

Arts + Humanities

ARTS

PHOTOCOPY
PRESERVATION

EXECUTIVE ORDER

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CONTINUANCE OF CERTAIN FEDERAL ADVISORY COMMITTEES

By the authority vested in me as President by the Constitution and the laws of the United States of America, and in accordance with the provisions of the Federal Advisory Committee Act, as amended (5 U.S.C. App.), it is hereby ordered as follows:

Section 1. Each advisory committee listed below is continued until September 30, 1995:

(a) Committee for the Preservation of the White House; Executive Order No. 11145, as amended (Department of the Interior);

(b) Federal Advisory Council on Occupational Safety and Health; Executive Order No. 12196, as amended (Department of Labor);

(c) President's Commission on White House Fellowships; Executive Order No. 11183, as amended (Office of Personnel Management);

(d) President's Committee on the Arts and Humanities; Executive Order No. 12367, as amended (National Endowment for the Arts);

(e) President's Committee on the International Labor Organization; Executive Order No. 12216 (Department of Labor);

(f) President's Committee on Mental Retardation; Executive Order No. 11776, as amended (Department of Health and Human Services);

(g) President's Committee on the National Medal of Science; Executive Order No. 11287, as amended (National Science Foundation);

(h) President's Council on Physical Fitness and Sports; Executive Order No. 12345, as amended (Department of Health and Human Services);

(i) President's Export Council; Executive Order No. 12131, as amended (Department of Commerce); and

(j) President's National Security Telecommunications Advisory Committee; Executive Order No. 12382, as amended (Department of Defense).

Sec. 2. The President's Council of Advisors on Science and Technology; Executive Order No. 12700, as amended (Office of Science and Technology Policy), the authority for which expired on June 30, 1993, is hereby reestablished in accordance with the provisions of Executive Order No. 12700, as amended, and shall continue until September 30, 1995.

Sec. 3. Notwithstanding the provisions of any other Executive order, the functions of the President under the Federal Advisory Committee Act that are applicable to the committees listed in sections 1 and 2 of this order, except that of reporting annually to the Congress, shall be performed by the head of the department or agency designated after each committee, in accordance with the guidelines and procedures established by the Administrator of General Services.

Sec. 4. The following Executive orders or sections thereof, which established committees that have terminated or whose work is completed, are revoked:

(a) Executive Order No. 12792, establishing the National Commission on America's Urban Families;

(b) Executive Order No. 12813, as amended by Executive Order No. 12815, establishing the President's Commission on the Management of the Agency for International Development (AID) Programs;

(c) Executive Order No. 12720, as amended by Executive Order No. 12783, establishing the President's Council on Rural America;

(d) Executive Order No. 12696, as amended by Executive Order No. 12756, establishing the President's Drug Advisory Council;

(e) Executive Order No. 12687, as amended by Executive Orders Nos. 12741 and 12785, establishing the President's Education Policy Advisory Committee; and

(f) Section 5 of Executive Order No. 12675, establishing the Vice President's Space Policy Advisory Board.

Sec. 5. Executive Order No. 12774 is superseded.

Sec. 6. This order shall be effective September 30, 1993.

A handwritten signature in cursive script, reading "William Clinton".

THE WHITE HOUSE,

September 30, 1993.

THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

September 30, 1993

EXECUTIVE ORDER

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(OVER)

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WILLIAM J. CLINTON

THE WHITE HOUSE,
September 30, 1993.

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Office of the Press Secretary

For Immediate Release

September 30, 1993

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(OVER)

file arts

J. Carter Brown

Director Emeritus, National Gallery of Art

April 7, 1999

Dear Melanne,

CNN recently got in touch with me about the possibility of doing a special program on the White House collection. Here's the background.

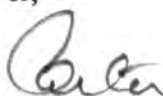
I appeared recently on CNN's ArtClub, a weekly television magazine dedicated to the arts, for a program on culture in Washington. ArtClub airs on CNN and CNNi, and reaches an astonishing 150 million viewers worldwide. As you are well aware, there are few broadcast outlets for the arts – OVATION, of course, CBS Sunday Morning, PBS and now ArtClub. I am very enthusiastic about the success of the program, as it demonstrates the growing audience for the arts in this country. Programs have covered everything from hip new galleries in New York to the lively arts community of Scottsdale, and I understand viewers have responded very enthusiastically. A program on the White House collection would seem like a splendid opportunity to get the recognition it deserves for what has been achieved, and not least, for Hillary's personal involvement.

I can attest to ArtClub's professionalism and the quality of their programming. I am assured that their interest is solely in a program about the collection. Their hope is to lead viewers on a tour of the collection and provide an overview of its history, how it began and how it continues to flourish. They have suggested for some reason that I might lead the tour, and they are also naturally eager for the First Lady's participation, perhaps to join the tour and show viewers some of her personal favorites. //

If the White House wanted to consider the ArtClub's proposal, you or the appropriate person could be in direct touch with Sophie Henderson at 212-595-1457. In any case, do let me know your reaction.

With warmest wishes,

As ever,



J. Carter Brown

Ms. Melanne Verveer
Office of the First Lady
The White House
1600 Pennsylvania Avenue, NW
Washington, D.C. 20500

October 6, 1993

MEMORANDUM TO DISTRIBUTION

FROM: Melanne Verveer

RE: Draft of Arts and Humanities
Awards Ceremony Speech

Attached is a draft of the President's speech for the Arts and Humanities Awards Ceremony to be held tomorrow, October 7th at 2:00 pm on the South Lawn. The First Lady will make opening remarks (to follow later) and will introduce the President. Please make comments to Lissa Muscatine, the Speechwriter, by close of business today. Lissa's phone number is 337-3171 and fax number is 337-0589. Thanks.

DISTRIBUTION:

Hillary Rodham Clinton
David Dryer
Mark Gearan
David Gergen
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Ann Stock
Maggie Williams

PRESIDENT WILLIAM JEFFERSON CLINTON
REMARKS FOR THE PRESIDENTIAL ARTS AND FRANKEL AWARDS CEREMONY
OCTOBER 7, 1993

DRAFT

Thank you for joining us today as we celebrate our nation's rich cultural traditions and honor the creative and intellectual spirit that unites us -- and defines us -- as Americans.

This year's winners of the National Medal of Arts awards and the Charles Frankel Prize are men and women whose achievements represent the enduring power of the arts and humanities in all our lives.

Throughout our history, the arts and humanities have been our nation's cultural signature, enabling Americans of all backgrounds and beliefs to gain a deeper appreciation of who we are as individuals and who we are as a society.

By stirring our minds and our senses, by stimulating learning and collective discourse, the arts and humanities awaken us to the vastness of human experience and offer us a common sense of possibility and fulfillment.

History, literature and philosophy allow us to explore the complexity of our past and face today's challenges with wisdom, humility and compassion.

Music, painting, sculpture, architecture, dance and theater allow us to share a universe of emotions and values and to understand each other through our most creative achievements.

The arts and humanities are our greatest equalizers: We all inherit them. And we all can participate in them equally.

Whether or not one plays the saxophone, reads Emily Dickinson, learns to pirouette, or spends hours in the local art gallery, we all have the capacity to be moved by a song, a poem, a dance, or a painting. We all can feel our spirits soar as a result of a stirring play, a provocative film, or the sudden illumination of a new idea. We are all broadened -- and enriched -- when we expose ourselves to the creative vision of our artists and the wisdom of our humanists.

Today, at a time when our society faces new and difficult challenges, the arts and humanities must remain a vital part of our individual lives and a cultural anchor for our nation.

For 200 years, the freedom of our intellectual and artistic imagination has contributed to the quality of our civic life,

helping shape the American ideals of democracy, pluralism and tolerance. As President Kennedy said three decades ago: "There is a connection, hard to explain logically, but easy to feel, between achievement in public life and progress in the arts." And I would add to that: "progress in the humanities."

The Jeffersonian era not only gave birth to a Declaration of Independence for a new nation but also beautiful Monticello. The age of Lincoln produced the Emancipation Proclamation, along with the Hudson River school of painting and the writings of Ralph Waldo Emerson, Henry David Thoreau, Harriet Beecher Stowe, Herman Melville and Walt Whitman.

The early 20th century gave us universal suffrage and the empowerment of American workers, as well as Charlie Chaplin, Frank Lloyd Wright, William Faulkner, Marian Anderson, and Duke Ellington.

The same unbridled energy and potent imagination that took Americans to the moon midway also inspired rock 'n roll, Motown, modern dance, and a new emphasis on civil and human rights.

Today, in a society more diverse, more complex than ever before, the arts and humanities will continue to help us bridge our differences. Through song, image, form, motion, word and thought, we can foster a greater understanding of the human condition and a more profound appreciation of the shared values and experiences that unite us as Americans.

You who are gathered with us today -- whether you are artists, scholars, educators, patrons or bringers of the arts and humanities to a wider public -- are reminders that the human imagination is the most powerful tool we have in bettering our civilization.

You help shape political attitudes and cultural mores here at home and around the globe.

You provoke our minds and enliven our senses. You endow our souls. You give our lives meaning.

That's why ^{public} government support of the arts and humanities remains essential today and for generations ahead. Every great nation must preserve its past and invest in the possibilities of its future. Every great nation must recognize that, in order for its people to flourish, its culture must flourish.

In the United States, we support cultural activities through the National Endowment for the Humanities and the National Endowment for the Arts, along with other federal agencies, the Congressional Arts Caucus, foundations, businesses and private citizens.

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Today we are fortunate to have inspiring new leaders working in government to expand our artistic and humanistic endeavors and to carry our heritage on to future generations.

Sheldon Hackney is a scholar, author, teacher and university administrator who brings to the chairmanship of the National Endowment for the Humanities a keen mind and a deep respect for the American traditions of free thought and free inquiry. [Mr. Chairman, please stand].

Jane Alexander is an award-winning actress, producer and author who brings a lifelong commitment to public service and an artist's creative vision to her new role as chairman of the National Endowment of the Arts. [Madame Chairman, please stand].

Also with us today is our Poet Laureate, Rita Dove, and I'd like to welcome her as well. [Ms. Dove, please stand].

The award recipients assembled here today have one thing in common: a willingness to share their creative and intellectual energy with the rest of us.

They are cultural explorers, discoverers, inventors and, ultimately, teachers. Please join me as we salute 13 distinguished artists and five influential humanists who are this year's recipients of the National Medal of Arts and the Charles Frankel Prize.

It is a privilege to call forward the following recipients of the National Medal of Arts:

The contributions of **Walter and Leonore Annenberg** to American culture cannot be overstated. Ambassador Annenberg, who served us at the Court of St. James, and Mrs. Annenberg, who was U.S. Chief of Protocol, have faithfully expanded the reach of American culture at home and overseas over many decades. The Annenbergs have enriched our appreciation of the arts through public service, publishing, and as board members of major arts institutions. Through the Annenberg Schools of Communication at Penn and the University of Southern California, where students are encouraged to tackle tough ethical questions, the Annenbergs have helped spawn a new generation of journalists and thinkers.

