

4/16

TIME

10:00

50363-111 NSN 7540-00-634-4018
*U.S. G.P.O.:1994-300-891/00003

OPTIONAL FORM 363 (Rev. 1-94)
Prescribed by GSA

**PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES**

1100 Pennsylvania Avenue N.W.
Suite 526
Washington, DC 20506
202/682-5409 Fax:202/682-5668

FACSIMILE COVER SHEET

DATE: 4/3/96

FAX NUMBER:

456-6244

456-6235

TO: Katy Button
Ann Stock

ORGANIZATION:

White House

FROM:

Ellen Lovell

NUMBER OF PAGES TRANSMITTED (including cover sheet): 32

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PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES

1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
Tel.: 202-682-5409 Fax: 202-682-5668

TO: Katy Button
Ann Stock

FROM: Ellen Lovell

DATE: April 3, 1996

SUBJECT: Additional White House Invitations

This invitation request for the April 26th event is a **priority**. The following is a representative of a program highlighted in the report.

Steven Goodman
Executive Director
Educational Video Center
55 East 25th Street
Suite 407
New York, NY 10010

**PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES**

1100 Pennsylvania Avenue N.W.
Suite 526
Washington, DC 20506
202/682-5409 Fax:202/682-5668

FACSIMILE COVER SHEET

DATE: 4/1/96

FAX NUMBER:

TO: Katy Button
Ann Stock

456-6244 / 456-6235

ORGANIZATION:

White House

FROM:

Ellen Lovell

NUMBER OF PAGES TRANSMITTED (including cover sheet):

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PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES

1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
Tel.: 202-682-5409 Fax: 202-682-5668

TO: Ann Stock
Katy Button

FROM: Ellen Lovell

DATE: April 1, 1996

SUBJECT: Additional White House Invitations

Please include the following to the April 26th invitation list:

Helen Taylor
Associate Commissioner
Head Start Bureau
U.S. Department of Health and Human Services
Meadows East Building
6325 Security Boulevard
Baltimore, MD 21207

Alma C. Hobbs
Deputy Administrator, Family, 4-H, and Health
Cooperative State Research, Education and Extension Service
U.S. Department of Agriculture
Room 3868 South Building
Washington, DC 20250

Olivia Golden
Commissioner
Administration of Children, Youth and Families
U.S. Department of Health and Human Services
330 C Street, SW
Room 2026
Washington, DC 20201

Carol Williams
Associate Commissioner
Children's Bureau
Administration of Children, Youth and Families
U.S. Department of Health and Human Services
330 C Street, SW
Room 2070
Washington, DC 20201

Peter Edelman
Assistant Secretary for Planning and Evaluation
U.S. Department of Health and Human Services
415 Humphrey Building
200 Independence Avenue, SW
Washington, DC 20001

Mary Jo Bane
Assistant Secretary
Administration for Children and Families
Department of Health and Human Services
370 L'Enfant Promenade, SW
Suite 600
Washington, DC 20046

Ann Rosewater
Deputy Assistant Secretary for Policy and External Affairs
Administration for Children and Families
Department of Health and Human Services
370 L'Enfant Promenade, SW
Suite 600
Washington, DC 20046

Terry Lewis
Associate Commissioner
Family and Youth Services Bureau
U.S. Department of Health and Human Services
330 C Street, SW
Room 2046
Washington, DC 20201

Reginold Robinson
Acting Director
Weed and Seed Program
Office of Juvenile Justice and Delinquency Prevention
Department of Justice
633 Indiana Avenue, NW
Room 7304F
Washington, DC 20531

Gary N. Kimble
Commissioner
Administration for Native Americans
Department of Health and Human Services
Hubert H. Humphreys Building
200 Independence Avenue, SW
Room 348F
Washington, DC 20201

Josephine Nieves
Associate Assistant Secretary
Job Training Programs
Department of Labor
200 Constitution Avenue, NW
Frances Perkins Building
Washington, DC 20210

Eli Segal
Chairman of the Board
The Partnership for National Service
3050 K Street, NW
Suite 245
Washington, DC 20007

**PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES**

1100 Pennsylvania Avenue N.W.
Suite 526
Washington, DC 20506
202/682-5409 Fax:202/682-5668

FACSIMILE COVER SHEET

DATE: 4/1/96

FAX NUMBER:

456-6244 / 456-6235

TO: Katy Button
Ann Stock

ORGANIZATION:

White House

FROM:

Ellen Lovell

NUMBER OF PAGES TRANSMITTED (including cover sheet): 2

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**PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES**

1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
Tel.: 202-682-5409 Fax: 202-682-5668

TO: Katy Button
Ann Stock

FROM: Ellen Lovell

DATE: April 2, 1996

SUBJECT: Additional White House Invitations

Please include the following to the April 26th invitation list:

Peggy Ayers
Executive Director
Robert Sterling Clark Foundation
135 East 64th Street
New York, NY 10021

Donald Greene
President
Coca-Cola Foundation
P.O. Drawer 1734
Atlanta, GA 30301

Adrian King
Arts and Education Consultant
Coca-Cola Foundation
P.O. Drawer 1734
Atlanta, GA 30301

Caroline Bock
Vice President of Affiliate Marketing and Public Relations
Bravo Cable Network
150 Crossways Park West
Woodbury, NY 11797



PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES

1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
Tel: 202-682-5409 Fax: 202-682-5668

TO: Ann Stock
Katy Button

From: Ellen Lovell, Executive Director

DATE: April 10, 1996

SUBJECT: Additional White House Invitations:

This invitation request for the April 26th event is a priority:

Dennis and Sharyn Taniguchi
726 31st Avenue
San Francisco, CA 94121

**PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES**

1100 Pennsylvania Avenue N.W.
Suite 526
Washington, DC 20506
202/682-5409 Fax:202/682-5668

FACSIMILE COVER SHEET

DATE: 4/10/96

FAX NUMBER:

456-6244 / 456-6235

TO: Katy Button
Ann Stock

ORGANIZATION:

White House

FROM:
Ellen Lovell

NUMBER OF PAGES TRANSMITTED (including cover sheet):

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PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES

1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
Tel.: 202-682-5409 Fax: 202-682-5668

TO: Katy Button
Ann Stock

FROM: Ellen Lovell

DATE: April 11, 1996

SUBJECT: Additional White House Invitations

This invitation request for the April 26th event is a **priority**. The following represents a program highlighted in the report.

Scott Tanaguchi
726 31st Avenue
San Francisco, CA 94121

**PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES**

1100 Pennsylvania Avenue N.W.
Suite 526
Washington, DC 20506
202/682-5409 Fax:202/682-5668

FACSIMILE COVER SHEET

DATE: 4/10/96

FAX NUMBER:

456-6244 / 456-6235

TO: Katy Button
Ann Stock

ORGANIZATION:

White House

FROM:
Ellen Lovell

NUMBER OF PAGES TRANSMITTED (including cover sheet):

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IF THERE ARE ANY PROBLEMS RECEIVING THIS TRANSMISSION, PLEASE CALL
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PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES

1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
Tel.: 202-682-5400 Fax: 202-682-5668

TO: Katy Button
Ann Stock

FROM: Ellen Lovell

DATE: April 10, 1996

SUBJECT: Additional White House Invitations

These invitation requests for the April 26th event are a **priority**. The following represents a
some of the programs highlighted in the report.

Rosalie McHale
Governor's Juvenile Justice Advisory Committee
P.O. Box 45203
Olympia, WA 98504-5203

Bill Detmering
Principal
Maple Lane School
20311 Old Highway 99, SW
Centralia, WA 98531

**PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES**

1100 Pennsylvania Avenue N.W.
Suite 526
Washington, DC 20506
202/682-5409 Fax:202/682-5668

FACSIMILE COVER SHEET

DATE: 4/10/96

FAX NUMBER:

456-6244 / 456-6235

TO: Katy Button
Ann Stock

ORGANIZATION:

White House

FROM:
Ellen Lovell

NUMBER OF PAGES TRANSMITTED (including cover sheet):

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ON THE ARTS AND THE HUMANITIES

1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
Tel.: 202-682-5409 Fax: 202-682-5668

TO: Ann Stock
Katy Button

From: Ellen Lovell, Executive Director

DATE: April 11, 1996

SUBJECT: Additional White House Invitations:

On the original list, two invitations were to be held for members of the Widmeyer Group.
The following are the names and addresses:

Sheppard Rambom
The Widmeyer Group
1875 Connecticut Avenue, NW
Washington, DC 20009

Debbie Pickford
The Widmeyer Group
1875 Connecticut Avenue, NW
Washington, DC 20009

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ON THE ARTS AND THE HUMANITIES**

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Washington, DC 20506
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FACSIMILE COVER SHEET

DATE: 4/2/96

FAX NUMBER:

456.6244 / 456-6235

TO: Katy Button
Ann Stock

ORGANIZATION:

White House

FROM:

Ellen Lovell

NUMBER OF PAGES TRANSMITTED (including cover sheet): 2

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ON THE ARTS AND THE HUMANITIES

1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
Tel.: 202-682-5409 Fax: 202-682-5668

TO: Ann Stock
Katy Button

FROM: Ellen Lovell

DATE: April 2, 1996

SUBJECT: Additional White House Invitations

Please include the following to the April 26th invitation list:

Bill Modzeleski
Director
Safe and Drug-Free Schools Program
Department of Education
600 Independence Avenue, SW
Portals, Room 604
Washington, DC 20202-6123

Kent Markus
Counselor to the Attorney General for Youth Violence
Department of the Attorney of General
10th and Constitution Avenue, NW
Room 5131
Washington, DC 20530

Sylvia Panetta
Director of Staff and Finance
The President's Council on Crime Prevention
736 Jackson Place, NW
Washington, DC 20503

**PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES**

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FACSIMILE COVER SHEET

DATE: 4/10/96

FAX NUMBER:

456-6274 / 456-6235

TO: Katy Button
Ann Stock

ORGANIZATION:

White House

FROM:
Ellen Lovell

NUMBER OF PAGES TRANSMITTED (including cover sheet):

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PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES

1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
Tel.: 202-682-5409 Fax: 202-682-5668

TO: Katy Button
Ann Stock

FROM: Ellen Lovell

DATE: April 10, 1996

SUBJECT: Additional White House Invitations

These invitation requests for the April 26th event are a **priority**. The following represents a program highlighted in the report.

