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ARTS

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PRESERVATION

AKTS

**PRESIDENT WILLIAM JEFFERSON CLINTON
THE PRESIDENTIAL AWARDS FOR DESIGN EXCELLENCE
THE WHITE HOUSE
APRIL 28, 1994**

[Acknowledgments: Michael Vanderbyl, chair of the jury; members of the jury; Senator Pell, Congressmen de la Garza, Congressman Regula, Congressman Swett, and Congressman Yates]

Today we gather to honor the genius and skill of men and women whose work represents the highest level of excellence in American design.

Successful design consists of more than elegant aesthetics. It is also inspirational, enduring, functional, and cost-effective.

At its best, design can enrich our lives, beautify our surroundings, improve our productivity and performance, and even affect social change.

We see these qualities reflected in federal design projects across the country -- from the grand monuments of the nation's capital, to the simple elegance of Dulles Airport, to highways in the Southwest, to day care centers in Baltimore, to secure telephones in federal agencies, and even to government catalogues.

The federal government is the largest purchaser of design services in the world. And the designs we commission should reflect not only the best artistic execution available, but also money well spent.

Each of the eight projects chosen for the Presidential Awards for Design Excellence combines beauty, utility, and economy in a unique way.

* The Army Corps of Engineer's novel navigational channel system, Bendway Weirs, will save millions of dollars every year on dredging and reduced navigational delays along a 180-mile stretch of the Mississippi River.

* The Farmer's Home Administration's Mer Rouge low-income rural housing was cited for its "poetic, uplifting" architecture and its cost-saving construction.

* The EGIS [pronounced Aegis] Explosives detector, commissioned by the State Department and the Federal Aviation Administration, is a brilliant design that showcases handsome artistry along with the modern innovation and technology.

By blending nature, science, technology and human

expression, these and the other designs we honor today will serve as lasting monuments to the innovative spirit of Americans and to the diversity and breadth of our culture.

It is my pleasure to salute the designers of these outstanding federal projects and to recognize those federal departments that had the foresight to commission and oversee these designs.

At this time, I'm also pleased to announce the call for entries for the next round of the Presidential Design Awards -- and to call upon the chairman of the National Endowment for the Arts to implement the awards program.

[Introduce Jane Alexander]

positive,
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their spirit -

perifere jobs

May 17, 1994

VIDEO FOR "SALUTE TO SLAVA"

DATE: Wednesday, May 18th
TIME: 4:45 pm
LOCATION: 459 OEOB
FROM: Nicole Rabner

I. PURPOSE

To salute Maestro Mstislav Rostropovich on the occasion of his retirement as music director of the National Symphony Orchestra.

II. BACKGROUND

Maestro Mstislav Rostropovich

Maestro Rostropovich is retiring after 17 years as music director of the National Symphony Orchestra. During his distinguished tenure, Rostropovich has elevated the national and international reputation of the NSO. Rostropovich has earned many honorary degrees and awards, including the Presidential Medal of Freedom.

"Salute to Slava"

The retirement of Maestro Rostropovich is being honored with a black tie, gala event, "Salute to Slava," at the Kennedy Center Concert Hall on June 17th. The one-minute video you will record will be included in the program.

The Honorary Committee of "Salute to Slava" is composed of the President and you, President and Mrs. Bush, President and Mrs. Reagan, and President and Mrs. Carter.

A few days prior to this event, Maestro Rostropovich will perform at the White House at the State Dinner honoring the Emperor of Japan.

III. PARTICIPANTS

Kennedy Center distinguished guests.

IV. SEQUENCE OF EVENTS

- HRC records the tribute (approx. 1 minute)

V. PRESS

Open Press.

NOTE: WETA will film the event; it will be broadcast in the United States and abroad.

VI. REMARKS

Attached.

April 18, 1994

Dear Maestro:

On this very special occasion, Hillary and I take tremendous pleasure in joining your friends and fans everywhere in thanking you for enriching all our lives. Over the past 17 years, your contribution to our nation's culture as the extraordinary music director of the National Symphony Orchestra has been immeasurable. You and your musicians have been the finest ambassadors for our country, representing what is best and brightest about the United States in all corners of the globe.

Throughout the world, you have been a powerful voice for cultural freedom and a symbol of great courage. Your lifelong passion for defending the liberty of all individuals has been an inspiration to all who love freedom. Your boundless generosity has touched millions.