Legendary vocalist and bandleader **Cab Calloway** was born in 1907 in Rochester, New York. He spent his childhood in Baltimore, then moved with his family to Chicago's southside, where he began a remarkable career that made him one of the originators of American jazz. From his early days at Harlem's famous Cotton Club, Cab Calloway has been an enduring figure of popular music, appearing in concerts, films and on television and adding "Hi-dee-ho, hi-dee-hey" and the "scat" sound to America's musical vocabulary.

Literally for decades, Ray Charles has been one of America's favorite singers. From his roots in Georgia, he became one of the first American singers to combine the dynamic energy of gospel music with rhythm and blues. The result was a unique new sound -- the Ray Charles sound -- which has often been imitated, but never duplicated. His many hit songs, including "I Can't Stop Loving You" and "Hit the Road, Jack," are indelibly etched in the hearts of millions of Americans. His wide impact on American culture has resulted in numerous awards for his contributions to jazz, rhythm and blues, soul, rock 'n roll, and country and western music.

Bess Lomax Hawes has played a major role in the American folk movement since the 1940s. She was born into a family dedicated to preserving our folk traditions and has spent her career singing, teaching guitar, composing songs -- including the folk classic "Charlie on the MTA" -- and writings articles and books that help bring the folk arts into the lives of countless Americans.

Poet and educator Stanley Kunitz has spent a lifetime opening America's eyes and ears to poetry. A widely respected translator of Russian poetry and editor of the Yale Series of Younger Poets and Twentieth Century Authors, Mr. Kunitz has helped convey the beauty and meaning of poetry to students and young writers at many universities. In his own works, Mr. Kunitz makes the ordinary become extraordinary and the everyday become timeless and significant. In addition to his many other honors, Mr. Kunitz was awarded the Pulitzer Prize for poetry in 1959.

Robert Merrill has been acclaimed by critics as "one of the great natural baritones of the century." Born in Brooklyn, Mr. Merrill made his Metropolitan Opera debut in [ck?] and appeared in 786 more performances there over a 31-year operatic career. But his extraordinary voice is not limited to the operatic stage. Mr. Merrill also has sung on Broadway, in solo recitals and on television. Eight Presidents have invited him to the White House for recitals. A passionate baseball fan who once pitched for a semi-pro team to help pay for voice lessons, Mr. Merrill opens each season at Yankee Stadium with his own live rendition of God Bless America.

Playwright Arthur Miller scarcely needs an introduction. His character Willy Loman in Death of a Salesman caught the public's imagination by representing the tension and drama of a common man's life. In The Crucible, Mr. Miller focused on issues of conscience by probing the Salem witch trials in 1692. Mr. Miller got his start as a member of the Federal Theatre Project and over a brilliant career has given our nation some of the finest plays of the century. Death of a Salesman earned Mr. Miller the Pulitzer Prize for drama in 1949.

Robert Rauschenberg is one of America's most innovative artists. From the school of Abstract Expressionism, he has

expanded traditional definitions of art through painting and collaborative works with other kinds of artists, such as dancer and choreographer Merce Cunningham. Mr. Rauschenberg's works have been displayed in museums and galleries around the world and have helped transform our notions of contemporary art.

Theater director Lloyd Richards has devoted his career to promoting theater in America. As Dean of the Yale School of Drama and Artistic Director of the Yale Repertory Theatre, he has trained some of our nation's finest young talents and broadened our appreciation of acting and drama. At Yale, Mr. Richards worked with playwright August Wilson to fashion a series of plays about African-American life that speaks to the range of human feelings. In addition to his work at Yale, he has taught cinema, directed film and television productions, and served on the National Council on the Arts.

Writer William Styron is another great man of American letters. His haunting works, including Down in Darkness, The Confessions of Nat Turner, and Sophie's Choice, capture our history and character as few others ever have. His compelling prose as a fiction writer has won him a loyal readership that anxiously awaits each new word. Mr. Styron also has published a number of thoughtful essays, This Quiet Dust and Other Writings and Darkness Visible: A Memoir of Madness, that exemplify the courage he shows in life.

Paul Taylor is one of America's pre-eminent dancers and choreographers. The Oxford Dictionary of Ballet says he is "not only one of the most fertile, imaginative, and musical choreographers of his generation," but that he "also possesses a rare sense of humor." In more than 40 works, Mr. Taylor has explored the richness and complexity of the American character and the undercurrents of human relations. For more than three decades, he has been a dominant force in the dance world -- here and abroad.

Billy Wilder came to this country from his native Austria in 1934 and over the next few decades helped transform the American motion picture industry. A writer, director and producer, his name is attached to some of the classics of American film, including Sunset Boulevard, The Seven Year Itch, The Apartment, The Front Page, Some Like It Hot and Double Indemnity. His extraordinary contributions to the cinema have won him six Academy Awards and millions of fans in moviehouses across America.

Now it is my honor to introduce the winners of the Charles Frankel Prize.

Ricardo B. Alegria is an historian and anthropologist who has dedicated his career to the study and public appreciation of Caribbean culture. Dr. Alegria has published numerous books and articles on the archeology, history and folklore of Puerto Rico

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and the Caribbean. A native of Puerto Rico, he oversaw the restoration of the historical zone of old San Juan and was named Humanist of the Year in 1991 by the Puerto Rico Foundation for the Humanities.

In a 50-year career as a writer and teacher, historian **John Hope Franklin** has been a leading scholar of African-American studies and an active voice in the social transformation of America. He has written numerous books about the African-American experience, including his seminal work, From Slavery to Freedom: A History of Negro Americans, first published in 1947. Dr. Franklin has been awarded nearly 100 honorary degrees and has served on the National Council on the Humanities.

Hanna Holborn Gray has set academic standards of excellence as one of our nation's leading educators. For 15 years she served as president of the University of Chicago, where she became a highly visible advocate for higher education. A history professor and university leader, Dr. Gray has received honorary degrees from 55 universities, as well as the Medal of Liberty and the Presidential Medal of Freedom, the nation's highest civilian award.

Publishing executive and philanthropist **Andrew Heiskell** is a national leader in promoting the arts and humanities. After a career as chairman and chief executive officer of Time Inc., Mr. Heiskell was appointed founding chairman of the President's Committee on the Arts and Humanities in 1982. During seven years in that position, he counseled cultural leaders and persuaded business executives to support cultural institutions and activities. Mr. Heiskell also served as chairman of the New York Public Library for nine years, during which time he helped reverse the library's precarious financial situation.

Historian **Laurel T. Ulrich** has helped promote humanistic activities through her written works and through public service. A professor of history at the University of New Hampshire, she has introduced both scholarly and public audiences to the lives of ordinary people in New England's past. Dr. Ulrich's recent book, A Midwife's Tale: The life of Martha Ballard, Based on Her Diary, won the 1991 Pulitzer Prize for history, among other honors. Dr. Ulrich also served as a participating scholar with the state humanities councils.

And now I have one last, special honor. And that is to present the Presidential Citizens Medal to Congressman Sidney Yates for his exemplary deeds of service in the area of arts and humanities.

Congressman Yates, please come forward.

The citation reads: "A long-time champion of the American arts, Sidney Yates stands as an example of selfless public service that future generations will long admire. For nearly 30

years, he has steadfastly promoted and supported the National Endowments for Arts and the Humanities, advancing American culture with his vision and intelligence. Throughout his distinguished career, he has brought great credit upon himself, the Congress, and the citizens whom he has represented. The United States honors Congressman Yates, whose tireless efforts on behalf of the arts have strengthened and preserved the American spirit.

Thank you, honorees, for being here today. And thank you in the audience for your ongoing dedication and support of the arts and humanities in America. I hope that in the months ahead, we will all work together to keep the arts and humanities alive and flourishing in every community across our great land.

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THE WHITE HOUSE
WASHINGTON

DATE: October 6, 1993
TO: The First Lady
FROM: Ann Stock
RE: Background on The Arts and Humanities Dinner
CC: Maggie Williams
Lisa Caputo
Neel Lattimore
Capricia Marshall
→ Melanne Verveer

Tomorrow evening, you and The President will host a "state dinner" equivalent for the 1993 National Medal of the Arts and Charles Frankel Prize in the Humanities Recipients. See attached list and press release.

Additionally, Congressman Sid Yates will be given the Presidential Citizen's Medal.

We have decided, this year, to break the event into two parts. Part I is a huge ceremony on the South Lawn to include approximately 850-900 artists, patrons, business people, press, endowment, foundation and congressional members. In the past, the White House has not focused on the arts and humanities in as large a scope as we intend to do. In previous administrations, these awards have been given at a small luncheon.

Part II is a formal dinner for 120 guests. The dinner will follow a state dinner format, meaning a receiving line in the East Room, followed by dinner in the State Dining Room. Afterwards, there will be entertainment in the East Room and dancing in the Grand Foyer.

In our continuing efforts to focus on the quality of American products, we have asked Steuben Glass to provide the crystal for this evening's centerpieces. Each table will have three tear-dropped candlesticks that were developed by F.B. Sellev in 1937.

In addition to the candlesticks, there will be three Eagles by James Houston, made in 1964. The Eagles are captured at the moment preceding takeoff in an extraordinary fete of glassmaking.

The only flowers on the table will be several rubrium lilies (tinged in red with galux leaves).

We have developed a program that focuses on the arts as well as the humanities. Tomorrow is Rita Dove's first day as U.S. Poet Laureate. She had written a letter to the President asking that he become more actively involved in arts and humanities and attend the next literary season of the Library of Congress. Instead, she'll be here doing the reading. Before she arrives at the dinner, she will have presented a reading at the Library of Congress. She will read three short poems from her books, Parsley and Grace Works.

Isaac Stern will be the bridge to introduce the Young Concert Artists. He will speak on his beliefs that arts and humanities, and the way music in particular, has enhanced his life. He strongly feels that we need to encourage people of all ages to make the arts and humanities a part of their daily life. Mr. Stern was instrumental in selecting the Young Concert Artists.

First is Chee Yun, a violinist, followed by the St. Lawrence String Quartet and Camellia Johnson, a soprano. The Young Concert Artists are a non-profit organization founded by Susan Wadsworth to discover and launch the careers of extraordinary young artists.

Several of the artists that she has brought to the attention of the American public include Emanuel Ax, Richard Goode and Pinchas Zuckerman. Again, this is part of your effort to focus on young talent.

A menu and guest list are attached.