Willie Reale
The 52nd Street Project
500 W. 52nd Street
2nd Floor
New York, NY 10019

Carol Ochs
The 52nd Street Project
500 W. 52nd Street
2nd Floor
New York, NY 10019

**PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES**

1100 Pennsylvania Avenue N.W.
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FACSIMILE COVER SHEET

DATE: 4/3/96

TO: Kory Button
Ann Stock

FROM: Ellen Lovell

FAX NUMBER:

456-6244 456-6235

ORGANIZATION:

White House

NUMBER OF PAGES TRANSMITTED (including cover sheet): 3

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PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES

1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
Tel: 202-682-5409 Fax: 202-682-5668

TO: Katy Button
Ann Stock

FROM: Ellen Lovell

DATE: April 3, 1996

SUBJECT: Additional White House Invitations

Please include the following to the April 26th invitation list:

Sheldon Hackney
Chairman
The National Endowment for the Humanities
1100 Pennsylvania Avenue, NW
Suite 503
Washington, DC 20506

Juan Mestas
Deputy Chairman
The National Endowment for the Humanities
1100 Pennsylvania Avenue, NW
Suite 503
Washington, DC 20506

Martha Chowning
Special Assistant to the Chairman
The National Endowment for the Humanities
1100 Pennsylvania Avenue, NW
Suite 508
Washington, DC 20506

Gary Krull
Director
Publications and Public Affairs
The National Endowment for the Humanities
1100 Pennsylvania Avenue, NW
Suite 402
Washington, DC 20506

Victor Swenson
Executive Director
Vermont Council on the Humanities
17 Park Street
R.R. 1, Box 7285
Morrisville, VT 05661

Harris Wofford
CEO
Corporation for National Service
1201 New York Avenue, NW
8th Floor
Washington, DC 20525

Addition to Alternative List:

Cora Mirikitani
Program Officer, Arts and Culture
PEW Charitable Trust
One Commerce Square
2005 Market Street
Suite 1700
Philadelphia, PA 19103

**PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES**

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Washington, DC 20506
202/682-5409 Fax:202/682-5668

FACSIMILE COVER SHEET

DATE: 4/4/96

TO: Katy Button
Ann Stock

FROM: Ellen Lovell

FAX NUMBER:

456-6244 / 456-6235

ORGANIZATION:

White House

NUMBER OF PAGES TRANSMITTED (including cover sheet): 3

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PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES

1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
Tel.: 202-682-5419 Fax: 202-682-5668

TO: Katy Button
Ann Stock

FROM: Ellen Lovell

DATE: April 3, 1996

SUBJECT: Additional White House Invitations

These invitation requests for the April 26th event are a **priority**. The following represents a few of the programs highlighted in the report.

Susan Warner
Curator of Education
Washington State Historical Society
211 W. 21st Avenue
Olympia, WA 98501

Dennis Taniguchi
Executive Director
Japantown Art and Media Workshop
1840 Sutter Street
San Francisco, CA 94115

Anna Gallegos y Reinhardt
Director, Teen Project
Center for Contemporary Arts of Santa Fe
1614 Paseo de Peralta
Santa Fe, NM 87501

Nan Elsasser
Director
Working Classroom, Inc.
212 Gold, SW
Albuquerque, NM 87102

Suzi Wizowaty
Literacy Program Coordinator
Vermont Council on the Humanities
17 Park Street
RR 1, Box 7285
Morrisville, VT 05661

William Strickland
Executive Director
Manchester Craftsmen's Guild
1815 Metropolitan Street
Pittsburgh, PA 15233

**PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES**

1100 Pennsylvania Avenue N.W.
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Washington, DC 20506
202/682-5409 Fax:202/682-5668

FACSIMILE COVER SHEET

DATE: 4/1/96

TO: Katy Button
Ann Stock

FROM:

Ellen Lovell

FAX NUMBER:

456-6244 / 456-6235

ORGANIZATION:

White House

NUMBER OF PAGES TRANSMITTED (including cover sheet): 2

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ON THE ARTS AND THE HUMANITIES

1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
Tel. 202-682-5409 Fax: 202-682-5668

TO: Ann Stock
Katy Button

From: Ellen Lovell, Executive Director

DATE: April 1, 1996

SUBJECT: Additional White House Invitations:

Please include the following to the April 26th invitation list:

Kinshasha Conwill
Director
Studio Museum of Harlem
144 West 125th Street
New York, NY 10027

Bonnie Van Dorn
Executive Director
Association of Science and Technology Centers
1025 Vermont Avenue, NW
Suite 500
Washington, DC 20005

Ellen Haas
Undersecretary
U.S. Department of Agriculture
Food and Nutrition and Consumer Services
14th and Independence Avenue, SW
Room 240E
Washington, DC 20250

At-Risk Youth

April 25th 3 pm

Recognize role of NEA in

youth prevention programs

Announce PCAH study of at-risk youth + art programs that reach them.

List - Friday night deadline

- Law enforcement officials
- state + local gov. reps.
- Donors
- Admin. officials
- PCAH members (38)
- Nat. organizations + foundations
- Nat. gov. organizations

ellen list - 122

3 andy - 12

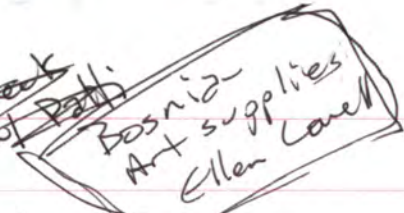
NGH - 6

Congress - 10

Cabinet - 20

Mayors -

Performers - 15



NATIONAL
ENDOWMENT
FOR THE
ARTS

OFFICE OF THE CHAIRMAN
NATIONAL ENDOWMENT FOR THE ARTS

FAX TRANSMITTAL FORM

*The Federal agency
that supports the
visual, literary and
performing arts to
benefit all Americans*

to: Katy Rutton (copy to Ann Stock)

fax #: 456-6244

from: Alexander D. Crary
Chief of Staff & White House Liaison

Arts in Education

date: March 26, 1996

*Challenge &
Advancement*

subject: Additional Names for April 25 event

Dance

pages: 2

Design Arts

Expansion Arts

NOTES: Here are the additional names that I agreed to provide in our meeting yesterday.....Hill and Cabinet.

*Folk &
Traditional Arts*

International

Thanks,

Literature

Local Arts Agencies

Media Arts

Museum

Music

*Opera/Musical
Theater*

*Presenting &
Commissioning*

State & Regional

Theater

Visual Arts

If there are any problems with the transmission of this fax, please call 202-682-5652.

for vpru do event

INVITATION LIST: Youth at Risk, White House
National Endowment for the Arts

MEMBERS OF CONGRESS

SENATE

Authorizers:

The Honorable Claiborne Pell
United States Senate
Washington, D.C. 20510

The Honorable Edward M. Kennedy
The Honorable Nancy Landon Kassebaum

Appropriators:

The Honorable Robert C. Byrd
The Honorable Mark O. Hatfield
The Honorable Slade Gorton

Judiciary:

The Honorable Orrin G. Hatch

HOUSE OF REPRESENTATIVES

Authorizers:

The Honorable William Clay
United States House of Representatives
Washington, D.C. 20515

Appropriators:

The Honorable Sidney R. Yates
The Honorable Ralph Regula
The Honorable David Obey

Others:

The Honorable Rick Lazio

CABINET OFFICIALS

Donna Shalala
Janet Reno
Richard Riley
Henry Cisneros

Anne/Melanne

3-15

Here is The NEA draft
of The President's speech
for the videotaped presentation
in Chicago on Apr 14.

Sandy

DRAFT-- PRESIDENT CLINTON'S REMARKS
ART-21 CONFERENCE

Welcome to "Art-21: Art Reaches into the 21st Century." Welcome to the future. Although I cannot be there with you in Chicago, I send this message because I believe that your mission is important to the future of our nation. Through this conference, you are helping the National Endowment for the Arts sketch out a future for the arts in the new century and for the federal government's role in support of our cultural life.

I want to thank and acknowledge the leadership of Jane Alexander, Chairman of the Arts Endowment, who called this conference. Over her first six months in office, Jane has travelled to small towns and large cities across the country, taking the pulse of the people, gathering information about what you want and need when it comes to the arts in your lives. She is a credit to the Administration, acting as my surrogate for the arts.

One of my first opportunities to see Jane at work was at the National Medal of Arts ceremony last October at the White House. We honored a dozen artists and patrons of the arts that bright autumn afternoon. One of my musical idols, Ray Charles, received the award for his achievements and contributions to American music. I recalled then the Ray Charles concert I attended in Washington on June 24th, 1967 -- a night I will never forget, for it changed my music, and hence, my life. Ray Charles electrified the crowd -- and me -- so much that I literally could not go to sleep until 5 a.m. the next morning. I had to go out and run three miles just to get the energy out. It was exciting to present the Medal of Arts

to Ray Charles, but I did get to bed before 5 the next morning. We're all older now. But I am no less passionate about music and all of the arts.

Artists in America testify to the power of the human imagination to speak to every soul and to move us forward as a society. Artists provoke our minds, enliven our senses, endow our souls, and help us to give our lives meaning. Public support for the arts was born here in America a generation ago, but it remains essential today and for generations to come. The National Endowment for the Arts is the linchpin which holds together the network of public funding for the arts, and I am pleased with the direction that Jane Alexander is taking, for she brings an artist's vision to her important job.

When asked to think about the future, we must first consider our history and take stock in the present. Since 1965, the National Endowment for the Arts has awarded over 100,000 grants for arts projects that touch every community in the nation. Through its grants to individual artists, the agency has helped to launch and sustain the voice and grace of a generation -- such as the brilliance of our Poet Laureate, Rita Dove, or the daring of the dancer Arthur Mitchell. The Arts Endowment has helped invigorate community arts centers, preserve our folk heritage, and advance the arts of design, literature, theater, opera, music, and the visual and media arts.

Today, you are taking the first steps toward the 21st century. Somewhere in this

city, a child is born today. That child will enter the first grade in the year 2000 and join the workforce some time in the second decade of the new century. What will the future hold for this child?

A human being needs food, shelter, air, and love. Then they need to know who they are individually and collectively. That's where the arts come in. Let us now take it upon ourselves to guarantee that children will be given new hope for a better life, that they will come into the world with a family who cares, parents who teach values, language, song, curiosity, and imagination. We are born into a civilization that passes along its values through its culture, and the arts are central to the very nature of that culture.

At age five or six, that child leaves the security of home and comfort of family for school. We all know that today's education system is undergoing reform. Let us build and remake our schools to provide this child a complete education that includes the arts as basic to the curriculum. The schools of tomorrow will focus on the development of the whole person, all the capacities of the human spirit: intellectual, emotional, and aesthetic. When we free the imagination, we prepare the child to think creatively, with a sense of self-esteem, tolerance, and respect for others. As the poet Maya Angelou said at my inauguration, "The horizon leans forward." Let us meet the horizon.