This evening marks the twilight of a great era for our nation's capital, but your legacy and your spirit will ensure that it will also mark the dawn of a bright musical future for one of our great American orchestras.

Thank you so much for sharing so much joy with us. We wish you good health and we look forward to your continuing contribution to the people of the United States and the whole world.

God bless you.

Sincerely yours,

(Signed: Bill Clinton)

ARTS SUPPORTERS FOR CLINTON-GORE

A civilization is measured by the quality of its arts and culture. A nation is great not only because it honors those artists whose works capture the beauty of our world but also those who use their creativity to explore, challenge and help address the problems of our society. In the United States the creative role of the artist is recognized by our First Amendment. The constitutional protection is essential because the forces of censorship and zealotry consistently attempt to tie the creative hand of our authors and artists.

The government has played a particularly significant role in enhancing and encouraging the arts all across the nation. For more than 25 years the National Endowment for the Arts has made the arts more accessible to the people. It has provided almost 100,000 grants to arts institutions and artists in every region of our country, in most instances requiring the recipient to secure matching funding from private sources to supplement the federal grant. That system of federal support, historically, has been free of political interference. During that time, only a handful of grants from the National Endowment for the Arts have even become controversial.

Sadly, the record of the Bush Administration in permitting and encouraging the politicalization of the National Endowment of the Arts is a dramatic and damaging departure from the policies of prior governments, both Democratic and Republican. This Administration has:

- stood aside when efforts were made to impose severe and often unconstitutional limitations on the Endowment's funding criteria;
- revised its position and dismissed the chairman of the National Endowment for the Arts when funding decisions were attacked by political extremists;
- pandered to far right organizations that attacked the Endowment and the arts in order to raise funds;
- supported a Platform which calls into doubt the future of the NEA.

In contrast, Bill Clinton has made clear that he strongly opposes those who would attack our arts and our artists:

As president, I will support and defend freedom of speech and artistic expression by opposing censorship or "content restrictions" on grants made by the National Endowment for the Arts. I believe very strongly that the National Endowment for the Arts should not

be politicized, and that it has been too politicized recently. I will continue funding for the arts and promote the full diversity of American culture recognizing the importance of providing all Americans with access to the arts.

As president, Bill Clinton will not play politics with the arts. He supports a society in which creativity is rewarded and challenges to the status quo are valued as a catalyst to move America forward. One cannot have a free society in which the voices of a narrow band of extremists and zealots are permitted to restrain the creative thoughts and actions of us all.

Bill Clinton is running on the Democratic Platform which endorses "public support for the arts, including a National Endowment for the Arts that is free from political manipulation and firmly rooted in the First Amendment's freedom of expression."

As governor, Bill Clinton has a strong record of commitment to the arts. He has:

- increased the budget for his state arts council at a time when many other states are cutting their arts budgets by 20 to 40%;

- included as part of his sweeping educational reforms new standards which require the teaching of art and music for all K - 12 students. Arkansas is among only a few states that have included the arts in the required high school curriculum.

This election presents a clear choice. The stark reality is that President Bush, in a second term, would be held hostage to the most extreme right wing groups in our society, controlling his policies toward the arts and the National Endowment. This can effect the level of appropriations, the quality of appointments, and the type of restrictions that the Endowment will impose in evaluating grant applications.

Only with the restoration of a presidency concerned about the arts, under Bill Clinton, can one foresee with confidence a continuation of the policies described by John F. Kennedy:

"I look forward to an America which will award achievement in the arts as we award achievement in business. I look forward to an America which will steadily enlarge cultural opportunities for all our citizens. And I look forward to an America which commands respect throughout the world not only for its strength but for its civilization as well."

THE ARTS COMMUNITY SUPPORTS BILL CLINTON

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- stood aside when efforts were made to impose severe and often unconstitutional limitations on the Endowment's funding criteria; indeed, the President currently supports a content limitation on the Endowment that violates the First Amendment; and his Platform endorses only "safe" art, rejecting any federal support for artists which take a controversial position which critics assert "mocks the moral and spiritual basis on which our country is founded;"

- cravenly dismissed the chairman of the National Endowment for the Arts when funding decisions were attacked on political grounds;

- pandered to those institutions of the far right which have found that an unbridled attack on the Endowment and the arts is an effective fundraising technique.