THE WHITE HOUSE
WASHINGTON

The recipients:

National Medal of Arts

Mr. and Mrs. Walter H. Annenberg
Cab Calloway
Ray Charles
Bess Lomax Hawes
Robert Merrill
Arthur Miller
Robert Rauschenberg
Lloyd Richards
William Styron
Paul Taylor
Billy Wilder
Stanley Kunitz

Charles Frankel Prize Award

Ricardo Alegria
John Hope Franklin
Hannah H. Gray
Andrew Heiskell
Laurel Ulrich

Thursday
October 7, 1993
7:30 p.m.
130 Guests

DINNER

MEDAL OF ARTS

Pheasant Soup with Tiny Raviolis
and Pacific Northwest Mushrooms

Wrapped Fillet of Halibut with Herbs

Yellow Tomato Salsa

Mini-Pumpkin of Baby Vegetables

Basmati Rice with Bell Pepper and Acorn Squash

Autumn Salad with Assorted Sprouts and Asparagus Tips

Aged Sherry Vinegar Dressing

Maple Pecan Ice Cream

Spiced Apple Brandy Sauce

Acorn Cookies

Ferrari Carano Chardonnay 1991
Saintsbury Pinot Noir 1991 *
Roederer White House Special Extra Dry *

*Revised 10/5/93

REPORT DATE 10/06/93
REPORT TIME 03:41PM

Dinner (Medal of Arts & Charles Frankel Awards) -
Thursday, October 7, 1993 - 07:30PM
Contact Social Office X2510

THE PRESIDENT AND MRS. CLINTON

Hon. & Mrs. Robert McC. Adams (Ruth)
Secretary, The Smithsonian Institution
Dr. Ricardo Alegria & Mrs. Mela Pons de Alegria
Executive Director, Center for Advanced Studies on Puerto Rico &
the Caribbean
Ms. Jane Alexander & Mr. Ed Scherin
National Endowment for the Arts
Hon. Walter Annenberg & Hon. Leonore Annenberg
The M.L. Foundation
Hon. (Dr.) & Mrs. James Billington (Marjorie)
Librarian of Congress, The Library of Congress
Hon. & Mrs. John Brademas (Mary Ellen)
President Emeritus, New York University
Hon. J. Carter Brown
Washington, DC
Ms. Kathy Southern
Ms. Rita Dove
Poet Laureate, Library of Congress
Mr. Fred Viebahn
Mr. & Mrs. Daniel W. Drake (Judith)
New Canaan, CT
Hon. (Dr.) Joseph Duffey & Ms. Anne Wexler
Director, USIA
Mr. Andre Emmerich
President, Art Dealers Association of America
Mr. & Mrs. Ronald Feldman (Frayda)
Chappaqua, NY
Hon. Diane Frankel & Mr. Charles Frankel
Institute of Museum Services
Dr. John Hope Franklin
James B. Duke Professor Emeritus
Mr. Paul Goldberger & Ms. Susan Solomon
New York Times
Hon. & Mrs. Albert Gore (Mary Elizabeth (Tipper))
The Vice President
Mr. Robert Graham & Ms. Anjelica Huston
Los Angeles, CA
Dr. Hanna H. Gray
Chicago, IL
Hon. (Rep.) Steve Gunderson
House of Representatives
Mr. Rob Morris

Dinner (Medal of Arts & Charles Frankel Awards) - October 7, 1993

Hon. (Dr.) & Mrs. Sheldon Hackney (Lucy)
Chairman, National Endowment for the Humanities

Hon. (Sen.) & Mrs. Mark O. Hatfield (Antoinette)
United States Senate

Ms. Bess Lomax Hawes
Arlington, VA
Mr. Nicholas Hawes

Hon. & Mrs. Andrew Heiskell (Marian S.)
New York, NY

Mr. Oscar Hijuelos
New York, NY
Ms. Lori Carlson

Mr. & Mrs. Allan Houser (Anna Marie)
Santa Fe, NM

Mr. Stanley Kunitz & Ms. Elise Asher
New York, NY

Mr. David Levy
President & Director, Corcoran Gallery
Ms. Carol Feld

Hon. & Mrs. Thomas F. "Mack" McLarty (Donna Kay)
Chief of Staff to the President

Mr. & Mrs. Robert Merrill (Marion)
New Rochelle, NY

Mr. Arthur Miller
New York, NY
Miss Rebecca Augusta Miller

Hon. (Sen.) & Mrs. Daniel Patrick Moynihan (Elizabeth)
United States Senate

Mr. Edward James Olmos

Mr. & Mrs. Frank H. Pearl (Geryl)
Rappahannock Investment Company

Hon. (Sen.) & Mrs. Claiborne Pell (Nuala)
United States Senate

Mr. & Mrs. Earl A. Powell III (Nancy)
Director, National Gallery of Art

Miss Leontyne Price
Singer
Brigadier General George B. Price

Mr. Robert Rauschenberg
Captiva Island, FL
Mr. Darryl Pottorf

Mr. & Mrs. Lloyd Richards (Barbara)
New York, NY

Hon. & Mrs. Richard W. Riley (Ann)
Secretary of Education

Ms. Liz Robbins
Liz Robbins & Associates

Dinner (Medal of Arts & Charles Frankel Awards) - October 7, 1993

Hon. (Sen.) & Mrs. John D. Rockefeller IV (Sharon)
United States Senate
Mr. William Rollnick & Ms. Nancy Ellison
New York, NY
Mr. & Mrs. Robert Rose (Yvette)
Managing Director, Credit Agricole Futures
Mr. & Mrs. James Seymore (Joyce)
Entertainment Weekly
Ms. Ann Sheffer
Westport, CT
Mr. William Scheffler
Ms. Carly Simon & Mr. James Hart
New York, NY
Hon. (Sen.) & Mrs. Alan K. Simpson (Ann)
United States Senate
Hon. (Rep.) Louise M. Slaughter & Mr. Robert Slaughter
House of Representatives
Mr. Isaac Stern
Violinist
Mr. & Mrs. William Styron (Rose)
Author
Mr. Paul Taylor
Paul Taylor Dance Company
Ms. Albertha De Jong
Dr. Laurel T. Ulrich & Dr. Gael Ulrich
University of New Hampshire
Hon. Melanne Verveer & Mr. Philip Verveer
Deputy Assistant to the President & Deputy Chief of Staff to the
First Lady
Ms. Susan Wadsworth
New York, NY
Mr. George Popkin
Miss Barbara Walters
ABC-20/20
Mr. Victor Neufeld
Mr. & Mrs. Billy Wilder (Audrey)
(director, producer)
Hon. (Rep.) & Mrs. Pat Williams (Carol)
House of Representatives
Hon. & Mrs. James D. Wolfensohn (Elaine)
Chairman, The John F. Kennedy Center for the Performing Arts
Hon. (Rep.) & Mrs. Sidney R. Yates (Adeline (Addie))
House of Representatives

REPORT DATE 10/06/93
REPORT TIME 03:39PM

After Dinner Entertainment (Arts Awards) - Thursday, October 7, 1993 - 09:30PM
Contact Social Office X2510

THE PRESIDENT AND MRS. CLINTON

Mr. Edward H. Able
Executive Director, American Association of Museums

Dr. Alberta Arthurs
Director, Arts & Humanities, The Rockefeller Foundation

Ms. Margaret C. Ayers
Executive Director, Robert Sterling Clark Foundation

Ms. Mary Bain & Mr. Herbert Bain

Ms. Anne Bartley
Personal Assistant to Mrs. Clinton

Ms. Linda Bell
Institute of Museum Services

Ms. Bonnie Brooks
President & Executive Director, Dance/USA

Ms. Katherine Brunett

Ms. Iris Burnett
Chief of Staff, USIA

Ms. Jeanne Butler
Winston-Salem, NC

Mr. Stephen Cherrington
National Endowment for the Humanities

Ms. Martha Chowning
National Endowment for the Humanities

Ms. Susan Clampitt
National Endowment for the Arts

Ms. Jennifer Conovitz
National Endowment for the Arts

Ms. Cherie Cooper

Mr. Alexander Crary

Ms. Rosemary Cribben
National Endowment for the Arts

Mr. Nestor Davidson
Staff Assistant, White House Legislative Office

Ms. Doris Dixon

Ms. Susan Farr
Executive Director, Association of Performing Arts Presenters

Mr. & Mrs. James Fitzpatrick (Sandy)
Washington, DC

Ms. Catherine French
President & CEO, American Symphony Orchestra League

Ms. Mimi Gaudieri
Executive Director, Association of Art Museum Directors

Hon. & Mrs. Mark D. Gearan (Mary)
Director of Communications

Mr. Donald Gibson
National Endowment for the Humanities

After Dinner Entertainment (Arts Awards) - October 7, 1993

Mr. William Gilcher
Hon. (Rep.) & Mrs. Daniel R. Glickman (Rhoda)
House of Representatives
Mr. & Mrs. Jack Golodner (Linda)
President, Department for Professional Employees AFL-CIO
Ms. Judith Golub
Executive Director, American Arts Alliance
Mr. John Hammer
Director, National Humanities Alliance
Mr. & Mrs. Wynn Handman (Barbara S.)
People for the American Way
Mr. & Mrs. Louis Harris (Florence)
L H Research
Ms. Susan Hattan
Mr. James Herbert
National Endowment for the Humanities
Ms. Kristine Iverson
Mr. Rick Jerue
Ms. Kathy Kruse
Dr. Laurie Campbell
Ms. Evelyn Lieberman
Executive Assistant to Margaret Williams
Mr. & Mrs. Nick Littlefield (Jenny)
Mr. Robert L. Lynch
President & CEO, National Assembly of Local Art Agencies
Ms. Sue Masica
Hon. Dee Dee Myers
Deputy Assistant to the President & Press Secretary
Hon. Steven Neuwirth
Associate Counsel to the President
Hon. Jan Piercy
Deputy Assistant to the President & Deputy Director, Office of
Presidential Personnel
Mr. Anthony Podesta
(brother of John Podesta)
Mr. Milton Rhodes
President & CEO, American Council for the Arts
Ms. Barbara Robinson
Chair, National Assembly of State Arts Agencies
Mr. Wilbur L. Ross, Jr.
Senior Management Director, Rothchild Inc.
Hon. Emily Malino Scheuer
Senior Partner, Metcalf, Tobey & Partners
Mr. & Mrs. Thomas J. Schneider (Cynthia T.)
Sandy Spring, MD
Mr. Mark Scorca
Executive Vice President & CEO, OPERA America

REPORT DATE 10/06/93
REPORT TIME 03:39PM

After Dinner Entertainment (Arts Awards) - October 7, 1993

Mr. Michael Shapiro
National Endowment for the Humanities
Mr. Jim Sitter
Executive Director, The Literacy Network
Hon. Clifford Sloan
Associate Counsel to the President
Ms. Kathy Southern
Executive Director, National Cultural Alliance
Ms. Ana Steele
National Endowment for the Arts
Ms. Ginny Terzano
National Endowment for the Arts
Hon. Margaret Williams
Assistant to the President & Chief of Staff to the First Lady
Mr. Jamil Zainaldin
President, Federation of State Humanities Council
Mr. Peter Zeisler
Executive Director, Theatre Communications Group

THE WHITE HOUSE
Office of the Press Secretary

Embargoed For Release:
Tuesday, October 5, 1993

October 4, 1993

**PRESIDENT CLINTON TO HONOR 18 AMERICAN ARTISTS AND SCHOLARS
AT WHITE HOUSE CEREMONY**

WASHINGTON -- President Clinton will honor 18 distinguished Americans, including singer Ray Charles and playwright Arthur Miller, for their outstanding contributions to the cultural life of the nation in White House ceremonies on October 7, 1993.

During the ceremonies, thirteen individuals selected by the President to receive the 1993 National Medal of Arts will be honored along with five others who will be awarded the 1993 Charles Frankel Prize in the Humanities. The ceremonies are part of a nationwide series of cultural and educational events during October, which President Clinton recently declared "National Arts and Humanities Month."

"These extraordinary individuals have made a gift to American cultural life that is beyond measure," President Clinton said. "Through these awards we celebrate their impressive achievements and extend our deepest thanks for efforts that nourish our creative and intellectual spirit."