Since its inception, the Arts Endowment has set its sites on a time and a place when

all children have an education in the arts. It has funded artists-in-residence in all kinds of educational environments, and over the past few years, the agency has fought to include the arts in our national education reform movement. Our Administration's GOALS 2000 program has provided a model and standards to which all local school districts may aspire. Just last month, through the leadership partnership of Secretary of Education Riley and Chairman Alexander, the arts were the first discipline to announce national standards for teachers and students as part of the GOALS 2000 program. The arts are leading the way in forming the new American schools.

Despite our best efforts, not every child will be fortunate to have a loving family, not every child will be lucky to live in a progressive school district. We all know the problems that result, the violence and despair that afflict our communities. The problems of crime cannot be fixed by wishing them away nor by government fiat. We must renew our personal sense of values and change person by person, family by family, community by community.

The Arts Endowment has thrown its energy and resources into restoring community. Chairman Alexander has been running around Washington almost as much as I have. She has met with the heads of the Departments of Education, Justice, Commerce, National Service, Health and Human Services, Housing and Urban Development and other agencies to see how we might work in concert to facilitate change by reaching out to the community

through the arts. We look to holistic solutions to our social problems, and the arts can be part of the answer to the serious questions of crime and desperation. These collaborative efforts are part of our program to reinvent government.

Tomorrow's child, nurtured, we hope, by strong family values and a reinvigorated school system that encourages imagination, will one day face the demands of a whole new national and global economy. As we enter an era that emphasizes technology, information and intellectual property, we require a flexible workforce equipped for those challenges. An education in the arts will empower the worker of tomorrow to become the master of technology and not its unthinking servant. If we plan wisely today, tomorrow's child will make a life-long connection to the arts, to the life of the spirit, to the never-ending process of learning. With this conference, you take the first step in ensuring that our response to this new horizon will be bold and creative.

Some of tomorrow's children will become artists. The artist and society have a symbiotic relationship. If we have succeeded in creating a new American community, our artists will work in a more thoughtful society that confronts new work, discusses it, debates the meaning and message. The responsibility of the artist is to truth. The responsibility of the community is to support a climate where truth can be challenged, tested and decided. From its very beginning, the National Endowment for the Arts has pledged to fund excellent art and make it accessible to as many people as possible. Let us etch that mission

in stone.

Each of you plays an integral part in the success of that mission and the future of the arts in America. Let us together ensure cultural equity in the United States, taking the best of all cultures to weave together the new American community. We will maintain and strengthen our great institutions -- our museums, theaters, opera companies, dance companies, centers for the performing arts, public broadcasting -- the standard bearers of excellence, the font of our cultural heritage, the landmarks of our identity. At the same time, we will support and encourage emerging arts organizations and artists who bring energy, fresh ideas, and innovation as a summons to tradition.

The arts matter to this country, and that is why this conference is so important. Using the arts, we can rebuild the bonds of community, restore the spirit of our children, give people a chance to build whole lives around solid values, ensure that America can compete and cooperate in a world-wide economy driven by creative thinking. We must rebuild this country fundamentally, for the child born in Chicago today, for all tomorrow's children.

One way to begin is to re-create the bridge between the arts and the common good. We know that the arts create jobs, contribute significantly to the economic well-being of our communities, and enable us to make bold leaps into the 21st century. The arts already

are improving the quality of education for children from Charleston, South Carolina, to Tucson, Arizona. The arts are giving troubled youth a second chance, and community centers for the arts are offering islands of refuge and hope in a sea of despair.

The arts matter. They have reinforced the awareness of our obligations to our environment, taught us compassion for those with AIDS, promoted peace and understanding, and advanced civil rights through expanding our definition of tolerance. All American cultures, races, creeds and beliefs rely on the arts to better understand both individual expression and our common voice. A paintbrush and a potter's wheel, toe shoes and typewriters are great equalizers. Art emancipates and democratizes, for it is talent, determination, skill, imagination and drive that make an artist excellent, not color nor gender nor creed. The arts are energizing and re-defining communities from rural Montana to big cities like Chicago.

Our best art reflects what the American spirit -- the mixture of discipline and improvisation, the combination of strong individual voices who can work together at the same time, the bravado, the inventiveness, the dynamism of the American character. The arts are America.

You can witness America in the cowboy poets of the West, the cool sound of Duke Ellington, our energetic musicals, Frank Lloyd Wright's "Fallingwater," Georgia O'Keeffe's

desert paintings, the collages of Romare Bearden that capture Pittsburgh's steel mills. We are summed up in Whitman's "Song of Myself," in the grace of Martha Graham, the rolling notes from George Gershwin's piano. The American experience can be measured in the beat of jazz, in Toni Morrison's novel Jazz, in the lines of Allan Houser's sculpture and the rhythms of mariachi. If you want to know what it means to be an American, read the lyricism of Faulkner's novels of the South, listen to the resonance of Yo-Yo Ma's cello, the high lonesome sound of a country fiddle, or the blues purring from a saxophone.

Our cultural icons are Big Bird, "Citizen Kane," Maya's Lin's Vietnam Veterans Memorial, Willy Loman, and the memory of Marian Anderson singing freedom on the steps of the Lincoln Memorial. America is the young men and women painting old furniture and creating their future at Young Artists/Young Aspirations in New Orleans. America is the Mississippi quiltmaker, the Lakota dancer, the poet, the photographer, the teacher revealing the mysteries of the arts to students enraptured. The arts tie together the threads of our cultural diversity. We integrate the ideas and spirit of all peoples to stand together on common ground for the common good.

Thirty years ago, President Kennedy said, "I look forward to an America which will steadily raise the standards of artistic accomplishment and which will steadily enlarge cultural opportunities for all our citizens. And I look forward to an America which commands respect throughout the world not only for its strength but for its civilization as

well."

He took it as a responsibility and a challenge to raise the opportunities of our people to participate in the cultural democracy and to raise the global profile of our nation through its culture. I echo that challenge. I look forward to a renewed American community that celebrates the spirit that moves us through the arts. That spirit will offer our children an alternative to despair, a home for self-discovery, a place to channel their energy away from drugs, crime and violence to a life of expression, creation and hope. We share that responsibility to advance the cause of an American renaissance in the arts.

You have taken up the task by joining in this first national conference on the arts. Through your discussions these few days, you will begin to meet the horizon. You will begin to create the world that tomorrow's children will discover. Our responsibility as Americans is to restore the American Dream, and to do so requires a common purpose and vision.

Your challenge is to imagine a future -- for the cultural life of our nation, of our communities, of our children, of the child born this day in Chicago.

Thank you.

THE ARTS AND ECONOMIC GROWTH

A Speech by Bruce C. Ratner to the American Council for the Arts
March 17, 1993

Good morning. I am fortunate and grateful to be introduced by Kitty Carlisle Hart, one of our greatest advocates of the arts. Thank you Kitty. I would also like to thank the American Council for the Arts and Milton Rhodes for inviting me to speak this morning. The council's voice is an important one, and your advocacy for the arts is essential.

My profession is urban development and when I first started I viewed the arts as primarily aesthetic, enjoyable and intellectually satisfying. However, since I began to work with large and small companies in persuading them to move to Brooklyn and persuading them to support our rich cultural life in the borough, I realize how important the arts are to our communities and to our economy.

Today I will discuss the significant impact that the arts have on our nation's and our cities' economies. We have a President who supports the arts, who has enriched his own life as an amateur musician and who understands the essential role the arts play in the spirit of this country and

the education of our young people. Similarly most mayors, governors, and legislators are advocates of the arts, but with increasing government deficits, we cannot assume that our elected officials will increase government spending. On the contrary, California cut its budget for the arts by 14%, New York by 16%, Connecticut by 25%. Thirty-one states have cut their arts budget over the last three years.¹ At the federal level in constant dollars, spending has decreased by 15% in the last twenty years.²

In Boston five community-based arts organizations, including the Free Southern Theater, a seminal African-American arts organization, closed in recent years. We lost the New Theater of Brooklyn and recently the New York Historical Society went into bankruptcy. Theater groups like La MaMa have also had well publicized bouts with near bankruptcy.³ Touring theater companies have travelled nearly one-third less in 1991 than in 1990. Twenty five major theater companies have gone permanently dark in this recession, while nearly half of those remaining are operating in the red.

¹ National Assembly of State Arts Agencies Annual Survey, Table I: SAA Legislative Appropriations for fiscal years 1992 and 1993.

² National Endowment for The Arts, excerpt from fiscal year 1992 OMB request.

³NEA, "The Arts in America, 1992: A report to the President and to the Congress," Washington, DC, 1992, p. 11-19

Nationally, orchestras are struggling with a cumulative deficit of \$60 million dollars.⁴ For the first time in ten years employment in the arts has declined.⁵

We obviously need economic revitalization for the arts. Yet there are competing needs. Our cities are in distress. Urban economic decline is widespread. The unemployment rates for New York, Los Angeles, Detroit, Cleveland and Baltimore average 10.6% compared to a 7.3% national unemployment rate. The concern for fiscal responsibility and economic growth have suppressed almost every other agenda. To the extent that additional money is available, it will undoubtedly go to new national priorities. Similarly to the extent that our city budgets recover, the additional funds will go to restore essential services and social services.

I believe that in order to compete for scarce dollars we must answer the question: "What are the arts worth to our country and to our communities?" For some, and I can understand their feelings, it is not appropriate to measure our arts and our cultural institutions by an economic

⁴ Ibid

⁵ NEA, "Artist Employment in 1991," research division note # 37, November 30, 1992

yardstick. After all, the arts and the institutions that foster them and those who practice them make an invaluable contribution to the richness of our society. Civilization is unimaginable without the arts. However the question is legitimate for people in the public and the private sectors who must make decisions about how to allocate scarce resources among many competing and worthy objectives: health issues, housing needs, public safety, the homeless - to name only a few. Funding for the arts requires making decisions about the value of arts as contributors to economic growth. Public officials, whether we are happy about it or not, need to weigh the relative benefits of alternative investment opportunities.

Now more than ever we have to make the case for our contribution to the economy. What is important is that there is a very strong case to be made - a case so strong that it argues for substantially increasing the investment in arts and culture; a case so strong that it further argues for making the investment in the arts industry a cornerstone of a renewed urban agenda and a significant part of our nations investment strategy. We live in times when survival and growth require economic justification.

Let me outline our case. First, we must quantify our dollar impact on

our nation's economy, as well as on state and local economies. Over a period of twenty years, two hundred studies on the economic impact of the arts demonstrate that the arts constitute a much larger business activity than was previously thought. Data indicate that on a national level the arts industry constitutes about 6% of the American economy. This makes it larger than the agriculture industry, construction industry and about 60% of the size of the retail sector. In terms of employment, the arts sector represented about 2.7% of the nation's total employment. This is about the size of the defense industry.⁶ We hear everyday about the implications for the country of reducing the size of the defense industry. There should be no less concern about the fate of the arts industry, an industry that should benefit from this peace-time dividend.