-- authored a Platform which calls into doubt the future of the NEA ("we believe that a free market in art -- with neither suppression nor favoritism by government -- is the best way to foster the cultural revival our country needs.")

-- refused to enhance funding this year of the Endowment even to reflect increases in inflation, while concurrently adding funding to other comparable institutions;

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As president, Bill Clinton will not play politics with the arts. He supports a society in which creativity is rewarded and challenges to the status quo -- morally, artistically, politically -- are valued as a catalyst to move America forward. One can not have a free society in which the voices of narrow band of extremists and zealots are permitted to restrain the creative thoughts and actions of us all.

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NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES

RESPONSE OF GOVERNOR BILL CLINTON

Thank you for giving me the opportunity to share with your membership my views on government support for and funding of the arts. Let me begin by saying that I do not view the arts as something separate from the lives of people. The arts of a nation are, in fact, the highest expression of the personality and character of its citizens. Public support for the arts brings access to the arts to Americans everywhere, and enriches us all.

For this reason I have worked very hard in Arkansas to support and promote the arts in a variety of public and private endeavors, and I believe you will find - by checking with the Arkansas Arts Council - that they have had consistent cooperation and assistance from my office.

I am very proud of the fact that, as part of a complete education reform package which I initiated and implemented in 1983, Arkansas became one of only a very few states that have included fine arts as one of the courses required for graduation from high school. Additionally, the Arkansas Arts Council and the Department of Arkansas Heritage are working closely with the Department of Education to plan and implement curriculum based arts education from kindergarten through grade 12. Since the 1983 reform package was adopted, there has been a 30% increase in student participation in arts programs, a 35% increase in teaching positions for music and arts teachers, and 100% of the public schools are now being serviced by fine arts programs.

As further evidence of the importance I place on public support for the arts, the Arkansas Arts Council is one of the few state arts agencies that did not experience a major budget reduction in the last funding cycle. Across the nation, state arts agency budget reductions range from twenty to forty percent; in contrast, my last budget recommended an increased commitment to the Arkansas Arts Council and through it to touring arts programs, arts education and local arts agencies.

P.O. Box 615 • Little Rock, Arkansas 72203
Telephone (501) 372-1992 • FAX (501) 372-2292

Paid for by the Clinton for President Committee
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My wife and partner Hillary Clinton has also been a strong supporter of the arts and has been the catalyst in organizing a cooperative effort among several state agencies in support of craft artists and the state's nationally recognized crafts industry. Hillary initiated the establishment of a working committee comprised of representatives from the Arkansas Industrial Development Commission, the Department of Arkansas Heritage and the state's professional crafts association, the Arkansas Craft Guild. Her personal efforts to establish the state's crafts heritage as a priority item has insured the success of Arkansas' observance of The Year of American Craft in 1993 and the long-range impact of the "Year" in Arkansas.

I mention these examples of my longstanding commitment to the arts as the best indicators that the arts would have very supportive first friends in the White House during a Clinton Administration.

Agee's little secret

Philip Agee, a former CIA agent whose revelations are blamed by many U.S. officials for bringing about the murder of Athens CIA Station Chief Richard S. Welch, was paid as much as \$1 million by the KGB, according to a report in the Los Angeles Times. The paper quotes a high-ranking Cuban defector as saying Mr. Agee received his pay through the Cuban intelligence service.

"Agee got big money," said Florintino Aspillaga Lombard, who served as a major in Cuba's Direccion General de Inteligencia, "big money. When he was in Cuba... he lived like the shah of Iran. And I'm sure he is still getting money from Cuba."

Mr. Agee, now living in Germany, denied taking any money from Cuba. "My relationship with Cuba has been solidarity with the revolution, not espionage," he said.

A second Cuban defector told the CIA that Mr. Agee received money from Fidel Castro's government in return for his criticism of the CIA, the Times reported.

Hill & Hillary

With her fans decked out in hot pink "I Believe Anita" buttons, Anita Hill heard Hillary Clinton anoint her as one who "transformed consciousness and changed history" when the two political celebrities appeared at the American Bar Association's annual get-together Sunday in San Francisco. Miss Hill got an award for her work in trying to derail the nomination of Justice Clarence Thomas. Another award winner, Rep. Patsy Takemoto Mink, Hawaii Democrat, said thousands of women were stirred to action by "the moment of

**INSIDE THE
BELTWAY**

Hillary Clinton begins her ABA address Sunday, applauded by Anita Hill (second from right) among award winners.

agony and anguish and despair that Professor Hill endured in the U.S. Senate."