The National Medal of Arts honors distinguished artists and patrons who have offered inspiration to others either through their artistic achievement or exceptional work on behalf of the arts. The prestigious Frankel Prize is awarded to Americans who have made outstanding achievements in helping to stimulate the public's understanding of the humanities.

Named by President Clinton as 1993 National Medal of Arts recipients are:

Arts patrons Walter and Leonore Annenberg, Wynnefield, PA
Singer, bandleader Cabell "Cab" Calloway, White Plains, NY;
Singer, musician Ray Charles, Los Angeles, CA;
Folklorist Bess Lomax Hawes, Arlington, VA;
Poet, editor, educator Stanley Kunitz, NY, NY/Provincetown, MA;
Baritone Robert Merrill, New Rochelle, NY;
Playwright, author Arthur Miller, New York, NY;

Artist Robert Rauschenberg, Captiva Island, FL;
Theatrical director Lloyd Richards, New York, NY;
Author William Styron, Vineyard Haven, MA;
Dancer, choreographer Paul Taylor, New York, NY;
Movie director, writer, producer Billy Wilder, Hollywood, CA.

Winners of the Charles Frankel Prize for their work in the Humanities are:

Anthropologist Richard E. Alegria, San Juan, Puerto Rico;
Historian John Hope Franklin, Durham, NC;
Former University of Chicago President Hanna Holborn Gray, Chicago, IL;
Philanthropist Andrew Heiskell, New York, NY; and
Author, historian Laurel T. Ulrich, Durham, NH.

The Presidential awards presentation is scheduled for Thursday afternoon, October 7, 1993 on the White House South Lawn. An official dinner honoring the recipients will also be held that evening. The White House ceremonies mark the ninth annual presentation of the National Medal of Arts which, unlike other arts awards, is not limited to a single field or area of artistic endeavor. Enacted into law by Congress in 1984, the National Medal of Arts goes "to individuals or groups who in the President's judgement are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support, and availability of the Arts in the United States."

Nominations for the National Medal of Art are sought annually by the National Arts Endowment and reviewed by the agency's National Council on the Arts. Recommendations are then forwarded to the President for his selection. Winners each receive a sterling silver medal designed by sculptor Robert Graham of Los Angeles.

The Humanities Endowment's prestigious Charles Frankel Prize, now in its fifth year, annually honors distinguished citizens who through their scholarship, writing, academic and/or philanthropic leadership have enriched the nation. The Prize commemorates the late Charles Frankel an eminent professor of philosophy at Columbia University, assistant secretary of state for educational and cultural affairs, and first director of the National Humanities Center in North Carolina, whose life and work exemplify the integration of scholarship and public service.

The Frankel Prize winners were selected by Humanities Chairman Sheldon Hackney from recommendations made by the National Council on the Humanities. The winners receive a lucite trophy crafted by Jeffrey Bigelow of Washington, DC, and a \$5,000 stipend.

In declaring October as National Arts and Humanities Month, President Clinton wrote, "[This] is a time when we recognize the contributions of artists, scholars, museums, theaters, libraries, schools, foundations, government agencies, and other organizations and individuals who work to keep the arts and humanities a vital part of our lives. Let us reflect on the breadth of artistic and humanistic endeavors that blossom freely across our nation, and let us rejoice in the eloquence and meaning they give to our ideas, hopes and dreams as American citizens."

Contacts: Ginny Terzano, Arts Endowment, 202-682-5570
Mary Lou Beatty, Humanities Endowment, 202-606-8446

**Biographies of the 1993 National Medal of Arts Recipients
and the 1993 Charles Frankel Prize Winners**

WALTER AND LEONORE ANNENBERG are among America's leading philanthropists for the arts.

Successful in the newspaper, magazine and broadcasting businesses, Mr. Annenberg founded the Annenberg School for Communication at the University of Pennsylvania in 1958 and at the University of Southern California in 1971 out of his deep concern for education. In 1968, he was named Ambassador to the Court of St. James and served in Great Britain until October, 1974. Mrs. Annenberg has also served her country, as former Chief of Protocol for the United States of America. Together, they have worked toward the enhancement of cultural appreciation among American citizens.

Mrs. Annenberg is a member of the board of the Metropolitan Museum of Art and the Philadelphia Museum of Art, managing director of the Metropolitan Opera and a former member of the boards of the Pennsylvania Academy of the Fine Arts and The Philadelphia Orchestra Association. She also has served on many other boards, including a foundation to assist the State Department in maintaining the arts for U.S. embassies.

Mr. Annenberg is the founder-trustee of the Eisenhower Exchange Fellowships, a Emeritus Trustee of the Metropolitan Museum of Art and the Philadelphia Museum of Art, among many others. He is also a director in the New American Schools Development Corporation, president of the M.L. Annenberg Foundation and the Annenberg Fund which has generously helped the arts throughout American through grant programs.

CAB CALLOWAY is one of the 20th century's great performers. A singer and bandleader, Mr. Calloway helped popularize "scat-singing" and developed great jazz soloists with his band, including Dizzy Gillespie, Jonah Jones, and Milt Hinton.

Cab Calloway began his career in show business moonlighting as a singer and bandleader in the Southside of Chicago. His first musical group was The Alabamians, and their success brought them to New York City, where he landed a starring role in "Connie's Hot Chocolates." Soon after this smash hit, he was signed to headline at Harlem's legendary Cotton Club.

Since then, Cab Calloway has appeared in more than a dozen Broadway shows, including "Hello Dolly," "The Pajama Game," and in national tours of "Eubie" and "Bubbling Brown Sugar." He has also been featured in a number of films, including "The Singing Kid," "Stormy Weather," and "The Blues Brother" which introduced a new generation to his classic song "Minnie the Moocher." From these and other appearances on televisions, audiences around the world have come to know Cab Calloway as the "Hi De Ho Man."

He has worked with conductors Erich Kunzel and Peter Nero, appearing in "pops" concerts with the Philadelphia Orchestra and recording with the Cincinnati Pops. New generations of children mob him from his appearances on Sesame Street. He is a charter member of the Black Hall of Fame and has been honored by such organizations as the Black Businessmen's Association, the Urban League, and the Negro Actors' Guild.

RAY CHARLES is a musician of fundamental importance and far-reaching influence in American rhythm-and-blues, soul, jazz, and popular music.

He began his career at age 15 in Florida and first made a name for himself in Seattle where he played in jazz combos in the late 1940s. Mr. Charles's success there led to a television show and a recording contract, and he released his first rhythm-and-blues hits in the early 1950s. During this time, he began to fuse gospel style arrangements with secular popular music, and a string of hits soon followed, such as "The Right Time" and "What'd I Say." Not limited by this style, he had a number of successful songs in the blues and jazz styles, and later in the 1960s, he added the country music sound to his repertoire.

As a result of his recordings, Mr. Charles became a dominant influence on performers in the 1960s. He was a principal architect in the transformation of black popular music from rhythm-and-blues style to soul, and he has deeply affected jazz music through his instrumental recordings. Some of his most acclaimed songs include "Georgia," "Hit the Road Jack," and "Born to Lose."

For his work, he has received many gold records and 11 Grammy Awards, including the Lifetime Achievement Award. In 1986, Mr. Charles was one of the Recipients of the Kennedy Center Honors and also became one of the original inductees to the Rock and Roll Hall of Fame. His career captures the scope of American popular music's ambition and achievement from the 1950s to the 1990s.

BESS LOMAX HAWES has played a major role in virtually all of the major American folk movements since the 1940s. She has been a performer, songwriter, folk music teacher, college professor, scholar, festival organizer, and arts administrator.

Ms. Hawes began her career in the late 1930s when she worked for her father, John Lomax, a major folk song collector, at the Archive of American Folk Song at the Library of Congress. In the early 1940s, she performed with some of the great folksingers of the day -- Pete Seeger, Woody Guthrie, Burl Ives, and her husband-to-be, Butch Hawes. From this group of musicians came the Almanac Singers, a major influence on the great folk revival of the 1950s and 1960s. Bess and Butch Hawes later moved to Boston. She co-wrote the famous song, "Charlie on the MTA" which was later made famous by the Kingston Trio.

During the 1950s and 1960s, Ms. Hawes was in demand as a teacher of the folk guitar, and she performed at many theaters, coffee houses, and festivals, including the Berkeley Folk Festival, the UCLA Folk Festival, the Newport (Rhode Island) Folk Festival and others. She later taught at California State University, Northridge, and in 1972, she published Step It Down: Games, Plays, Songs and Stories from the Afro-American Heritage with Bessie Jones and made several films on American folklore. In 1975 she moved to Washington D.C. to help organize the Bicentennial Smithsonian Festival of American Folklife. In 1977, she joined the Arts Endowment where she directed, until 1991, the Folk Arts Program, created a national support network for folk arts, created the National Heritage Fellowships, and has left an indelible mark on American arts.

STANLEY KUNITZ is a poet, editor, essayist, translator, and mentor of young poets. Honors for his poetry include the Pulitzer Prize, Bollingen Prize, National Endowment for the Arts Senior Fellowship, Brandeis Medal of Achievement, Harriet Monroe Award, Guggenheim Fellowship, Ford Foundation Award, and Harvard's Centennial Medal. He was also the first State Poet of New York. Mr. Kunitz published his first book of poems, Intellectual Things, after graduating from Harvard with highest honors. He received the Pulitzer Prize for his Selected Poems: 1928-1958 and has published several more volumes of poetry, much of which is collected in The Poems of Stanley Kunitz, 1928-1978. In 1985, he published another collection called Next-To-Last Things: New Poems and Essays.

In recent years, he has made translations of important Russian poets Andrei Vosnesensky and Anna Akhmatova, among others. For many years, he edited the Yale Series of Younger Poets as well as Twentieth Century Authors. For two years, he served as Consultant in Poetry at the Library of Congress, and taught at many universities, including Bennington, the University of Washington, Yale, Princeton, and Columbia. Widely in demand as a lecturer, he has given poetry readings at colleges, universities, the International Poetry Forum and other major organizations.

He is founder of the Fine Arts Work Center in Provincetown, Massachusetts, a member of the American Academy of Arts and Letters, a chancellor of the Academy of American Poets, and founding president of Poets House in New York.

ROBERT MERRILL is one of the great natural baritones of our time.

From the grand stages of the world's great opera houses, to Broadway, records and television, he has set a standard of musical excellence. His opera career at the Metropolitan Opera began with a performance in La Traviata. Shortly thereafter he was heard by Toscanini, who was so impressed that he invited Mr. Merrill to sing the role again in a historical broadcast with the NBC Symphony. He was recently honored by the Met with the hanging of his portrait in its Hall of Fame recognizing his record-setting 787 performances with the company.

Throughout his career, Mr. Merrill has performed as soloist with the major orchestras in the United States. He has performed with Leonard Bernstein, Erich Leinsdorf, Leopold Stokowski, Eugene Ormandy, and Zubin Mehta. His annual national recital tours have included performances at Wolf Trap, the Hollywood Bowl and Philadelphia's Mann Music Center. In addition to opera, Mr. Merrill has recorded Broadway music, including Porgy and Bess, Show Boat, Carousel, and Fiddler on the Roof. He has performed popular music in Las Vegas and Atlantic City and has made numerous television appearances. One of his personal annual events is the singing of the National Anthem live at the Opening Day baseball game of the New York Yankees.