On a local level the arts in New York City represent one of the largest single economic generators. A soon to be released study will quantify the role of the arts in New York City's economy. I believe it will show that the

⁶ Seaman, Bruce A., "The Economic Contributions of the Arts, Georgia State University, November, 1992, prepared for the NEA, p.19.

This study is based on a broad definition of the arts industry which includes all media and writing arts.

arts total impact will make up 7% of New York's economy.⁷ That would rank the arts ahead of the business services industry, which includes advertising and public relations, publishing, fashion, construction and legal services.⁸ The arts in New York also drive an amazing variety of goods and services from within the metropolitan region: set design and construction companies from the Bronx, printers in New Jersey and Brooklyn, costumes from Manhattan, advertising from Madison Avenue, ballet shoes from Passaic, New Jersey, production facilities in Queens. In fact for every dollar spent by an arts institution, two and a half dollars of additional activity is generated for other local firms. Almost no other industry has such a high multiplier effect within the local economy.

A Boston study of the arts industry in that city found that twice as many people attend dance performances, the theater, symphonies and

⁷ Port Authority of NY & NJ. "The Economic Impact of The Arts," 1998.

The Port Authority study is based on a narrow definition of the arts industry. While most economic impact studies on the arts include media and entertainment arts, the Port Authority's study does not. The 7% impact figure is derived based on the assumption that while arts represent 2% of the region's economy, it makes up 3.8% of New York City's economy, given that New York City has half the region population and produces 90% of the art measured in the study. Add to that a conservative measure of a multiplier, recognized at 2.5, but applied here at less, and one can arrive at 7%.

⁸Port Authority, 1993, Page 5

museums than professional sports.⁹ Employment in the arts exceeded employment in the construction industry, security industry and a number of other sectors of the economy. In our large cities like Pittsburgh, Dallas, St. Louis and San Francisco or smaller towns like Greenville, Mississippi, or Ashland, Oregon, the arts are big business and significant sectors of the local economy.

Not only are the arts a significant local economic generator, but in most localities they pay for themselves. They generate more in income tax, sales tax and other taxes for our city and state governments than their direct appropriation. Almost no public investment generates such a high monetary return.

Another major finding that emerges from the studies is that the arts have experienced significant national growth in a very short period of time. In the last thirty years the number of performing arts companies, museums, art centers and other arts organizations grew from 7,500 to 39,000. The number of community based arts groups grew from 400 to 3,300. Annual

⁹"Arts in America...", Section 2

attendance for professional dance companies has grown in thirty years from one million to sixteen million and from 37 companies in 1965 to over 250 today.¹⁰ Arts nationally is a major growth industry.

Arts have contributed to our economy not only in direct dollars, but also in less tangible ways. To a large extent, cities owe their problems to the increased mobility of businesses and of people. Businesses are likely to locate where a skilled work force lives. It is liveability and quality of life that affect where people want to live. The arts play a critical role in the quality of life and liveability of an area. In a recent survey, museum visitors named arts as one of the most critical factors in deciding where to live. Surveys of businesses put liveability and quality of life high on the list of factors effecting locational decisions. The arts are probably the most significant balancing factor in cities where the liveability is not always easy.

The arts industry gives cities and regions a competitive advantage in retaining businesses, in promoting private investment, and in attracting new companies, particularly in the international community. In Pittsburgh,

¹⁰"Arts in America....." Section 2

Allegheny International made its decision to build a new headquarters in the downtown contingent on the creation of a performing arts center.¹¹ In San Diego, the bio-technology business has been easier to recruit because of new cultural facilities. An important consideration for International Paper's move to Memphis, Tennessee was the city's cultural institutions. In recruiting firms to move to Brooklyn, promoting this borough's arts and culture were, in my experience, significant factors. Morgan Stanley, Chase Manhattan Bank, Bear Stearns, the New York Stock Exchange's operations center and others were positively affected by Brooklyn's rich cultural life.

Image is also a critical factor in a city's economic success. A city's image effects tourism and investment. We depend in part on what people - residents and outsiders - think of us. Whether it is a fine arts festival in Birmingham; the Spoleto Festival in Charleston; or a restoration project sponsored by the Memphis Arts Center, the arts generate a positive image which attracts businesses, tourists and residents.

Such an image has been created by the Guadalupe Cultural Arts

¹¹Patrons for livable places, "Culture and Communities: The Arts in the Life of American Cities," NEA Policy, Planning and Research Division, Washington, DC, October, 1992
All data on local impact is taken from this study unless otherwise noted.

Center in San Antonio. It is an economic and social force for the Mexican-American community. The Center, located in the city's poorest barrio, attracts over 100,000 visitors a year to its programs. The Center is an anchor for increased tourism and future economic growth as well as a positive image and source of pride in the community.¹²

Like liveability, arts organizations give New York its personality and character. The Metropolitan Opera, The Metropolitan Museum of Art, the Brooklyn Museum, MOMA, the Frick, The Cooper Hewitt, the Bronx Museum, the art galleries, The New York Philharmonic, Broadway, the Brooklyn Academy of Music, the New York and Brooklyn Botanical Gardens, our image is the art and culture we produce. The same is true for Pittsburgh, as it is for Charleston, South Carolina, as it is for Los Angeles and Miami. We can and do use the image created by arts and culture to balance the perceived negatives of an urban area. We must not ever let our arts decline. They are our greatest strength in a media-dominated world, where cities struggle to develop their strengths in order to minimize their disadvantages.

¹²Ibid

To keep people, and therefore jobs, in a city, people must feel that they live in stable and vibrant neighborhoods. The arts exert a significant and positive influence on our neighborhoods. This impact is felt in many different ways.

First, arts moving into a community draws outsiders, public attention and the press. This can lead to increased commercial activity and new residents as the neighborhood becomes the center of cultural creativity. Second, the arts can help hold back the physical and commercial decay and provide the anchor for renewed development and revitalization. Third, arts organizations often initiate, anchor and strongly advance urban renewal projects critical to neighborhoods. Fourth, they provide lively streets, safe evening activities, and involvement of our neighborhood young people. As I am most familiar with the way in which cultural and arts groups affect and revitalize New York City neighborhoods, let me give you some examples of the arts effects on New York neighborhoods: the development of Soho from a declining manufacturing district into an arts district; Lincoln Center, which has drawn new residents, retail activity and commercial developers into a formerly declining residential area; the Bronx Zoo and the New York Botanical Gardens, which have helped stabilize the Bronx avenues bordering

the Zoo and have contributed to the economic stability of the Bronx. Over 60% of these institutions' expenditures are made in the borough. They provide invaluable support in the determination to rescue their surrounding communities. The Brooklyn Academy of Music has significant impact on the borough of Brooklyn. Two-thirds of BAM's employees live in Brooklyn. One-half of its gross budget is spent locally. BAM has its own local Development Corporation and has initiated projects that enhance the neighborhood and the Fort Greene area as a major cultural center.

It is not only the larger organizations which have a significant role in their neighborhoods. As noted by the Alliance of Resident Theaters, off-Broadway theaters operate in virtually every New York City neighborhood, transforming unoccupied and derelict buildings into community centers, bringing people and neighborhood pride to communities from the Black Spectrum Theater in St. Albans, Queens, to the Thalia Spanish Theater in Central Queens to the Billie Holiday Theater in Bedford Stuyvesant to Playwrights Horizons in the Clinton area of Manhattan.

The last area where future economic growth can be generated by the arts is in arts education. Not only is arts education important for developing

our next generation of artists, dancers, performers, writers and musicians but it can enhance academic achievement. Recent research correlates arts-based learning and enhanced student achievement. In a Seattle public school, students using dance activities to increase their vocabulary showed a 13% increase in test scores. In the Key School in Indianapolis, students are randomly selected for a comprehensive array of arts classes and the arts are heavily infused throughout the curriculum. A remarkable 98% of the students performed at or above grade level in achievement tests. At an inner-city school in Chicago, the Guggenheim Elementary School, arts were integrated into the curriculum. Daily attendance zoomed to 94%; 83% of the students achieved at or above the national norms and teacher sick-days dropped 96%.¹³ Supporting arts education is an investment in our children and therefore in our future economic growth.

The arts industry not only holds its own but has become one of the most productive industries in our country. Indeed, while shipping, manufacturing and a host of other business activities have left our cities, the arts have not abandoned our urban areas. They almost alone have

¹³The President's Committee on the Arts and the Humanities, "The Value at the Arts," 1992, p.5

succeeded and thrived in our cities and our urban areas for centuries. Whether it is Los Angeles or Cleveland, Detroit or San Antonio, cultural activities have been the consistent presence in a sometimes bleak history of urban decay. We would be wise to recognize this and make our arts and cultural activities part of the centerpiece of the rebuilding of the South Central and the revitalization of our cities.

For us, arts advocates from business and the arts organizations, our agenda seems clear. We must quantify and articulate our economic contribution. We directly generate strong economic activity for our nation. We affect the liveability and the image of our communities; we stabilize neighborhoods. Arts education is an investment in the long term wealth of our cities and our nation. The American Council of the Arts, member organization of the Council and the Congressional Arts Caucus have initiated and led the way for more investment in the arts.

..

We must carry this message again to both the business community and the government; even stronger and more articulately. I ask you to continue your efforts which I believe are vital for our survival and for our growth. We offer economic growth and at the same time much more,

for even the so-called "science of economics" cannot measure the aesthetic, the intellectual and the emotional fulfillment that the arts and culture provide to our communities.

Jane Alexander, Chairman
National Endowment for the Arts
"American Community: Connecting through the Arts"
The National Press Club, Washington, DC
October 11, 1994

Thank you. It's a pleasure to be able to speak to you today. I am celebrating my anniversary. A year ago today, I entered my office for the first time as the sixth Chairman of the National Endowment for the Arts. My expectations then were that the job would be extremely challenging, relentless in its demands, and contentious in its efforts to serve a varied and volatile constituency, all of which proved to be true. What I didn't expect, however, was that I would fall in love. That I would encounter a staff that was knowledgeable, dedicated and enthusiastic, and that I would encounter a panoply of arts in America that would make my heart sing, and sometimes stop, in its emotional impact.

It was important to me to take to the road. The American people needed to know what the Endowment was doing for them in their districts, and I needed to know how the arts were faring everywhere. I've been to 43 states and about 80 cities, and will have been to all 50 states, and the jurisdictions of Puerto Rico, the Virgin Islands, American Samoa, Guam and the Northern Marianas by Christmas.

Last week I was in Kentucky in some of the small coal mining towns. I was reminded of another woman whose birthday we celebrate today and who preceded me to that part of the country many years ago. She was indefatigable in her travels. Eleanor Roosevelt would have been 110 years old today.