Yesterday, the Wall Street Journal examined Mrs. Clinton's lavish praise for Miss Hill and asked if "the potential first lady is accusing a Supreme Court justice of perjury."

One year later

Jack Anderson and his associates have been looking into the death of writer Danny Casolaro, who died Aug. 10 of last year in a hotel room in Martinsburg, W.Va., while investigating what he called "the Octopus." Mr. Casolaro felt he

had uncovered a vast banking, political and business network whose activities would have explained many major mysteries — BCCI, the Inslaw case, the Iran-Contra episode and others.

While the evidence indicates that Mr. Casolaro committed suicide, there are reasons to question the evidence.

Mr. Anderson says he has "exclusive new details," including the just-released autopsy report that raises more questions about foul play, or at least an inept investigation. Mr. Anderson also offers other puzzles including a list of names found rolled up and tucked in Mr.

Casolaro's boot in the hotel room.

Among those appearing on the show, scheduled to air tonight at 8 p.m. on CNBC, will be producers of a forthcoming HBO film on Mr. Casolaro's life, and John Connolly, an investigative reporter hired by the producers to continue probing the case.

Personal note: For the past year I have kept my peace about the Casolaro case because of bias resulting from 25 years of close friendship with Danny. I do have to say, in the hope it will influence further investigation, that Danny was a vigorous, relentless reporter who was deep into a dangerous

story. His life had been threatened many times. He had promised to meet me on the Saturday following his trip to West Virginia so that we could review his notes. Of course, he never showed up. And those notes are still missing.

Jones converted

Kentucky Gov. Brereton Jones says prayer helped him survive a helicopter crash. Mr. Jones, who suffered a back injury in the crash last Friday, said the incident took his mind off some lesser matters and focused his thinking on health care.

The governor said his first impulse when it appeared the helicopter was going down was to join hands with the person next to him and pray. "I'm firmly convinced that's how we lived through this," he said.

"This, quite frankly, will probably serve as a blessing because it will allow me to take the focus off the things that may be not be as important as health care, and put all our focus on health care," he concluded.

No elites here

On CBS' "This Morning" yesterday a caller asked Bill Clinton and Al Gore to name the "cultural experience you have had that really has made an impact on you."

Mr. Clinton took the first shot and rattled on about how he thinks the National Endowment for the Arts has been too politicized and how he got into culture via his saxophone.

Then Mr. Gore offered this: "I love 'Les Miserables.' I think if everybody in this country saw 'Les Miserables,' we'd win this election."

— John Elvin

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BILL CLINTON ON THE ARTS

Bill Clinton believes that the arts should play an essential role in educating and enriching all Americans. We should promote the arts in every community as an integral part of education, helping to broaden the horizons of our children and to preserve our valuable cultural heritage. A Clinton Administration will ensure access to the arts for all of our citizens.

As Governor, Bill Clinton has initiated sweeping educational reforms. The new standards, adopted by the state in 1984, include art and music in the K-12 curriculum and require one-half unit of fine arts instruction for high-school graduation.

THE CLINTON PLAN:

Bill Clinton will support and defend freedom of speech and artistic expression by opposing any censorship or "content restrictions" on grants made by the National Endowment for the Arts. He will continue federal funding for the arts and promote the full diversity of American culture recognizing the importance of providing all Americans with access to the arts.

THE CLINTON RECORD IN ARKANSAS:

- The clearest example of Bill Clinton's interest and encouragement of the arts in Arkansas lies in the sweeping educational reforms which he initiated in Arkansas in the 1980s. The new standards, adopted by the state in 1984, include art and music within the curriculum for all K-12 students and require one-half unit of fine arts instruction for high school graduation. As a result:

- Arkansas is among only a few states that have included arts in the basic, required high school curriculum.

- Student participation in arts programs has increased 30 percent and positions for music and art teachers have increased 35 percent since 1983.

- A "Survey of Fine Arts" course was developed at the high school level, along with curricula guidelines for Art, General Music and Instrumental and Vocal Music classes for elementary and secondary schools.