The Brooklyn-born baritone has received critical accolades, ranging from the Handel Medallion to command performances at the White House for eight different Presidents.

ARTHUR MILLER is an American playwright who dramatizes individual struggle in his works.

The plays of Arthur Miller have become standards of the American dramatic canon. Among his classics are All My Sons (New York Drama Critics Award, 1948), his masterpiece Death of a Salesman (New York Drama Critics Award and the Pulitzer Prize, 1949), The Crucible (Tony award, 1953), A Memory of Two Mondays, Incident at Vichy, An Enemy of the People, After the Fall, and the television drama Playing for Time. He also wrote the novel The Misfits and later adapted it for film. Many of these works and other Miller plays continue to be performed in colleges, universities, and regional theaters, as well as being adapted for television and film.

In addition to his plays, screenplays and novels, he has written a memoir Salesman in Beijing about the production of Death of a Salesman in China, and an autobiography Time-Bends: A Life.

Mr. Miller was a member of the Federal Theatre Project in 1938, a writer for CBS and NBC Radio, and an Associate Professor of Drama at the University of Michigan. He served for four years as the International President of PEN, the writers' organization, and in addition to his awards for drama, he has received American Academy Gold Medal, the Brandeis University Creative Arts Award, the Peabody Award, the Bobst Award, and honorary degree from the Hebrew University in Jerusalem.

ROBERT RAUSCHENBERG is one of the most influential American artists of the school of Abstract Expressionism.

Since 1950, Mr. Rauschenberg has been painting and exhibiting his zestful paintings, and other type of visual art over the past 43 years. His work has been seen in museums and galleries around the world. His art is part of the permanent collection of the Museum of Modern Art, the Whitney Museum, the Los Angeles County Museum of Art, the Guggenheim Museum, and museums in The Netherlands, Switzerland, and Canada. He has received the Art Institute of Chicago Prize, the Ohara Prize from the National Museum of Modern Art in Tokyo, First Prize from the Venice Biennale, the Gold Medal at the Corcoran Biennial Exhibition of Contemporary American Painters, a Grammy Award, and numerous other honors.

Since 1955, he has worked with the Merce Cunningham Dance Company, not only as a designer but as a dancer as well, and with the composer John Cage. By combining visual art with theater, music, dance and popular culture, Mr. Rauschenberg has created in a number of Theater Pieces and Happenings which bring together disparate images the way he has done in paintings, combines, lithographs and silk screens.

Like Cage and others, Mr. Rauschenberg is interested in breaking down the traditions of the visual arts and reconstructing images to erase the boundaries between art and life. It has been said of him that "Every artist after 1960 who challenged the restrictions of painting and sculpture and believed that all of life was open to art is indebted to Rauschenberg -- forever."

LLOYD RICHARDS is one of America's finest theatrical directors. His work as Dean of the Yale School of Drama and Artistic Director at the Yale Repertory Theater has helped transform the face of American drama.

Prior to joining Yale, Mr. Richards established himself as an artist in numerous dramatic fields. He acted and directed in theater, radio and television, winning major recognition early in his career as the director of Lorraine Hansberry's A Raisin in the Sun. Since 1969 he has worked with the National Playwrights Conference at the Eugene O'Neill Theater Center. Through his work with playwrights, particularly August Wilson at Yale, Mr. Richards has directed and brought to the forefront such contemporary classics as Ma Rainey's Black Bottom, Fences, and The Piano Lesson. In addition to his work with playwrights, Mr. Richards has also taught theater and cinema and was the head of actor training at New York University for six years.

Mr. Richards has served on the faculty of Hunter College, Boston University, and the National Theatre Institute. For ten years, he was president of the Society of Stage Directors and Choreographers, and for three years as president of the Theatre Development Fund. In 1985, he was appointed to the National Council on the Arts where he served with distinction. Mr. Richards' work includes directing film and television productions including a segment of Roots: The Next Generation, Bill Moyers' Journal, Robeson, and American Playhouse's Medal of Honor Rag. He has received a Tony Award for direction and holds honorary degrees from several universities.

WILLIAM STYRON is one of America's preeminent writers.

The strength of his reputation rests on his highly acclaimed novels. His first novel, Lie Down in Darkness, was published in 1951 and received the Prix de Rome of the American Academy of Arts and Letters in 1952. While living in Paris during the early fifties, Mr. Styron helped launch The Paris Review with George Plimpton and Peter Matthiessen. Mr. Styron's second novel, Set This House on Fire, appeared in 1960. Seven years later came The Confessions of Nat Turner which was awarded the Pulitzer Prize in 1968 and was the subject of an intense debate. Eleven years later, Mr. Styron published his fourth novel, Sophie's Choice, which won the American Book Award and was made into a popular film.

In addition to these masterworks, Mr. Styron has published This Quiet Dust and Other Writings (1982), a collection of essays and Darkness Visible: A Memoir of Madness (1990), an account of his battle with clinical depression. In 1993, he returned to fiction with A Tidewater Morning: Three Tales from Youth, a book of three stories set in the tidewater Virginia of Mr. Styron's youth.

Mr. Styron received Duke University's Distinguished Alumni Award in 1984, the Prix Mondial del Duca in 1985, and he was appointed a fellow at Yale University in 1964.

PAUL TAYLOR has been a dominant force in dance for nearly four decades. He began his dance career studying with Martha Graham and Antony Tudor, and from 1955 until 1962, he was a soloist with the Martha Graham Dance Company while at the same time presenting his work in concerts in the United States and Europe. In 1959, he danced with the New York City Ballet in George Balanchine's Episodes.

In the 1960s, Mr. Taylor formed his own ballet company, for which he was created more than 80 works. Some of the acknowledged masterpieces are "Aureole," "Runes," "Images," "Le Sacre du Printemps," "Last Look," and "Company B." His dances are performed by many ballet and modern dance companies around the world, including most of the world's major institutions, such as the Royal Danish Ballet, the New York City Ballet, and the American Ballet Theatre. Among the extraordinary dancers with the Paul Taylor Company who have gone on to success are Carolyn Adams, David Parsons, Twyla Tharp, and Dan Wagoner.

In his work, Mr. Taylor has engaged the artistry of some of the country's leading visual artists, including Robert Rauschenberg. He has also paid tribute to American popular music -- from New Orleans Jazz to the Andrews Sisters.

Mr. Taylor is the recipient of more than 40 awards and six honorary Doctor of Fine Arts degrees. He has received choreographers' fellowships from the National Endowment for the Arts, a 1985 MacArthur "genius" Award, and the New York State Governor's Arts Award. Mr. Taylor's autobiography, Private Domain, was nominated by the National Book Critics Circle for the most distinguished biography of 1987.

BILLY WILDER is one of the most irascible and talented directors and screenwriters in the history of American film.

Born in Austria, he began his career in Germany in the early 1930s. He came to the United States in 1933 and became a U.S. citizen in 1934. A list of great films that Mr. Wilder directed, co-scripted

and produced would fill up the page. One of his first successes was with Ninotchka which he co-wrote in 1939, but his string of hits as a director began with Double Indemnity in 1944 which was followed by The Lost Weekend (1945), Sunset Boulevard (1950), Sabrina (1954), The Seven Year Itch (1955), Love in the Afternoon (1957), Witness for the Prosecution (1958), Some Like It Hot (1959), The Apartment (1960), Irma La Douce (1963), The Fortune Cookie (1966), Avanti! (1972), The Front Page (1974), and many others in between.

Mr. Wilder's work is characterized by its sardonic wit and the themes of emotional deception which serves him well both in comedy and suspense films. Many of his movies are considered American classes, and some of his scenes linger in the memory -- from Gloria Swanson's descent down the staircase in Sunset Boulevard to Jack Lemmon in drag being rowed away by his fiancé, Joe E. Brown, at the end of Some Like It Hot. His words and images are potent expressions of a relentless artistic point of view. He received six Oscars and many New York Film Critics Awards for his work as screenwriter and director, and in 1988, he was honored by the Irving G. Thalberg Award from the Academy of Motion Picture Arts and Science for a lifetime achievement in American film.

RICARDO E. ALEGRIA
Anthropologist

Historian Ricardo Alegria has published numerous books and articles on the archaeology, history and folklore of Puerto Rico and the Caribbean.

Dedicated to humanities programming in Puerto Rico, Dr. Alegria is founder and executive director of the Center for Advanced Studies on Puerto Rico and the Caribbean, and founding director of the Institute of Puerto Rican Culture. He oversaw the restoration of the historical zone of old San Juan and the conversion of the restored Spanish and American military barracks into the Museum of the Americas, which opened in 1992 for the Columbian quincentenary.

He was named Humanist of the Year in 1991 by the Puerto Rico Foundation for the Humanities and that year delivered the second annual Daniel L. Heftel Humanities Lecture, in the Virgin Islands, on black migration patterns and the pre-Columbian Indian cultures of the Caribbean. Among Dr. Alegria's books are History of the Indians of Puerto Rico (1970), The Discovery, Conquest and Colonization of Puerto Rico, 1493-1599 (1971), The First Graphic Images of the American Indian (1986), and Juan Garrido, the Black Conquistador (1990). He has received awards from the National Trust for Historic Preservation, the American Historical Preservation Society, the Puerto Rico Academy of Arts and Sciences,

the Institute of Puerto Rican Literature, the Institute of Puerto Rican Culture, the Puerto Rican legislature, and the Spanish and Dominican governments.

JOHN HOPE FRANKLIN
Historian

In a teaching and writing career of fifty years, historian John Hope Franklin has been a leading scholar in African American studies and an active voice in the social transformation of America.

Dr. Franklin has taught at Howard University, Brooklyn College, the University of Chicago, and Duke University. He is now the James B. Duke Professor Emeritus of History.

Among his books are The Free Negro in North Carolina, 1790-1860 (1943), The Militant South, 1800-1860 (1956), Reconstruction after the Civil War (1961), Race and History: Selected Essays, 1938-1988 (1990), and The Color Line: Legacy for the Twenty-First Century (1993). The 40th anniversary edition of his From Slavery to Freedom: A History of Negro Americans (1947), the first systematic account of African American contributions to the nation's development, appeared in 1987. His current research deals with runaway slaves.

The recipient of nearly 100 honorary degrees, Dr. Franklin has been president of the American Studies Association, the Southern Historical Association, the United Chapters of Phi Beta Kappa, the Organization of American Historians, and the American Historical Association. In 1976 he became the fifth Jefferson Lecturer in the Humanities. He has served on the National Council on the Humanities, the President's Commission on Public Diplomacy, and the President's Advisory Commission on Ambassadorial Appointments.

HANNA HOLBORNE GRAY
Former University of Chicago President

Hanna Holborn Gray has set academic standards of excellence for 15 years as president of the University of Chicago. Appointed to that post in 1978, she retired in 1993 to return to the teaching of history at the university. She has taught at the University of Chicago and served as dean of the College of Arts and Sciences at Northwestern University, provost at Yale University, and acting president at Yale before becoming president at Chicago.

As president of the University of Chicago, Dr. Gray was a highly visible spokesperson for higher education. She has served as president of both the American Council on Education and the Association of American Universities. Currently she is a member of Harvard University's Board of Overseers, a member of the Smithsonian Institution's Board of Regents, and a trustee of Bryn Mawr College, the Andrew W. Mellon Foundation, the Field Foundation of Illinois, the Howard Hughes Medical Institute, and the Marlboro School of Music. She is also a member of the Council on Foreign Relations in New York.