I had the great privilege of playing her in the mini-series "Eleanor and Franklin." Because she got to every part of America in the '30s and '40s, there was a famous cartoon of two miners deep in a shaft. One turns to the other as they look through the darkness and says, "Good God, I think it's Mrs. Roosevelt."

Well, I've not been quite as many places as Eleanor went, but I've gone up the road a "fur piece" as the old timers say, and I've something to report: The arts are flourishing everywhere; they are not fiscally stable, but they are flourishing -- in fact, exploding in the big cities, and emerging in the smallest of communities.

Let me give you some examples of what I've seen, of the varied nature of what's happening, from my most recent trip. I began my three day California odyssey at Fort Ord on Monterey Bay. Fort Ord is huge: the size of the city of San Francisco. The base closed forever 10 days ago, and the swords will be beaten into the plowshares of a new California State campus which will be known in the next century for its environmental studies, its cultural studies, and its language study program. Poised as it is on the Pacific Rim, and with access to the finest technology available from nearby Silicon Valley, the University will celebrate the connections between art and science; its performing and visual arts centers will be shared with all the artists in the extended Monterey community, and that's

where the Endowment comes in, as seed money for these centers and the artists who will use them. This visionary peek at the future will start to be a reality as early as next year.

In San Jose, the brand new museum of art, with a large boost from one of our Challenge grants which was matched in the community at 3-1, has created an innovative partnership with the Whitney Museum in New York to display the best of their American art on a continuing basis. We drove north. Oakland is one of the most racially, ethnically and culturally diverse cities in the country. At the Alice Arts Center, I was treated to a dance by a company of wheelchair artists interacting with dancers not disabled in a whirling, gliding blur of beauty. An a capella group, trained by Bobby McFerrin, serenaded us with jazz singing. And a trained group of museum docents, at the ripe old ages of 10 and 11, give tours to their peers. The Alice Arts Center connects the people of their neighborhood with their culture and with one another, and it's a joyful, jumpin' neighborhood.

In San Francisco, the Opera, second largest in the country after The Met in New York, was teaching kids in the schools with our Arts in Education initiatives, as was the ballet and the theatres. I visited the "Names Project" which houses the AIDS Quilt -- 28,000 panels, which represent the loss of 28,000 young men and women are stored here, folded carefully on shelf after shelf, each panel stitched lovingly by a friend or family with a name, a date, and an artistry which bespeaks a thousand words. Parts of the quilt travel the world daily, a lasting and living memorial to an epidemic we pray will soon end.

I also met with our Writers Corps -- a group of 20 who will address illiteracy and at risk youth in San Francisco as part of our partnership with AmeriCorps. The NEA was awarded the only arts-related grant from the National Service Corporation and will have writers as well in D.C. and the Bronx. The Writers Corps truly represents the face of America in its diversity of age, race and ethnicity.

On to Los Angeles, which is not a city but a state of mind. In fact, its population is composed of many different countries; there are more Cambodians in Long Beach, for example, than there are in Phnom Penh. Well, in South Central L.A., Lula Washington founded a wonderful dance company a number of years ago with NEA help. We were happy to help her again recently when her building was leveled in the earthquake. We convinced FEMA that what she was doing in the community was an essential service for the African American youth of her area of L.A., and that she needed federal assistance to rebuild. In fact, Lula's "Do Dance, Not Drugs" program was easy to prove an essential service to the community. It, quite simply, saves lives. You can't perform ballet, modern or African dances and do drugs. The body won't let you. And in dance, as in all performing arts, the body is the temple. It must be kept pure, it must be kept holy to execute the steps necessary, to recite the lines, or to play the violin or clarinet. The young man who picks up a clarinet or even a paintbrush or a pen is not likely to pick up a needle or a gun. He's got better things to do.

Moving on to Watts, I watched the traveling troupe called Cornerstone Theatre start their first rehearsal for a bilingual community production of a play based on Faust. Cornerstone builds bridges and defuses tensions by involving as many as possible in the show as participants and audience members. Months later, when it moves on to other locations in the U.S., Cornerstone leaves behind a permanent community-based theatre resources and a lot of good will.

I finished up in L.A. with a kickoff to Art and Humanities Month at the Japanese American Culture and Community Center -- a large, imposing structure with a serene Noguchi sculpture dominating the plaza. Inside was a fine exhibit of contemporary paintings and installations of downtown L.A. artists, many of them Asian American.

I needn't go on. I'm sure you get the point. The breadth and variation of what the NEA supports is truly remarkable. Each and every state, city and town has its own identity through its art, and that's not surprising, because art is all about people, and it is as diverse as the rainbow of all human experience.

If anyone wants to know why each taxpayer is asked to chip in the price of a cup of coffee -- about 65 cents -- every year to keep the NEA going, this is why: to keep alive identity, hope, heritage, joy, memory, wonder, excellence, and that indefinable something called soul.

All of these things we support are not handouts. They are the result of rigorous adjudication in a highly competitive process. Our mission at the Endowment is twofold:

One: to foster the excellence, diversity and vitality of the arts in the U.S.A.

and Two: to broaden public participation and appreciation of the arts for all citizens.

For every dollar we award, we leverage 11 to 26 dollars in any given community through other public and private monies, in matching funds and added investment in and around the organization we fund. That's an investment record most of Wall Street would envy, and indeed, we're sort of like venture capital for the arts. Nobody has the overview we have at the Federal level of what's happening in the arts in America, and nobody convenes panels like we do: drawing on 1100 people yearly who are geographically, racially, ethnically and aesthetically diverse to advise us on over 16,000 applications in 100 categories.

We've awarded over 100,000 grants in 29 years, and only a handful, less than 40, have caused some people some problems. I don't think other agencies in government could attest to such a success ratio. You've noticed that I've not said much about the controversial grants that have mired the agency in a well of negative perception these past five years. That's because in my travels I've discovered it's not much of an issue. The

media asks questions about it, but in the town meetings I've held in many places I've gone, it's unusual to receive more than one question about it. That's because Tucson, Arizona or Jackson, Mississippi are not terribly concerned with what happens in Minneapolis. Over all, our critics tend to be well organized, to disseminate misinformation and distortion about a few of our grantees, and the media feeds on it. We're an easy target after all: the arts are visible, and because they often tap into the very issues that society is grappling with, the arts can cause outrage, fear and anger. They're only doing their job -- they can also cause peace, contentment, and a feeling of the sublime. As I say, our success ratio is truly extraordinary, and I feel a little like the homesteader who gets shot at by the posse: "Hold your fire! We're the good guys!"

I concentrate on what I feel most of America is concentrating on -- the desire for the arts in their lives and the lives of their children. As I said, the arts are exploding all over the country. Since the Endowment was founded, the number of theatres, symphonies, opera and ballet companies has increased ten-fold. The small arts organizations and community arts centers cannot be counted, they are increasing so rapidly.

How are we to keep them alive? It is through the partnership of Federal, state and local monies together with corporation, foundation, local business and individual giving that institutions keep going. It is rare for nonprofit arts groups' earned income to be more than 60 percent of their budget; a theatre, after all, cannot charge \$125 a ticket regularly to make up the shortfall. It cannot replicate its performance like film, and it cannot expand its number of seats to keep up with inflation.

But public and private giving to the arts has declined in most areas of the U.S. the past 10 years. The NEA, in fact, has lost nearly half of its purchasing power since 1979. And what is threatened is the tremendous growth in the quality of arts organizations across the country. Our larger institutions, our national treasures: museums, symphony orchestras, dance, theatre and opera companies find themselves in debt, struggling from year to year, and downsizing their vision. Beethoven's Fifth is not Beethoven's Fifth when it's played by an orchestra of 50 rather than 90. "Driving Miss Daisy" is a lovely play of three characters and one set, but it is not "The Great White Hope" which James Earl Jones and I starred in 25 years ago, heading a cast of 63 and multiple sets, thanks to a substantial NEA grant. And you can't do "Aida" with a chorus of 10. Or visit a museum, when its doors must close two days a week. It is of paramount importance that we stabilize these national treasures of ours from Des Moines to Salt Lake, from Seattle to Miami, from Dallas to Boston. We are all losers when our great cultural institutions fail.

The other losers are the smaller arts organizations which cannot sustain themselves if there is no public money and when the private money goes to the bigger institutions. These small visual arts and performing arts groups are often community cultural centers; the link between neighbors, the home to kids after school and the elderly as well -- places like Alice

Arts Center in Oakland or the Manchester Craftsmen's Guild in Pittsburgh, which National Council Member, Bill Strickland, here with us today, founded and runs.

The Endowment's budget is \$167.4 million -- just cut another two percent by Congress, but the nonprofit arts industry generates \$3.4 billion back to the Federal treasury in taxes from all who work for and are associated with these organizations. And the nonprofit arts in this country are responsible for over one million jobs. And so, stabilization of our arts organizations and the concomitant commitment to the artists who work there and individually are priorities for those of us at the NEA.

Another priority is Arts Education. We have seen a decline in the past 20 years of arts in the schools. It's no accident, to my mind, that we now encounter a crisis of spirit among so many of our citizens, especially our young people. Communities today are often fragmented as are families, and schools continue to try to educate our youth as our grandparents were educated, as if every mind were alike, as if our brains were similarly shaped. Educators today seek no less than a revolution in our systems of teaching, and Congress's endorsement of Goals 2000: Educate America Act is a step on the road to recovery.

For the first time, the arts have been made a core subject in the curriculum along with math, science and history. The arts were one of the first to publish standards for our schools in the disciplines of dance, theatre, visual arts and music. They are rigorous standards for grade K-12, but we ask the best for our kids all the time -- we ask that they be the best they can be.

What do the arts give a child? We know that the arts in the curriculum daily make it easier to learn all subjects, increase test scores, engage the students and teachers more fully, and build skills, self-esteem, problem-solving and collaboration. But more than that, art identifies the unique contribution each of us makes as a member of the planet -- it asks us to express ourselves, our perception of the world we've come into and share.

When we teach a child to draw, we teach her to see. When we teach a child to sing or play an instrument, we teach her how to listen. When we teach a child to dance, we teach him about his body and about space. When we teach a child design, we are teaching the geometry of the world. When we teach a child to act, we are exploring the psychology of human emotions. When we teach children about the folk and traditional arts and the great masterpieces of the ages from all cultures, we are teaching them to find their place in the confluence of history and experience the pride that comes from recognizing and celebrating one's roots. When we learn to read and to write, we learn the metaphors by which we live.