- Governor Clinton has also enthusiastically supported the state's commitment to programs for the general public. In 1991-92, in the face of shifting priorities and declining grant awards from the National Endowment for the Arts, Governor Clinton strongly sustained the state's support for touring programs and local arts agencies.

- While many states' arts agency budgets were reduced as much as 20 to 40 percent, Governor Clinton's budget for the Arts Council increased funding for arts programs. In 1992, grants from Arkansas' state Arts Council supported 393 performances, exhibitions and arts classes in 138 cities and communities in Arkansas.

- In addition to its craft artists, Arkansas is also the home of a regional repertory theater, a nationally recognized professional Children's Theater, the Arkansas Symphony Orchestra, Ballet Arkansas, as well as local theater and performing arts programs throughout the state.

Clinton Arts Policy Paper

The arts are fundamental to our lives, to our souls, and to our prosperity. They are not a refinement of life. They are the object of life. It is no accident that the Declaration of Independence names the pursuit of happiness as one of our basic goals, distinguishing it from nearly all political manifestos. Thomas Jefferson wanted more from the American revolution than political change. He and the founders knew that without art, music, literature, dance, the life of our citizens would be devoid of meaning as well as joy. "Happiness" in this sense means the cultivation of the mind and the spirit as well as the body, which cannot occur without art.

Twelve years ago an architect in my state named Fay Jones raised a daring new structure in the woods near Fayetteville, now called the Thorncrown Chapel. I will never forget coming upon it for the first time, gently rising on a hill surrounded by grey-barked trees. At the top, you see a broad, overhanging roof, reminding you of every house or home you have ever seen throughout the world. The glass walls, criss-crossed with bark boards, open out to the world, to the sky and the trees. I believe, so do many others, that this humble structure is a work of art, inviting viewers of all faiths, or no faith, to sit, see, and think.

I often thought of this chapel as we fought in our legislature to create the Arkansas State Arts Council against opposition in hard, lean times. Each year the budget of our

small but productive agency has grown. Last year, in the face of the recession, we expanded another 5%, simply because we believe the arts pay for themselves, in many ways, over and over. Together with funding provided by the National Endowment for the Arts and the Humanities, our tax dollars enable teachers in Arkansas to inspire our students, re-kindle pride in our folk arts and crafts, keep theatres and galleries open, stimulate the local economy, lift the horizons of our people, our artists, our designers, our architects, and open us more fully to the entire world. Fay Jones found a private patron for his chapel, but the impact of his work on our spirit and our economy was precisely the same as these events: tens of thousands of visitors come from all over the nation and the world to see his chapel, empowering every one of us.

The arts are crucial to our national life because they move and inspire us like no other form of communication. Increasingly, thanks to education, Americans are attending theatre, visiting galleries, studying the history of painting, architecture, film, and design at our universities in greater numbers than ever. You may not be aware that the audience for all of the arts is now larger than the audience attending sports events, amateur and professional, but it is true. In New York City, the Metropolitan Museum outdraws the Yankees, the Knicks, the Mets and the Giants put together. New York Mayor David Dinkins tells us that the culture industry enables his city to survive; it attracts more tourists than any other aspect of the city's life and employs more people than hotels, motels, fashion, or the computer industry. We pay 300 million visits to museums

of all kinds in the United States, more visits than we have citizens. We vote in this way with our feet. And we do it nationwide. We do it at the Walker Art Center in Minneapolis, and the Joslyn Art Museum in Omaha, and at Chicago's Art Institute.

You vote again when you tell politicians and pollsters that more than two thirds of those polled want the federal government to support the arts, that you would gladly pay more taxes to improve arts education in the schools. Our fellow citizens of the world do the same every time they pay with their own currency to see an American film, listen to American music, or travel here to visit our Metropolitan Museums, our immensely popular Smithsonian Institution galleries in Washington, most of all the magnificent National Air and Space Museum, and our surprising Thorncrown Chapels, off the beaten path.