Recipient of the Medal of Liberty and the Presidential Medal of Freedom, the nation's highest civilian award, Dr. Gray has honorary degrees from some 55 universities. She is a member of the Renaissance Society of America, the American Philosophical Society, and the National Academy of Education. She has served as a member of the National Council on the Humanities.

ANDREW HEISKELL Philanthropist

Andrew Heiskell is a leader in promoting the arts and the humanities nationally. After a career at Time Inc., during which he rose to chairman of the board and chief executive officer, he was appointed founding chairman of the President's Committee on the Arts and the Humanities in 1982 and served as chairman until 1989.

As chairman, Mr. Heiskell counseled cultural leaders, persuaded business executives to support cultural institutions and activities, and promoted understanding among diverse groups. Through his efforts, the National Medal of Arts was established to honor outstanding American artists and art patrons. In cooperation with the Rockefeller Foundation, the President's Committee under Mr. Heiskell's leadership helped initiate Collaboratives for Humanities and Arts Teaching (CHART), a model project enabling public school systems to improve inclusion of the world's cultures into their curricula.

As chairman of the New York Public Library from 1981 to 1990, he reversed the library's desperate financial situation by raising more than \$307 million. He was founder and co-chair of the National Urban Coalition from its inception in 1967 until 1979, and he has been chairman of the executive committee of the American Academy in Rome, vice chairman of the Vivian Beaumont Theater at the Lincoln Center, a trustee of the Trust for Cultural Resources of the City of New York, and a trustee of the Institute of International Education. He was chairman of the Harvard Board of Overseers and from 1980 to 1989 a fellow of the Harvard Corporation. In 1986 he was inducted into the Publishing Hall of Fame.

LAUREL THATCHER ULRICH
Historian

Laurel Thatcher Ulrich, a professor of history at the University of New Hampshire, has introduced both scholarly and public audiences to the lives of ordinary people in New England's past.

Honors for her recent book, A Midwife's Tale: The Life of Martha Ballard, Based on Her Diary, 1785-1812 (1990), include the 1991 Pulitzer Prize for history, Columbia University's 1991 Bancroft Prize for American history, and the American Historical Association's 1990 Joan Kelly Memorial Prize and 1990 John S. Dunning Prize. Her first book, Good Wives: Image and Reality in the Lives of Women in Northern New England, 1650-1750 (1982), was about the "important but invisible" role played by women in colonial New England.

Dr. Ulrich for a decade has worked with the state humanities councils as a participating scholar. She was one of the principal scholars in a Maine Humanities Council project, "Maine at Statehood," which created new scholarship on Maine's colonial history. She also consulted on a New Hampshire Council for the Humanities project, "It Had To Be Done So I Did It," which explored the history of women in the town of Warner, New Hampshire.

She has been a consultant or participating scholar for humanities projects at Strawberry Banke Museum, Historic Deerfield, Canterbury Shaker Village, Plimoth Plantation, the New Hampshire Farm Museum, and other institutions. She received the University of New Hampshire's 1991 Gary Lindbergh Award for Outstanding Teacher-Scholar, and the New Hampshire Council for the Humanities' 1991 John S. Dunfey Award.

-30-30-30-

From the Desk of
MELANNE VERVEER

October 6, 1993

file

MEMORANDUM TO DISTRIBUTION

FROM: Melanne Verveer
RE: Draft of Arts and Humanities
Awards Ceremony Speech

Attached is a draft of the President's speech for the Arts and Humanities Awards Ceremony to be held tomorrow, October 7th at 2:00 pm on the South Lawn. The First Lady will make opening remarks (to follow later) and will introduce the President. Please make comments to Lissa Muscatine, the Speechwriter, by close of business today. Lissa's phone number is 337-3171 and fax number is 337-0589. Thanks.

DISTRIBUTION:

Hillary Rodham Clinton
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PRESIDENT WILLIAM JEFFERSON CLINTON
REMARKS FOR THE PRESIDENTIAL ARTS AND FRANKEL AWARDS CEREMONY
OCTOBER 7, 1993

DRAFT

Thank you for joining us today as we celebrate our nation's rich cultural traditions and honor the creative and intellectual spirit that unites us -- and defines us -- as Americans.

This year's winners of the National Medal of Arts awards and the Charles Frankel Prize are men and women whose achievements represent the enduring power of the arts and humanities in all our lives.

Throughout our history, the arts and humanities have been our nation's cultural signature, enabling Americans of all backgrounds and beliefs to gain a deeper appreciation of who we are as individuals and who we are as a society.

By stirring our minds and our senses, by stimulating learning and collective discourse, the arts and humanities awaken us to the vastness of human experience and offer us a common sense of possibility and fulfillment.

History, literature and philosophy allow us to explore the complexity of our past and face today's challenges with wisdom, humility and compassion.

Music, painting, sculpture, architecture, dance and theater allow us to share a universe of emotions and values and to understand each other through our most creative achievements.

The arts and humanities are our greatest equalizers: We all inherit them. And we all can participate in them equally.

Whether or not one plays the saxophone, reads Emily Dickinson, learns to pirouette, or spends hours in the local art gallery, we all have the capacity to be moved by a song, a poem, a dance, or a painting. We all can feel our spirits soar as a result of a stirring play, a provocative film, or the sudden illumination of a new idea. We are all broadened -- and enriched -- when we expose ourselves to the creative vision of our artists and the wisdom of our humanists.

Today, at a time when our society faces new and difficult challenges, the arts and humanities must remain a vital part of our individual lives and a cultural anchor for our nation.

For 200 years, the freedom of our intellectual and artistic imagination has contributed to the quality of our civic life,

helping shape the American ideals of democracy, pluralism and tolerance. As President Kennedy said three decades ago: "There is a connection, hard to explain logically, but easy to feel, between achievement in public life and progress in the arts." And I would add to that: "progress in the humanities."

The Jeffersonian era not only gave birth to a Declaration of Independence for a new nation but also beautiful Monticello. The age of Lincoln produced the Emancipation Proclamation, along with the Hudson River school of painting and the writings of Ralph Waldo Emerson, Henry David Thoreau, Harriet Beecher Stowe, Herman Melville and Walt Whitman.

The early 20th century gave us universal suffrage and the empowerment of American workers, as well as Charlie Chaplin, Frank Lloyd Wright, William Faulkner, Marian Anderson, and Duke Ellington.

The same unbridled energy and potent imagination that took Americans to the moon midway also inspired rock 'n roll, Motown, modern dance, and a new emphasis on civil and human rights.

Today, in a society more diverse, more complex than ever before, the arts and humanities will continue to help us bridge our differences. Through song, image, form, motion, word and thought, we can foster a greater understanding of the human condition and a more profound appreciation of the shared values and experiences that unite us as Americans.

You who are gathered with us today -- whether you are artists, scholars, educators, patrons or bringers of the arts and humanities to a wider public -- are reminders that the human imagination is the most powerful tool we have in bettering our civilization.

You help shape political attitudes and cultural mores here at home and around the globe.

You provoke our minds and enliven our senses. You endow our souls. You give our lives meaning.

That's why government support of the arts and humanities remains essential today and for generations ahead. Every great nation must preserve its past and invest in the possibilities of its future. Every great nation must recognize that, in order for its people to flourish, its culture must flourish.

In the United States, we support cultural activities through the National Endowment for the Humanities and the National Endowment for the Arts, along with other federal agencies, the Congressional Arts Caucus, foundations, businesses and private citizens.

Today we are fortunate to have inspiring new leaders working in government to expand our artistic and humanistic endeavors and to carry our heritage on to future generations.

Sheldon Hackney is a scholar, author, teacher and university administrator who brings to the chairmanship of the National Endowment for the Humanities a keen mind and a deep respect for the American traditions of free thought and free inquiry. [Mr. Chairman, please stand].

Jane Alexander is an award-winning actress, producer and author who brings a lifelong commitment to public service and an artist's creative vision to her new role as chairman of the National Endowment of the Arts. [Madame Chairman, please stand].

Also with us today is our Poet Laureate, Rita Dove, and I'd like to welcome her as well. [Ms. Dove, please stand].

The award recipients assembled here today have one thing in common: a willingness to share their creative and intellectual energy with the rest of us.

They are cultural explorers, discoverers, inventors and, ultimately, teachers. Please join me as we salute 13 distinguished artists and five influential humanists who are this year's recipients of the National Medal of Arts and the Charles Frankel Prize.

It is a privilege to call forward the following recipients of the National Medal of Arts:

The contributions of **Walter and Leonore Annenberg** to American culture cannot be overstated. Ambassador Annenberg, who served us at the Court of St. James, and Mrs. Annenberg, who was U.S. Chief of Protocol, have faithfully expanded the reach of American culture at home and overseas over many decades. The Annenbergs have enriched our appreciation of the arts through public service, publishing, and as board members of major arts institutions. Through the Annenberg Schools of Communication at Penn and the University of Southern California, where students are encouraged to tackle tough ethical questions, the Annenbergs have helped spawn a new generation of journalists and thinkers.

Legendary vocalist and bandleader **Cab Calloway** was born in 1907 in Rochester, New York. He spent his childhood in Baltimore, then moved with his family to Chicago's southside, where he began a remarkable career that made him one of the originators of American jazz. From his early days at Harlem's famous Cotton Club, Cab Calloway has been an enduring figure of popular music, appearing in concerts, films and on television and adding "Hi-dee-ho, hi-dee-hey" and the "scat" sound to America's musical vocabulary.

Literally for decades, Ray Charles has been one of America's favorite singers. From his roots in Georgia, he became one of the first American singers to combine the dynamic energy of gospel music with rhythm and blues. The result was a unique new sound -- the Ray Charles sound -- which has often been imitated, but never duplicated. His many hit songs, including "I Can't Stop Loving You" and "Hit the Road, Jack," are indelibly etched in the hearts of millions of Americans. His wide impact on American culture has resulted in numerous awards for his contributions to jazz, rhythm and blues, soul, rock 'n roll, and country and western music.

Bess Lomax Hawes has played a major role in the American folk movement since the 1940s. She was born into a family dedicated to preserving our folk traditions and has spent her career singing, teaching guitar, composing songs -- including the folk classic "Charlie on the MTA" -- and writings articles and books that help bring the folk arts into the lives of countless Americans.

Poet and educator Stanley Kunitz has spent a lifetime opening America's eyes and ears to poetry. A widely respected translator of Russian poetry and editor of the Yale Series of Younger Poets and Twentieth Century Authors, Mr. Kunitz has helped convey the beauty and meaning of poetry to students and young writers at many universities. In his own works, Mr. Kunitz makes the ordinary become extraordinary and the everyday become timeless and significant. In addition to his many other honors, Mr. Kunitz was awarded the Pulitzer Prize for poetry in 1959.

Robert Merrill has been acclaimed by critics as "one of the great natural baritones of the century." Born in Brooklyn, Mr. Merrill made his Metropolitan Opera debut in [ck?] and appeared in 786 more performances there over a 31-year operatic career. But his extraordinary voice is not limited to the operatic stage. Mr. Merrill also has sung on Broadway, in solo recitals and on television. Eight Presidents have invited him to the White House for recitals. A passionate baseball fan who once pitched for a semi-pro team to help pay for voice lessons, Mr. Merrill opens each season at Yankee Stadium with his own live rendition of God Bless America.