Metaphor and symbols are the basic tools of the artist. What will be the metaphors for the new millennium? Much of our culture today is a pop culture of old metaphors promoted still through tv, games, videos, pop music and films. Nihilistic metaphors of death and

destruction, drugs and ecstasy, cops and robbers. Our kids beep along on their computer games which are still essentially based in these old ways of thinking. If a computer game rewards a player for beheading his opponent, what does that say about and to the larger metaphor of our society? What if the rewards were different? What if points were accumulated for completing the picture or discovering solutions to ecological problems? What if the game were not a competition but a collaboration? I was pleased to learn on my visit to Silicon Valley last week in California that there is a group of women who have just formed a new computer game company to create these kinds of games, new collaborative metaphors for the new millennium.

We will need imaginative and creative people for the new systems for the future, and an arts based education is the crucible for the new society. We also need to provide for the child in after school hours -- as a 10-year old boy said to me the other day in Fort Wayne, Indiana: "The Crime Bill has Midnight Basketball, but what about Midnight Arts?" I couldn't agree with him more, and in fact, our dialogues with the Department of Justice, Human Services, and other agencies, as well as with Members of Congress have resulted in components of the Crime Bill addressing the need for the arts in crime prevention.

The arts are a natural community builder. They are one of the few ways we come together as a group, outside of our places of worship and sporting events. For kids in the inner city, they are vital. They take the enormous energy of these young people and put it to work in positive ways. All across America, we sponsor kids acting, dancing, playing music, and so on. They are painting murals on walls everywhere. And you know what? Those murals are never touched by graffiti. The pride of ownership is great, and when you give someone something they don't want to lose, they won't trash it. This holds true as well for the community arts centers, which are never touched during riots.

The President has talked about a renewal of society, in our schools, in our values, and in our communities. The arts can play a major role in that renewal.

Where do we go from here? First, let the people of this country re-connect with Congress. Theater goers, museum visitors, book lovers, designers, dance aficionados, community arts activists, children and arts educators could let their representatives in the legislature know when something good has happened in their hometowns because of an NEA grant. They could thank their Congressman or woman rather than complain to them, or invite them to their arts centers and events and studios.

When one of our opponents in Congress calls for abolishment of this agency or even cutting our budget, he's robbing his own community after all, his own home state. As we lose more and more of our capacity to provide seed money for arts projects nationwide, what gets overshadowed are the people who cannot participate in the cultural life of their communities. Fewer children receive arts education. Theaters, museums, symphonies cut

back on outreach, on touring. It's not the people who can afford the arts who are hurt, it's the people who have so little to begin with. I have met those people and I will fight for them.

Young people like those who attend the Dilce Combs High School in the small mining town of Jeff, Kentucky, unemployment: 40 percent. These kids are lucky; they have one of the finest art teachers in existence, John Gorley, who is valued by his school and by his community. The single finest piece of sculpture I've seen this year was created by one of his classes in tribute to their fathers and uncles, and their common heritage of coal country. It's a life-sized depiction of the collapse of a mine shaft, and the men desperately trying to escape, the horror drawn on their faces, arms and legs crushed by the weight of earth tonnage, caught in the moment of their death. The timbers of the shaft frame the piece, which is painted entirely in coal black. It's a powerful work of art which hits you immediately in the solar plexus. It connected the young people who made it with each other, with their families, and with their community, and through their specific experience so truthfully created, to the world at large.

With more resources, we can do more for America. One of the initiatives we hope to undertake is support for projects which celebrate the millennium. We hope to fund several projects to mark the turn of the century, including: "The Arts in the 20th Century" project of educational and television programs that recognize, celebrate and preserve the extraordinary developments in all American art forms of the 20th century.

I would like to extend an invitation to the arts to all of you in the press. From time to time, a journalist will accompany me on my visits, and while we have just a few states left this year, I welcome the press in those states to join me. To see what I see. It will change your point of view. And for those of you in Washington, we plan on doing an arts tour of the District and to hold a town meeting here. Come with me. Listen to the voices insistent on making the connection. You will discover what the National Endowment for the Arts is really all about and what great promise the cultural life of our communities and our nation hold as we approach the new millennium.

Leaders of all political stripes have talked about the need to focus on values. The crisis of spirit isn't going to be solved without a culture of meaning. The recovery of our individual souls, our sense of belonging and community, our care for this world is a quest for new metaphors by which we might better live. Artists understand that yearning just as acutely as politicians, spiritual leaders and the most astute journalists. Audiences for the arts -- the people I've met -- feel it as well, and perhaps none express it more honestly than the children.

I was in Atlanta at the Woodruff Arts Center and was handed a brochure for their annual corporate campaign. Let me finish with this quote:

"The reason I want to keep this Arts Center going is for the babies. It wouldn't be fair if they didn't get to come here when they're my age."

So says Laquita Cook, a fourth grader. I agree with her. We want to keep the Arts Endowment going as well, for the audiences of tomorrow, for the child born this day who will begin first grade in the new millennium, for all the children of this diverse and wonderful United States of America.

Thank you.

Presidential Message National Arts and Humanities Month October 1994

The arts have long been an integral part of America's cultural heritage, encouraging us to gain a deeper understanding of ourselves and of our society. In a world too often beset by hatred and incivility, the arts and humanities empower us to celebrate our individual identities, while reminding us of the values and commitments that unite us as a country.

Although the rich diversity of our nation would seem to preclude an official American culture, we have a powerful tradition of artistic expression and intellectual inquiry that honors every one of us equally. Through art, music, literature, history, and philosophy, we preserve and pass along, from generation to generation, our most cherished images, ideas, and beliefs.

For more than two centuries, the arts and humanities have helped Americans transcend political, religious, racial, and ethnic divisions by engaging us in the common task of interpreting and expressing the meaning of human experience. When we read each other's stories, discuss each other's ideas, and feel each other's emotions through dance, painting, and song, we come to understand the complexity and texture of each other's lives. In so doing, we gain a greater appreciation and understanding of the breadth of human thought and emotion. And we gain a more profound sense of our common purpose as Americans.

But if the arts and humanities are essential to appreciating and preserving our culture, they are also essential to our growth and renewal as a people. For it is only by deepening our understanding, unleashing our imaginations, and enlarging our capacities to see and to feel that we can envision a better future for ourselves, our communities, and our nation.

In the new and complicated century that awaits us, we will depend even more on our artists and humanists to help us discover the roots of our deepest beliefs and gain a vision of our most promising possibilities.

The month of October has been designated National Arts and Humanities Month, and I urge all Americans to celebrate the artistic and intellectual freedoms we enjoy and to reflect on the crucial role they play in reinvigorating and renewing our great nation every day.

Bill Clinton

Patrice Powell Named Director



Patrice Powell

Chairman Jane Alexander promoted Patrice Powell to director of the Expansion Arts Program on September 12. Ms. Powell joined the agency in 1991 as the Program's assistant director and in February 1993 she was named its acting director. She served as the acting director of the Program until September.

Her extensive background in the arts began professionally as a stage manager. In the field of arts administration she has held staff positions with the Connecticut Commission on the Arts, the D.C. Commission on the Arts and Humanities, and the Texas Commission on the Arts. For many years she was active in community-based arts programs and while in Connecticut she was an artist-in-residence for sites throughout the state.

Ms. Powell received a bachelor of fine arts degree from Howard University and master of fine arts degree from Yale University's School of Drama.

She lives in Washington with her husband and daughter.

Celebrating Hispanic Heritage

To celebrate the tradition of National Hispanic American month, the agency's Special Observance Committee invites all staff to the program in M0-9 on October 20 at 11:00 a.m. Folk & Traditional Arts Program's Norma Cantu is this year's mistress of ceremonies.

This eighth annual program, with the duo LaPena and one-man show LATINHOOD, will highlight the agency's

Linda Ray and Mike Meier, offer an unusual mixture of Spanish flamenco, jazz and Latin American music. Ms. Ray, a regular performer in the D.C. area, has been playing jazz for over 25 years and Mr. Meier—an attorney—joined her to form the group over one year ago. He studied classical guitar and Latin Folk music in Buenos Aires, Argentina, under the Master Carlos Luna and has been

performing in the D.C. area for well over two years. Among their special performances at nearby spots, they appear every Friday and Saturday at the Terramar Restaurant in Bethesda, Maryland.

LATINHOOD, the one-man show by actor and poet Enrique "Quique" Aviles, is a collection of monologues, poetry, humor,

slides, and music. He brings to life four main characters who speak from differ-

ent experiences and realities about being a Latino in the U.S. Enrique moved to Washington from El Savador in 1980 and after graduating from Duke Ellington School of the Arts in 1984 he founded the LatiNegro Theater. With LatiNegro he worked with the students in the D.C. public schools, using theater to address issues of concern to Latino and African-American youth. Included in his list of grants and awards is an Arts Endowment grant from the Presenting and Commissioning Program.

For more than 25 years *Hispanic Heritage Week* has been commemorated. It was officially established by President Lyndon B. Johnson on September 17, 1968. The week was extended to a month-long celebration by legislation passed on August 17, 1988. According to the 1990 U.S. census 22,400,000 people said they are of Hispanic heritage—out of the then total U.S. population of 248,700,000.

The agency's program is one of a series of special observance celebrations developed and hosted by Arts Endowment staff. Members of the Special Observance Committee are Eric Hayashi, Edythe Jacobs, Terry Liu, Jaime Monllor, Rose Morgan, Dan Sheehy, Karen Vestal, Joan Walker-Hunter and Joyce Williams.



The La Pena duo - Mike Meier and Rosalinda Bird

celebration of Hispanic culture in the United States. La Pena's two musicians,

Hillary Rodham Clinton Joins Jane Alexander at Heritage Ceremony

First Lady Hillary Rodham Clinton joined Chairman Jane Alexander in presenting the 1994 National Heritage Fellowship awards.

The First Lady spoke about the national importance of these artists' works and how, through their art, we share their cul-

tural experiences and traditions. See the September, 1994 *Artifacts* for a complete listing of the award recipients.



Chairman Jane Alexander and First Lady Hillary Rodham Clinton (left) congratulate African American gospel singers, Clarence Fountain and the Blind Boys. Frances Graves, Hispanic American colcha embroiderer, looks on.

Mrs. Clinton (right) congratulates African American harmonica player Elder Roma Wilson. Folk & Traditional Arts Program Director Dan Sheehy assists with presentation of the award.



Jane Alexander, Chairman
National Endowment for the Arts
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The National Press Club, Washington, DC
October 11, 1994

Thank you. It's a pleasure to be able to speak to you today. I am celebrating my anniversary. A year ago today, I entered my office for the first time as the sixth Chairman of the National Endowment for the Arts. My expectations then were that the job would be extremely challenging, relentless in its demands, and contentious in its efforts to serve a varied and volatile constituency, all of which proved to be true. What I didn't expect, however, was that I would fall in love. That I would encounter a staff that was knowledgeable, dedicated and enthusiastic, and that I would encounter a panoply of arts in America that would make my heart sing, and sometimes stop, in its emotional impact.