I am proud to say that this administration will be the first to fully recognize and act creatively upon this neglected truth--that public funding for the arts, unlike many other government programs, pays for itself many times over. No, we will not continue to cut back on the tiny percentage of the federal budget invested in our culture (less than 2 hundredths of 1%, less than we spend on military bands), as many Republicans are demanding. We will continue to invest in the arts, in black rather than red ink. Because here we are backing a winner. I ask the Republicans to point to another federal program that produces so much income for us; every NEA dollar brings \$10 in jobs and services to states, counties, and cities. Ask the communities where theatre thrives, in Louisville (Kentucky), Ashland

(Oregon), Aspen (Colorado), Charleston (South Carolina) and Santa Fe (New Mexico), what life would be like without Endowment sponsored Festivals of Opera, Dance and Shakespeare. Look at a play called "Driving Miss Daisy", which opened in Atlanta, thanks to a small NEA grant, then became a film, then won an Oscar, and then went abroad, bringing hundreds of millions of dollars into our economy.

American culture is a vital national export! Currently, in fact, our second largest export after aerospace technologies, is our popular culture industry. My administration will see to it that we expand that export, that American artists continue to travel, teach, and exhibit abroad, utilizing the facilities of both Endowments, our State Department and the U.S. Information Agency. At the moment when our trade deficit is so large, our artists, fine and commercial, are being sought after around the world. Painters like Robert Rauschenberg, choreographers like Twyla Tharp, and singers like Michael Jackson, bring us currency, respect, and passionate attention. Who can doubt that the liberating rhythms and ideas in American culture contributed to the downfall of the communist police states throughout Eastern Europe and the former Soviet Union? Who does not remember watching young people abroad singing our songs, watching our films, dancing to our rhythms. Not long ago the actor Stephen Collins reminded the Congress that the arts help to close our wide balance of payments deficit with the rest of the world. They right a spiritual balance, as well.

Why is American culture so rich, so vital? Because we have let it all hang out. Because Americans have always insisted on

freedom of expression, for all of our people, rich and poor, black, yellow, and white, left and right, alike. We are "Multi-Cultural" in our arts because we are multi-cultural as a people. Because it is impossible to expect classical homogeneity from our rainbow of different music, dance and literary origins, let us glory in our complexity and contradiction, I say. Let us welcome jazz on the one hand, Mozart on the other. Let us endorse ballet today, vote for street dancing tomorrow. It is this diversity that enriches us, that attracts the eyes, minds, and ears of our international audience. And most of all, the unfettered arts act as a lubricant. If rioting and violence drive us apart, the arts bring us back together. Why? Because they cross the lines between cultures. They inspire, please, provoke, delight. They communicate. It is important to remember this, at a moment when certain members of Congress have been calling for government control over the content of works of art or PBS Television programs that receive public funds, no matter how limited.

We have never allowed any single agency or person---a Czar or Minister of Culture---to dictate what can be said or shown by our people, in all their ethnic, religious, and regional diversity. History tells us this is the surest route to cultural death. The Hitlers and Stalins of the world destroyed the arts in their societies, in the name of purification. Ours thrived on rowdy, open freedom.

Surely we all see and feel the link between this freedom and our capacity to innovate and prosper in every sector of the sciences, invention, and industry, as well as the arts. Surely this is why the Congress was prompted to insist on decisively

separating the two National Endowments for the Arts and for the Humanities from political control when they passed the bill creating them in 1964. By large majorities in both parties, Republicans and Democrats alike declared not only that the federal government should help improve the "material conditions" of our artists, but that it should "create a climate encouraging freedom of thought, imagination, and inquiry." Over and over since that time, wise men and women in the Congress and the White House have insisted on the functional link between freedom and cultural vigor---among them Senator Claiborne Pell, former House Majority Whip John Brademas and the late Senator Jacob Javits of New York.

Former President Richard Nixon, with his special advisor on the arts, Leonard Garment, presided over a vital expansion of the NEA budget throughout the 1970's, which was continued by Gerald Ford. Jimmy Carter insisted on an expansion of NEA-sponsored events into poor neighborhoods and remote rural regions. And Ronald Reagan declared the following, "Artists have to be brave; they live in the realm of ideas and expression and their ideas will often be provocative and unusual. Artists stretch the limits of understanding. They express ideas that are sometimes unpopular. In an atmosphere of liberty, artists and patrons are free to think the unthinkable and create the audacious. They are free to make both horrendous mistakes and glorious celebrations. Where there's liberty, art succeeds. In societies that are not free, art dies". He also defended de-centralizing the decision-making of the two Endowments, inviting the states to administer shares of the funding. In his 1988 campaign, George Bush agreed

to carry the same torch: "It is essential to maintain the recent growth of support for the arts", he said. "The federal government must continue its policies that provide for freedom of expression"....