Playwright Arthur Miller scarcely needs an introduction. His character Willy Loman in Death of a Salesman caught the public's imagination by representing the tension and drama of a common man's life. In The Crucible, Mr. Miller focused on issues of conscience by probing the Salem witch trials in 1692. Mr. Miller got his start as a member of the Federal Theatre Project and over a brilliant career has given our nation some of the finest plays of the century. Death of a Salesman earned Mr. Miller the Pulitzer Prize for drama in 1949.

Robert Rauschenberg is one of America's most innovative artists. From the school of Abstract Expressionism, he has

expanded traditional definitions of art through painting and collaborative works with other kinds of artists, such as dancer and choreographer Merce Cunningham. Mr. Rauschenberg's works have been displayed in museums and galleries around the world and have helped transform our notions of contemporary art.

Theater director Lloyd Richards has devoted his career to promoting theater in America. As Dean of the Yale School of Drama and Artistic Director of the Yale Repertory Theatre, he has trained some of our nation's finest young talents and broadened our appreciation of acting and drama. At Yale, Mr. Richards worked with playwright August Wilson to fashion a series of plays about African-American life that speaks to the range of human feelings. In addition to his work at Yale, he has taught cinema, directed film and television productions, and served on the National Council on the Arts.

Writer William Styron is another great man of American letters. His haunting works, including Down in Darkness, The Confessions of Nat Turner, and Sophie's Choice, capture our history and character as few others ever have. His compelling prose as a fiction writer has won him a loyal readership that anxiously awaits each new word. Mr. Styron also has published a number of thoughtful essays, This Quiet Dust and Other Writings and Darkness Visible: A Memoir of Madness, that exemplify the courage he shows in life.

Paul Taylor is one of America's pre-eminent dancers and choreographers. The Oxford Dictionary of Ballet says he is "not only one of the most fertile, imaginative, and musical choreographers of his generation," but that he "also possesses a rare sense of humor." In more than 40 works, Mr. Taylor has explored the richness and complexity of the American character and the undercurrents of human relations. For more than three decades, he has been a dominant force in the dance world -- here and abroad.

Billy Wilder came to this country from his native Austria in 1934 and over the next few decades helped transform the American motion picture industry. A writer, director and producer, his name is attached to some of the classics of American film, including Sunset Boulevard, The Seven Year Itch, The Apartment, The Front Page, Some Like It Hot and Double Indemnity. His extraordinary contributions to the cinema have won him six Academy Awards and millions of fans in moviehouses across America.

Now it is my honor to introduce the winners of the Charles Frankel Prize.

Ricardo E. Alegria is an historian and anthropologist who has dedicated his career to the study and public appreciation of Caribbean culture. Dr. Alegria has published numerous books and articles on the archeology, history and folklore of Puerto Rico

5

and the Caribbean. A native of Puerto Rico, he oversaw the restoration of the historical zone of old San Juan and was named Humanist of the Year in 1991 by the Puerto Rico Foundation for the Humanities.

In a 50-year career as a writer and teacher, historian **John Hope Franklin** has been a leading scholar of African-American studies and an active voice in the social transformation of America. He has written numerous books about the African-American experience, including his seminal work, From Slavery to Freedom: A History of Negro Americans, first published in 1947. Dr. Franklin has been awarded nearly 100 honorary degrees and has served on the National Council on the Humanities.

Hanna Holborn Gray has set academic standards of excellence as one of our nation's leading educators. For 15 years she served as president of the University of Chicago, where she became a highly visible advocate for higher education. A history professor and university leader, Dr. Gray has received honorary degrees from 55 universities, as well as the Medal of Liberty and the Presidential Medal of Freedom, the nation's highest civilian award.

Publishing executive and philanthropist **Andrew Heiskell** is a national leader in promoting the arts and humanities. After a career as chairman and chief executive officer of Time Inc., Mr. Heiskell was appointed founding chairman of the President's Committee on the Arts and Humanities in 1982. During seven years in that position, he counseled cultural leaders and persuaded business executives to support cultural institutions and activities. Mr. Heiskell also served as chairman of the New York Public Library for nine years, during which time he helped reverse the library's precarious financial situation.

Historian **Laurel T. Ulrich** has helped promote humanistic activities through her written works and through public service. A professor of history at the University of New Hampshire, she has introduced both scholarly and public audiences to the lives of ordinary people in New England's past. Dr. Ulrich's recent book, A Midwife's Tale: The life of Martha Ballard, Based on Her Diary, won the 1991 Pulitzer Prize for history, among other honors. Dr. Ulrich also served as a participating scholar with the state humanities councils.

And now I have one last, special honor. And that is to present the Presidential Citizens Medal to Congressman Sidney Yates for his exemplary deeds of service in the area of arts and humanities.

Congressman Yates, please come forward.

The citation reads: "A long-time champion of the American arts, Sidney Yates stands as an example of selfless public service that future generations will long admire. For nearly 30

years, he has steadfastly promoted and supported the National Endowments for Arts and the Humanities, advancing American culture with his vision and intelligence. Throughout his distinguished career, he has brought great credit upon himself, the Congress, and the citizens whom he has represented. The United States honors Congressman Yates, whose tireless efforts on behalf of the arts have strengthened and preserved the American spirit.

Thank you, honorees, for being here today. And thank you in the audience for your ongoing dedication and support of the arts and humanities in America. I hope that in the months ahead, we will all work together to keep the arts and humanities alive and flourishing in every community across our great land.

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Clinton Administration Accomplishments for Arts Education

DRAFT

- 1994 Goals 2000: Educate America Act was passed with the “arts” added to the list of core academic subjects. President Clinton signed the bill at an arts magnet school in San Diego.
- 1994 The reauthorization of the Elementary and Secondary Education Act included findings in Title X regarding the power of the arts to transform education. Title II was broadened by the Clinton Administration to make funds eligible to be used for teacher training in subjects beyond math and science, including the arts.
- 1994 National Standards for Arts Education were completed.
- 1995 Established the Arts Education Partnership through a cooperative agreement between the National Endowment for the Arts and the U.S. Department of Education. The Council of Chief State School Officers (CCSSO) and the National Assembly of State Arts Agencies (NASAA) co-manage the Partnership which is housed at CCSSO, meets quarterly and is composed of more than 140 education, arts, business, philanthropic and government organizations. It demonstrates and promotes the essential role of arts education in enabling all students to succeed in school, life, and work.
- 1995-2000 Administration activity largely took place through the Arts Education Partnership which has produced reports (listed below) and an advocacy video featuring actress Meryl Streep. Partnership teams have been formed in every state to promote arts education: members include representatives from state departments of education, state arts councils, and state alliances for arts education.
- 1996 Mrs. Clinton released the new President’s Committee on the Arts and the Humanities study “Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk,” at an east room event.
- 1997 The U.S. Department of Education released a “Guide to Arts Education and School Improvement Resources for Local and State Leaders” which outlined how various general education funding programs can be used to support arts education.
- 1998 First Lady Hillary Rodham Clinton, hosted an event at the White House to recognize the power of the arts to transform education and makes a call to action to support the arts in schools. Members of the Arts Education Partnership made up the audience. Earlier that day she participated in a VH1 donation event at a local school. VH1 President John Sykes was a speaker at the White House event.
- 1998 The Arts Education Partnership released a task force report “Young Children and the Arts: Making Creative Connections” which offers developmentally appropriate arts exercises, and annotated resource and research list.

- 1998 In November, Secretary of Education Riley released the results from the National Assessment of Educational Progress (NAEP). It was the first time the arts had been tested in almost 20 years. Results showed that children were not receiving much instruction in the arts but that when they did their results were better.

(The National Standards for Arts Education and the NAEP framework to test arts achievement were developed together with a common vision for arts education.)

- 1999 In March, First Lady Hillary Rodham Clinton released the report "Gaining the Arts Advantage: Lessons Learned from School Districts That Value Arts Education." The report was the first national study to examine arts education on the school district level.

- 1999 In June, the Arts Education Partnership released "Learning Partnerships: Improving Learning in Schools with Arts Partners in the Community."

In June, the First Lady appeared with VH1 President John Sykes on the Today Show to support the *Save the Music* instrument drive.

In October, the President and First Lady host the VH1 Concert of the Century to benefit arts education and appear in the televised production.

- 2000 The President's Committee on the Arts and Humanities and the Arts Education Partnership released the research report, "Champions of Change" supported by the GE Fund and the MacArthur Foundation. Some of the key findings show that low income students who have a high involvement in the arts do as well or better in English than their higher income peers who are not highly involved in the arts. Similar findings are especially strong between instruction in instrumental music and math achievement.

MEMORANDUM

TO: Melanne Verveer
FR: Ellen McCulloch Lovell and Sarah Howes 
DT: April 7, 2000
RE: Arts Education Private Briefing and Press Event

Background

The arts education community, led by the Clinton Administration's Arts Education Partnership, has been productive in recent years pulling together compelling research on the power of education in the arts to influence learning in general. The development of that partnership and its accomplishments is outlined in an attached draft document.

Some of the key findings show that low income students who have a high involvement in the arts do as well or better in English than their high income peers who are not highly involved in the arts. Similar findings are especially strong between involvement in instrumental music and math achievement. Other reports have highlighted the successful strategies of school districts to provide arts education on a district-wide level (the frequent problem of "scale") and successful partnership strategies between schools and arts organizations to provide arts education opportunities to their students.

The Arts Education Partnership and the U.S. Department of Education plan to work together to emphasize these findings to the "Title I" community of educators who serve low income students. This effort could be an announcable. Mrs. Clinton could also announce her hope for institutionalizing (with private support) the Arts Education Partnership so that it lives beyond the Clinton Administration.

Proposed Event

Based on the success of the Ritalin event, we propose convening some experts in the new research and best practices along with U.S. Department of Education Secretary Riley and National Endowment for the Arts Chairman Bill Ivey. Mrs. Clinton would join them for a summary of the experts' findings and then join them in reporting their findings, and announce the Title I initiative to the press.

The experts and Secretary Riley and Chairman Ivey would convene in the Map Room for half an hour before being joined by Mrs. Clinton. During the first half hour, the Secretary and Chairman would be updated on:

- The recent accomplishments of the Arts Education Partnership which their agencies support together. This would include a mention of the various research reports and papers (5 min total).
- The four researchers (see below) would each have 3-5 minutes to present their recent findings.
- The two foundation representatives would have 2-3 minutes each to discuss the increasing coherence in foundation giving to the arts and education.

This would add up to 30 minutes.

Mrs. Clinton would join the group at this time.

- Secretary Riley would report out on what he heard from the researchers about in-school, school-district-provided arts education, and the establishment of the Arts Education Partnership (given to the Secretary because he was involved at the time in establishing it with former NEA Chair Jane Alexander (5 minutes).
- Chairman Ivey would report what he heard regarding the role of community arts organizations and their involvement in providing arts education (5 minutes).
- The First Lady, Secretary and Chairman would ask follow-up questions of the experts (10 minutes).
- The First Lady would do a photo receiving line with the participants and then they would be escorted to the Roosevelt Room (10 minutes).