It was important to me to take to the road. The American people needed to know what the Endowment was doing for them in their districts, and I needed to know how the arts were faring everywhere. I've been to 43 states and about 80 cities, and will have been to all 50 states, and the jurisdictions of Puerto Rico, the Virgin Islands, American Samoa, Guam and the Northern Marianas by Christmas.

Last week I was in Kentucky in some of the small coal mining towns. I was reminded of another woman whose birthday we celebrate today and who preceded me to that part of the country many years ago. She was indefatigable in her travels. Eleanor Roosevelt would have been 110 years old today.

I had the great privilege of playing her in the mini-series "Eleanor and Franklin." Because she got to every part of America in the '30s and '40s, there was a famous cartoon of two miners deep in a shaft. One turns to the other as they look through the darkness and says, "Good God, I think it's Mrs. Roosevelt."

Well, I've not been quite as many places as Eleanor went, but I've gone up the road a "fur piece" as the old timers say, and I've something to report: The arts are flourishing everywhere; they are not fiscally stable, but they are flourishing -- in fact, exploding in the big cities, and emerging in the smallest of communities.

Let me give you some examples of what I've seen, of the varied nature of what's happening, from my most recent trip. I began my three day California odyssey at Fort Ord on Monterey Bay. Fort Ord is huge: the size of the city of San Francisco. The base closed forever 10 days ago, and the swords will be beaten into the plowshares of a new California State campus which will be known in the next century for its environmental studies, its cultural studies, and its language study program. Poised as it is on the Pacific Rim, and with access to the finest technology available from nearby Silicon Valley, the University will celebrate the connections between art and science; its performing and visual arts centers will be shared with all the artists in the extended Monterey community, and that's

where the Endowment comes in, as seed money for these centers and the artists who will use them. This visionary peek at the future will start to be a reality as early as next year.

In San Jose, the brand new museum of art, with a large boost from one of our Challenge grants which was matched in the community at 3-1, has created an innovative partnership with the Whitney Museum in New York to display the best of their American art on a continuing basis. We drove north. Oakland is one of the most racially, ethnically and culturally diverse cities in the country. At the Alice Arts Center, I was treated to a dance by a company of wheelchair artists interacting with dancers not disabled in a whirling, gliding blur of beauty. An a capella group, trained by Bobby McFerrin, serenaded us with jazz singing. And a trained group of museum docents, at the ripe old ages of 10 and 11, give tours to their peers. The Alice Arts Center connects the people of their neighborhood with their culture and with one another, and it's a joyful, jumpin' neighborhood.

In San Francisco, the Opera, second largest in the country after The Met in New York, was teaching kids in the schools with our Arts in Education initiatives, as was the ballet and the theatres. I visited the "Names Project" which houses the AIDS Quilt -- 28,000 panels, which represent the loss of 28,000 young men and women are stored here, folded carefully on shelf after shelf, each panel stitched lovingly by a friend or family with a name, a date, and an artistry which bespeaks a thousand words. Parts of the quilt travel the world daily, a lasting and living memorial to an epidemic we pray will soon end.

I also met with our Writers Corps -- a group of 20 who will address illiteracy and at risk youth in San Francisco as part of our partnership with AmeriCorps. The NEA was awarded the only arts-related grant from the National Service Corporation and will have writers as well in D.C. and the Bronx. The Writers Corps truly represents the face of America in its diversity of age, race and ethnicity.

On to Los Angeles, which is not a city but a state of mind. In fact, its population is composed of many different countries; there are more Cambodians in Long Beach, for example, than there are in Phnom Penh. Well, in South Central L.A., Lula Washington founded a wonderful dance company a number of years ago with NEA help. We were happy to help her again recently when her building was leveled in the earthquake. We convinced FEMA that what she was doing in the community was an essential service for the African American youth of her area of L.A., and that she needed federal assistance to rebuild. In fact, Lula's "Do Dance, Not Drugs" program was easy to prove an essential service to the community. It, quite simply, saves lives. You can't perform ballet, modern or African dances and do drugs. The body won't let you. And in dance, as in all performing arts, the body is the temple. It must be kept pure, it must be kept holy to execute the steps necessary, to recite the lines, or to play the violin or clarinet. The young man who picks up a clarinet or even a paintbrush or a pen is not likely to pick up a needle or a gun. He's got better things to do.

Moving on to Watts, I watched the traveling troupe called Cornerstone Theatre start their first rehearsal for a bilingual community production of a play based on Faust. Cornerstone builds bridges and defuses tensions by involving as many as possible in the show as participants and audience members. Months later, when it moves on to other locations in the U.S., Cornerstone leaves behind a permanent community-based theatre resources and a lot of good will.

I finished up in L.A. with a kickoff to Art and Humanities Month at the Japanese American Culture and Community Center -- a large, imposing structure with a serene Noguchi sculpture dominating the plaza. Inside was a fine exhibit of contemporary paintings and installations of downtown L.A. artists, many of them Asian American.

I needn't go on. I'm sure you get the point. The breadth and variation of what the NEA supports is truly remarkable. Each and every state, city and town has its own identity through its art, and that's not surprising, because art is all about people, and it is as diverse as the rainbow of all human experience.

If anyone wants to know why each taxpayer is asked to chip in the price of a cup of coffee -- about 65 cents -- every year to keep the NEA going, this is why: to keep alive identity, hope, heritage, joy, memory, wonder, excellence, and that indefinable something called soul.

All of these things we support are not handouts. They are the result of rigorous adjudication in a highly competitive process. Our mission at the Endowment is twofold:

One: to foster the excellence, diversity and vitality of the arts in the U.S.A.

and Two: to broaden public participation and appreciation of the arts for all citizens.

For every dollar we award, we leverage 11 to 26 dollars in any given community through other public and private monies, in matching funds and added investment in and around the organization we fund. That's an investment record most of Wall Street would envy, and indeed, we're sort of like venture capital for the arts. Nobody has the overview we have at the Federal level of what's happening in the arts in America, and nobody convenes panels like we do: drawing on 1100 people yearly who are geographically, racially, ethnically and aesthetically diverse to advise us on over 16,000 applications in 100 categories.

We've awarded over 100,000 grants in 29 years, and only a handful, less than 40, have caused some people some problems. I don't think other agencies in government could attest to such a success ratio. You've noticed that I've not said much about the controversial grants that have mired the agency in a well of negative perception these past five years. That's because in my travels I've discovered it's not much of an issue. The

media asks questions about it, but in the town meetings I've held in many places I've gone, it's unusual to receive more than one question about it. That's because Tucson, Arizona or Jackson, Mississippi are not terribly concerned with what happens in Minneapolis. Over all, our critics tend to be well organized, to disseminate misinformation and distortion about a few of our grantees, and the media feeds on it. We're an easy target after all: the arts are visible, and because they often tap into the very issues that society is grappling with, the arts can cause outrage, fear and anger. They're only doing their job -- they can also cause peace, contentment, and a feeling of the sublime. As I say, our success ratio is truly extraordinary, and I feel a little like the homesteader who gets shot at by the posse: "Hold your fire! We're the good guys!"

I concentrate on what I feel most of America is concentrating on -- the desire for the arts in their lives and the lives of their children. As I said, the arts are exploding all over the country. Since the Endowment was founded, the number of theatres, symphonies, opera and ballet companies has increased ten-fold. The small arts organizations and community arts centers cannot be counted, they are increasing so rapidly.

How are we to keep them alive? It is through the partnership of Federal, state and local monies together with corporation, foundation, local business and individual giving that institutions keep going. It is rare for nonprofit arts groups' earned income to be more than 60 percent of their budget; a theatre, after all, cannot charge \$125 a ticket regularly to make up the shortfall. It cannot replicate its performance like film, and it cannot expand its number of seats to keep up with inflation.

But public and private giving to the arts has declined in most areas of the U.S. the past 10 years. The NEA, in fact, has lost nearly half of its purchasing power since 1979. And what is threatened is the tremendous growth in the quality of arts organizations across the country. Our larger institutions, our national treasures: museums, symphony orchestras, dance, theatre and opera companies find themselves in debt, struggling from year to year, and downsizing their vision. Beethoven's Fifth is not Beethoven's Fifth when it's played by an orchestra of 50 rather than 90. "Driving Miss Daisy" is a lovely play of three characters and one set, but it is not "The Great White Hope" which James Earl Jones and I starred in 25 years ago, heading a cast of 63 and multiple sets, thanks to a substantial NEA grant. And you can't do "Aida" with a chorus of 10. Or visit a museum, when its doors must close two days a week. It is of paramount importance that we stabilize these national treasures of ours from Des Moines to Salt Lake, from Seattle to Miami, from Dallas to Boston. We are all losers when our great cultural institutions fail.

The other losers are the smaller arts organizations which cannot sustain themselves if there is no public money and when the private money goes to the bigger institutions. These small visual arts and performing arts groups are often community cultural centers; the link between neighbors, the home to kids after school and the elderly as well -- places like Alice

Arts Center in Oakland or the Manchester Craftsmen's Guild in Pittsburgh, which National Council Member, Bill Strickland, here with us today, founded and runs.

The Endowment's budget is \$167.4 million -- just cut another two percent by Congress, but the nonprofit arts industry generates \$3.4 billion back to the Federal treasury in taxes from all who work for and are associated with these organizations. And the nonprofit arts in this country are responsible for over one million jobs. And so, stabilization of our arts organizations and the concomitant commitment to the artists who work there and individually are priorities for those of us at the NEA.

Another priority is Arts Education. We have seen a decline in the past 20 years of arts in the schools. It's no accident, to my mind, that we now encounter a crisis of spirit among so many of our citizens, especially our young people. Communities today are often fragmented as are families, and schools continue to try to educate our youth as our grandparents were educated, as if every mind were alike, as if our brains were similarly shaped. Educators today seek no less than a revolution in our systems of teaching, and Congress's endorsement of Goals 2000: Educate America Act is a step on the road to recovery.

For the first time, the arts have been made a core subject in the curriculum along with math, science and history. The arts were one of the first to publish standards for our schools in the disciplines of dance, theatre, visual arts and music. They are rigorous standards for grade K-12, but we ask the best for our kids all the time -- we ask that they be the best they can be.

What do the arts give a child? We know that the arts in the curriculum daily make it easier to learn all subjects, increase test scores, engage the students and teachers more fully, and build skills, self-esteem, problem-solving and collaboration. But more than that, art identifies the unique contribution each of us makes as a member of the planet -- it asks us to express ourselves, our perception of the world we've come into and share.

When we teach a child to draw, we teach her to see. When we teach a child to sing or play an instrument, we teach her how to listen. When we teach a child to dance, we teach him about his body and about space. When we teach a child design, we are teaching the geometry of the world. When we teach a child to act, we are exploring the psychology of human emotions. When we teach children about the folk and traditional arts and the great masterpieces of the ages from all cultures, we are teaching them to find their place in the confluence of history and experience the pride that comes from recognizing and celebrating one's roots. When we learn to read and to write, we learn the metaphors by which we live.

Metaphor and symbols are the basic tools of the artist. What will be the metaphors for the new millennium? Much of our culture today is a pop culture of old metaphors promoted still through tv, games, videos, pop music and films. Nihilistic metaphors of death and

destruction, drugs and ecstasy, cops and robbers. Our kids beep along on their computer games which are still essentially based in these old ways of thinking. If a computer game rewards a player for beheading his opponent, what does that say about and to the larger metaphor of our society? What if the rewards were different? What if points were accumulated for completing the picture or discovering solutions to ecological problems? What if the game were not a competition but a collaboration? I was pleased to learn on my visit to Silicon Valley last week in California that there is a group of women who have just formed a new computer game company to create these kinds of games, new collaborative metaphors for the new millennium.

We will need imaginative and creative people for the new systems for the future, and an arts based education is the crucible for the new society. We also need to provide for the child in after school hours -- as a 10-year old boy said to me the other day in Fort Wayne, Indiana: "The Crime Bill has Midnight Basketball, but what about Midnight Arts?" I couldn't agree with him more, and in fact, our dialogues with the Department of Justice, Human Services, and other agencies, as well as with Members of Congress have resulted in components of the Crime Bill addressing the need for the arts in crime prevention.

The arts are a natural community builder. They are one of the few ways we come together as a group, outside of our places of worship and sporting events. For kids in the inner city, they are vital. They take the enormous energy of these young people and put it to work in positive ways. All across America, we sponsor kids acting, dancing, playing music, and so on. They are painting murals on walls everywhere. And you know what? Those murals are never touched by graffiti. The pride of ownership is great, and when you give someone something they don't want to lose, they won't trash it. This holds true as well for the community arts centers, which are never touched during riots.

The President has talked about a renewal of society, in our schools, in our values, and in our communities. The arts can play a major role in that renewal.

Where do we go from here? First, let the people of this country re-connect with Congress. Theater goers, museum visitors, book lovers, designers, dance aficionados, community arts activists, children and arts educators could let their representatives in the legislature know when something good has happened in their hometowns because of an NEA grant. They could thank their Congressman or woman rather than complain to them, or invite them to their arts centers and events and studios.

When one of our opponents in Congress calls for abolishment of this agency or even cutting our budget, he's robbing his own community after all, his own home state. As we lose more and more of our capacity to provide seed money for arts projects nationwide, what gets overshadowed are the people who cannot participate in the cultural life of their communities. Fewer children receive arts education. Theaters, museums, symphonies cut

back on outreach, on touring. It's not the people who can afford the arts who are hurt, it's the people who have so little to begin with. I have met those people and I will fight for them.

Young people like those who attend the Dilce Combs High School in the small mining town of Jeff, Kentucky, unemployment: 40 percent. These kids are lucky; they have one of the finest art teachers in existence, John Gorley, who is valued by his school and by his community. The single finest piece of sculpture I've seen this year was created by one of his classes in tribute to their fathers and uncles, and their common heritage of coal country. It's a life-sized depiction of the collapse of a mine shaft, and the men desperately trying to escape, the horror drawn on their faces, arms and legs crushed by the weight of earth tonnage, caught in the moment of their death. The timbers of the shaft frame the piece, which is painted entirely in coal black. It's a powerful work of art which hits you immediately in the solar plexus. It connected the young people who made it with each other, with their families, and with their community, and through their specific experience so truthfully created, to the world at large.

With more resources, we can do more for America. One of the initiatives we hope to undertake is support for projects which celebrate the millennium. We hope to fund several projects to mark the turn of the century, including: "The Arts in the 20th Century" project of educational- and television programs that recognize, celebrate and preserve the extraordinary developments in all American art forms of the 20th century.

I would like to extend an invitation to the arts to all of you in the press. From time to time, a journalist will accompany me on my visits, and while we have just a few states left this year, I welcome the press in those states to join me. To see what I see. It will change your point of view. And for those of you in Washington, we plan on doing an arts tour of the District and to hold a town meeting here. Come with me. Listen to the voices insistent on making the connection. You will discover what the National Endowment for the Arts is really all about and what great promise the cultural life of our communities and our nation hold as we approach the new millennium.

Leaders of all political stripes have talked about the need to focus on values. The crisis of spirit isn't going to be solved without a culture of meaning. The recovery of our individual souls, our sense of belonging and community, our care for this world is a quest for new metaphors by which we might better live. Artists understand that yearning just as acutely as politicians, spiritual leaders and the most astute journalists. Audiences for the arts -- the people I've met -- feel it as well, and perhaps none express it more honestly than the children.

I was in Atlanta at the Woodruff Arts Center and was handed a brochure for their annual corporate campaign. Let me finish with this quote:

"The reason I want to keep this Arts Center going is for the babies. It wouldn't be fair if they didn't get to come here when they're my age."

So says Laquita Cook, a fourth grader. I agree with her. We want to keep the Arts Endowment going as well, for the audiences of tomorrow, for the child born this day who will begin first grade in the new millennium, for all the children of this diverse and wonderful United States of America.

Thank you.

Presidential Message National Arts and Humanities Month October 1994

The arts have long been an integral part of America's cultural heritage, encouraging us to gain a deeper understanding of ourselves and of our society. In a world too often beset by hatred and incivility, the arts and humanities empower us to celebrate our individual identities, while reminding us of the values and commitments that unite us as a country.

Although the rich diversity of our nation would seem to preclude an official American culture, we have a powerful tradition of artistic expression and intellectual inquiry that honors every one of us equally. Through art, music, literature, history, and philosophy, we preserve and pass along, from generation to generation, our most cherished images, ideas, and beliefs.

For more than two centuries, the arts and humanities have helped Americans transcend political, religious, racial, and ethnic divisions by engaging us in the common task of interpreting and expressing the meaning of human experience. When we read each other's stories, discuss each other's ideas, and feel each other's emotions through dance, painting, and song, we come to understand the complexity and texture of each other's lives. In so doing, we gain a greater appreciation and understanding of the breadth of human thought and emotion. And we gain a more profound sense of our common purpose as Americans.

But if the arts and humanities are essential to appreciating and preserving our culture, they are also essential to our growth and renewal as a people. For it is only by deepening our understanding, unleashing our imaginations, and enlarging our capacities to see and to feel that we can envision a better future for ourselves, our communities, and our nation.

In the new and complicated century that awaits us, we will depend even more on our artists and humanists to help us discover the roots of our deepest beliefs and gain a vision of our most promising possibilities.

The month of October has been designated National Arts and Humanities Month, and I urge all Americans to celebrate the artistic and intellectual freedoms we enjoy and to reflect on the crucial role they play in reinvigorating and renewing our great nation every day.

Bill Clinton

Patrice Powell Named Director



Patrice Powell

Chairman Jane Alexander promoted Patrice Powell to director of the Expansion Arts Program on September 12. Ms. Powell joined the agency in 1991 as the Program's assistant director and in February 1993 she was named its acting director. She served as the acting director of the Program until September.

Her extensive background in the arts began professionally as a stage manager. In the field of arts administration she has held staff positions with the Connecticut Commission on the Arts, the D.C. Commission on the Arts and Humanities, and the Texas Commission on the Arts. For many years she was active in community-based arts programs and while in Connecticut she was an artist-in-residence for sites throughout the state.

Ms. Powell received a bachelor of fine arts degree from Howard University and master of fine arts degree from Yale University's School of Drama.

She lives in Washington with her husband and daughter.

Celebrating Hispanic Heritage

To celebrate the tradition of National Hispanic American month, the agency's Special Observance Committee invites all staff to the program in M0-9 on October 20 at 11:00 a.m. Folk & Traditional Arts Program's Norma Cantu is this year's mistress of ceremonies.

This eighth annual program, with the duo LaPena and one-man show LATINHOOD, will highlight the agency's

Linda Ray and Mike Meier, offer an unusual mixture of Spanish flamenco, jazz and Latin American music. Ms. Ray, a regular performer in the D.C. area, has been playing jazz for over 25 years and Mr. Meier—an attorney—joined her to form the group over one year ago. He studied classical guitar and Latin Folk music in Buenos Aires, Argentina, under the Master Carlos Luna and has been

performing in the D.C. area for well over two years. Among their special performances at nearby spots, they appear every Friday and Saturday at the Terramar Restaurant in Bethesda, Maryland.

LATINHOOD, the one-man show by actor and poet Enrique "Quique" Aviles, is a collection of monologues, poetry, humor,

slides, and music. He brings to life four main characters who speak from differ-

ent experiences and realities about being a Latino in the U.S. Enrique moved to Washington from El Salvador in 1980 and after graduating from Duke Ellington School of the Arts in 1984 he founded the LatiNegro Theater. With LatiNegro he worked with the students in the D.C. public schools, using theater to address issues of concern to Latino and African-American youth. Included in his list of grants and awards is an Arts Endowment grant from the Presenting and Commissioning Program.

For more than 25 years *Hispanic Heritage Week* has been commemorated. It was officially established by President Lyndon B. Johnson on September 17, 1968. The week was extended to a month-long celebration by legislation passed on August 17, 1988. According to the 1990 U.S. census 22,400,000 people said they are of Hispanic heritage—out of the then total U.S. population of 248,700,000.

The agency's program is one of a series of special observance celebrations developed and hosted by Arts Endowment staff. Members of the Special Observance Committee are Eric Hayashi, Edythe Jacobs, Terry Liu, Jaime Monllor, Rose Morgan, Dan Sheehy, Karen Vestal, Joan Walker-Hunter and Joyce Williams.



The La Pena duo - Mike Meier and Rosalinda Bird

celebration of Hispanic culture in the United States. La Pena's two musicians,

Hillary Rodham Clinton Joins Jane Alexander at Heritage Ceremony

First Lady Hillary Rodham Clinton joined Chairman Jane Alexander in presenting the 1994 National Heritage Fellowship awards.

The First Lady spoke about the national importance of these artists' works and how, through their art, we share their cul-

tural experiences and traditions. See the September, 1994 *Artifacts* for a complete listing of the award recipients.



Chairman Jane Alexander and First Lady Hillary Rodham Clinton (left) congratulate African American gospel singers, Clarence Fountain and the Blind Boys. Frances Graves, Hispanic American colcha embroiderer, looks on.

Mrs. Clinton (right) congratulates African American harmonica player Elder Roma Wilson. Folk & Traditional Arts Program Director Dan Sheehy assists with presentation of the award.