The First Lady, accompanied by Secretary Riley and Chairman Ivey, would follow the others to the Roosevelt Room for the press briefing.

- The Chairman would establish the commitment of the Clinton Administration and Mrs. Clinton in particular to the National Endowment for the Arts (3-5 minutes)
- The Secretary would do the same for education and arts education (3-5 minutes).
- Mrs. Clinton would introduce the experts who will be available for follow-up questions (3 minutes), present what she heard reported out from the previous section (3-5 minutes), and announce follow-up.

The purpose would be to emphasize that instruction in arts education is “a matter of fairness” for America’s students. The choice of what to teach remains local so this would be a message alerting local decision makers of the opportunity to help their students improve their performance.

Possible Participants

(in addition to the Secretary and the Chairman)

Mr. Dick Deasy, Director, the Arts Education Partnership, a project of the Clinton Administration through the National Endowment for the Arts and the U.S. Department of Education. He has been responsible in one way or another for reports we are discussing.

Dr. Terry K. Peterson, chief advisor to Secretary Riley and senior staff on arts education.

Ms. Scott Shanklin-Peterson, chief advisor to Chairman Bill Ivey and senior staff on arts education.

Mr. Gordon Ambach, Executive Director of the Council of Chief State School Officers which houses and manages the Arts Education Partnership with the National Assembly of State Arts Agencies. The Council is the national membership organization of state superintendents of education.

Dr. Jonathan Katz, Executive Director of the National Assembly of State Arts Agencies which houses and manages the Arts Education Partnership with the Council of Chief State School Officers. The Assembly is the national membership organization for the state arts agencies.

Dr. James S. Cattarall, the Imagination Project, UCLA, primary author of two of the seven studies featured in the October 1999 study, *Champions of Change: The Impact of the Arts on Learning*

Mr. Arnold Aprill, Director, Chicago Arts Partnerships in Education and co-author of national Arts Education Partnership report on best practices for partnerships between schools and community arts organizations. His Chicago program was one of those studied and reported by James Cattarall for *Champions of Change*.

Dr. Dennie Palmer Wolf, Harvard Graduate School of Education, studied the "Creating Original Opera" program of the Metropolitan Opera Guild for *Champions of Change*.

Dr. Steve Seidel, Harvard Graduate School of Education, has done two related studies one of which is about to be released. For *Champions of Change*, he studied two education programs of Shakespeare & Company, a professional theater company based in Lenox, Ma. He is also about to release "*Arts Survive!*" – a study of factors that lead to the survival of school/arts organization partnerships.

Ms. Jane Polin, foundation representative, formerly with the GE Fund which supported several of the bigger reports: *Champions of Change*, *Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education* (released by the First Lady in Queens, March, 1999) and *Coming Up Taller*.

Mr. Nick Rabkin, foundation representative, MacArthur Foundation which supported two of the bigger recent research projects: *Champions of Change* and *Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education*.

Dr. Benjamin Canada, Superintendent of Schools, Portland, OR. He participated on the research teams for the study of school district support for arts education, *Gaining the Arts Advantage* and has testified before Congress on the importance of arts education.

o TO:HRC
FRM: MV

The meeting on the arts was requested by David Rockefeller, Jr. The small group who will meet with you is a very distinguished delegation. In addition, they have all been strong supporters. More recently, two have served on the transition cluster groups and one (Edward Olmos) participated in the Gala in the very moving rendition of who he was (a personal understanding of diversity). The attached agenda walks through their interest. They want to be helpful. They appreciate that the arts cannot be a programmatic priority either for you or for the administration, but they believe the arts can play a very positive role in furthering the administration's goals and in helping the American people have greater access to culture and in celebrating our creative genius around the world.

You know David. Alberta Arthurs heads up the cultural programs at the Rockefeller Foundation. She is extremely level-headed and very knowledgeable on the arts and humanities. She spent many, many long hours working on the humanities project for the transition cluster, but she also knows a lot about the NEA. As you will note from the short bios, Kinshasha Conwill also helped with the transition. Harvey Lichtenstein currently sits on the NEA Council. He will have good advice on how to proceed and how to use the NEA as an asset. As a Council member he will have advice, no doubt, on how the agency can be improved. This meeting will also be useful in helping to create possibilities for special White House events or regularly scheduled events in terms of celebrating the nation's creative accomplishments.

I will meet you in New York for this meeting.

Chemical Bank
4pm.
50th fl - Exec Bld
270 Park Ave -

CULTURE AND THE NEW ADMINISTRATION

AGENDA

Jan. 26, 1993

Chemical Bank
270 Park Avenue
New York City

1. THE WHITE HOUSE AND THE ARTS

Showcasing talent, diversity and American creativity for the nation in its first dwelling. Celebrating the arts from the Inauguration on.

2. THE NATIONAL ENDOWMENTS OF THE ARTS AND HUMANITIES

Supporting the individuals and institutions that reflect and interpret American values and relay them to the rest of the world. The roles of other federally-related cultural agencies; proposed interagency activity; the importance of leadership at the agencies.

3. CULTURE AND THE FEDERAL GOVERNMENT

Using the nation's cultural capital to address social, economic and political issues. Positioning the arts and scholarship as assets in the operations of the new government, from stimulating the cities to designing new products to establishing the ethics of health care or public service.

* * *

PARTICIPANTS IN THE DISCUSSION:

DAVID ROCKEFELLER, JR., Chairman of Rockefeller Financial Services, is a trustee of the Museum of Modern Art, former assistant manager of the Boston Symphony Orchestra, and a former co-chair of the NEA music panel. In addition to other arts-related activities, he has sung with a choral group in Massachusetts for 29 years. Mr. Rockefeller is a former chair of the Arts, Education and Americans panel which produced, Coming to our Senses: The Significance of the Arts for American Education.

ALBERTA ARTHURS, Director of the Arts and Humanities Division of the The Rockefeller Foundation. Former President and Professor of English at Chatham College. She has also served on the faculties of Harvard, Rutgers and Tufts. Dr. Arthurs holds a B.A. and an M.A. from Wellesley, and a doctorate in English Literature from Bryn Mawr. She speaks and writes on the arts and scholarship, and chaired the Transition team on the Humanities for the new administration.

KINSHASHA HOLMAN CONWILL, Director of The Studio Museum in Harlem, has served with the Museum for the American Indian, and has been a practicing visual and performance artist. Ms. Conwill graduated from Howard University and holds an MBA in Arts Administration from UCLA. She writes and lectures frequently on contemporary art, and is active in federal and local organizations. She has served on panels for the NEA, and the IMS and on the IMS transition team for the new administration.

HARVEY LICHTENSTEIN, the President and Executive Producer of the Brooklyn Academy of Music, has been with that institution since 1967. Mr. Lichtenstein began his association with the arts as a dancer, after receiving a BA in English and History from Brooklyn College. He has served on panels for the National Endowment for the Arts and the New York State Council for the Arts, and is a current member of the National Council on the Arts.

EDWARD JAMES OLMOS, actor. His career, which has spanned television, film, theater, dance and vocal performance, has included an Academy Award winning nomination for his starring role in Stand and Deliver. He has also produced, directed and starred in a recent film about gang violence in the Hispanic community. Mr. Olmos has lectured across the country to teenagers in juvenile halls, libraries, schools and jails, and participates in many activities that promote education and the teaching profession. He performed in the Inaugural Gala saluting the new President and First Lady.

* * *

LOS ANGELES TIMES / WASHINGTON EDITION

MONDAY, JANUARY 25, 1993

News Flash to Washington: Americans *Like* the Arts

■ **Culture:** Polls show strong support for government leadership and assistance in all fields of creative endeavor.

By ALBERTA ARTHURS
and DOUGLAS DAVIS

The crisis in the arts and the humanities of the past dozen years is nearly over. The small band of detractors who wanted to censor all art, literature, film, television and scholarship touched by government support has been soundly defeated, in the courts, at the polls, in public opinion surveys. A decade of indifference to culture in the White House ought to be ending. A new Administration hospitable to the mind and the imagination is about to take power. Now is the time for a clean break, in policy, in rhetoric, in appointments, not for continued silence or for a return to the benign but outdated Democratic attitudes of the 1960s and 1970s.

The voters want decisive change. Polls of American attitudes toward the arts, education, censorship and innovation continually record impressive majorities in favor of free, unhampered expression, as well as wider dissemination of the arts in schools, museums and universities—and increased funding. It is totally wrong to believe that those who rail against the "cultural elite" speak for the American citizen. The latest Harris polls tell us that 69% of all Americans would pay an additional \$5 in taxes to support the arts; 75% oppose government restrictions on content; 91% favor vigorous arts education in the schools. For Americans of the 1990s, the arts stand in the center of life, not on its margins or in its shadows.

The "new Democrats" are intertwined with these new Americans. Together they will certainly welcome—not fear—cultural risk and innovation, because daring often returns real jobs and tax revenues. A few thousand NEA dollars given to playwright Alfred Uhry to finish "Driving Miss Daisy" in Atlanta led to the production of a play that ultimately won a Pulitzer Prize, was sold to the movies and employed hundreds of actors, stagehands, ticket sellers, ushers and camera-people, while grossing a profit of \$300 million. As almost every mayor and city treasurer knows, the arts are job-intensive.

In cities like New York and Los Angeles, the arts and entertainment are a major industry, churning out billions for the economy each year, eclipsing manufactur-

ing, personal computers and fashion. We must therefore begin to think of cultural funding as an investment, not as a charity, with tangible social and human benefits.

When taught with passion and commitment, the arts and humanities prepare students to imagine and create. Creative students become creative executives, scientists and inventors, as well as composers, choreographers, novelists, painters, video artists. Unless we can imagine new uses of computers, new forms for products, new content for new media—VCRs, cellular phones, satellite video, fiber-optic CATV and computer networks—we are finished as a global competitor. In a post-industrial international market, *ideas, design, creativity* are bread-and-butter words.

Looked at this way, the stubborn American refusal to dole out more than pennies per capita to the arts is virtually suicidal. While each of us pays close to \$1,000 per year in tax dollars for the defense budget, our individual outlay in the arts is a mere 68 cents. Compare this with the tough-minded outlays provided by Canadians (\$32 each), the French (\$32) and the Swedes (\$35). At a minimum, the new Administration and Congress should immediately restore the NEA and NEH budgets to the levels that existed before the Reagan-Bush slowdown in 1980, which allowed annual inflation to reduce the purchasing power of static budgets.

Given the NEA and NEH track record of return on investment, these additional dollars would produce more art, more books, more concerts, more plays for more communities, touching the inner cores of cities as well as suburbs, small towns and rural regions. Artists, writers, art teachers could visit every school, not just the privileged few. Many more of our best creators could do their real work, pay their bills and feed their families, than now.

For Democrats freshly skeptical of state power, any cultural policy that liberates our boldest talents to pursue individual goals beyond bureaucratic control ought to be welcome. This is precisely why the President now needs to speak out on this issue, to appoint men and women of vision, grounded in the disciplines they represent, as the chairpersons of the NEA and NEH. Then we will know that American culture matters as much to our government as it matters to its citizens, and to the world.

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(for Melanne's information
only)