But lately, federal funding for the NEA has been reduced in real dollars rather than maintained or expanded. Worse, we have seen Chairpersons of the NEA undermine the grantmaking process by rejecting the judgements of both the professional peer panels and the concurring recommendations of the members of the National Council for the Arts on political grounds. This is not a policy that promotes the arts nor nourishes our economic strength. It promotes rancor and division.

This administration will call a halt to rancor and censorship. While recognizing the responsibility of the Chairpersons of both Endowments to review and approve every recommended grant, we are against the indiscriminate vetoing of applications for political reasons. Recognizing that art, theatre, music and literature can provoke and disturb as well as soothe, we will return federal arts policy to its historic roots, based in the First Amendment. We stand with George Washington, who said in a memorable phrase, "the arts and sciences....have a primary claim to the encouragement of every lover of his country and mankind." And we recall that Washington, too, had to deal with controversy: politicians in the Congress vociferously opposed his \$25,000 commission for mural paintings for the new Capitol!

The arts in America have always been vital and outspoken. It is the price---and the glory---that we pay for liberty. We

should not shut down public support of the arts because now and again they disturb us any more than we ought to close libraries or burn books because some of them offend us. The free-verse poems of Walt Whitman, the rhythms of jazz music, and the irreverence of Pop Art; each of these highly successful innovations prompted resistance and criticism, in their day. But American culture has always set itself apart from the Old World in its determination to break free from precedent. Ralph Waldo Emerson saw this as the law of "great Nature", which "sleeps no moment on an old past....yielding us every morning a new day and with every pulsation a new life."

The Clinton administration's program in the arts is therefore based

First, on the ground of freedom, which is rooted in the American past and its culture. We endorse the findings of the bi-partisan Brademas/Garment Independent Commission established by Congress in 1990 to review the standards used for grantmaking by the National Endowment for the Arts. The Commission specifically rejected imposition of content restrictions.

Second, we endorse the grantmaking reforms which provide for a three-tiered process which begins with peer panels and is reviewed by the Committee of National Council members and finally by the Chair of the NEA. But we strongly oppose any attempt by the Endowment to base its decisionmaking at any point on grounds other than artistic merit and excellence.

Third, the Clinton administration recognizes that the cultural policy of this government properly includes many institutions and activities in addition to the two National

ideas or ideologies. In the post-Cold War era, this wall, like the Berlin Wall, should be removed. If we want American artists to travel their wares freely abroad, we must do the same here. We remain committed to the free exchange of ideas, the bedrock of an open society.

Tenth, the Clinton administration recognizes the broad-based call throughout the United States for improved arts education in all our schools. We will propose means to imaginatively extend contact between all students of every region and economic status and the arts, both in practice and in history. We propose to extend the artists-in-the-schools programs already managed by the NEA.

We end now where we began. Every aspect of our lives, from the work we do, to our education, to the leisure time we enjoy, has a cultural edge. Since 1980, the United States has seen its economic base diversify. Now we earn our livings, pay our taxes, and support our children with brains as well as brawn. While we must strengthen our industrial base, we must also encourage the growth of our post-industrial sector---which means services, software, new products, new ideas, and most of all, educational excellence. Many of us now attend schools and universities for years before we obtain our first job. We keep on studying throughout our professional lives. Even when we retire, more and more of us are returning to the classroom, convinced that it's never too late to learn, to become what we were meant to be. Whether we spend our lives in offices or classrooms, in factories or on farms, we must grow, we must learn to fulfill ourselves, and at the same time to survive. Emerson had it right. We live

Endowments: the Library of Congress, the Smithsonian Institution, the National Gallery of Art, the Institute of Museum Services, both National Public Radio and the Public Broadcasting System (ably served by the innovative new Independent Television Service), the State Department, and the U.S. Information Agency. In each case and place, we will insist on vigorous promotion of American artists, writers, architects, designers, musicians, dancers, as well as direct consultation with them in planning and programming.

Fourth, we will return funding in all these agencies and institutions as close to 1980 funding levels as possible to keep pace with inflation.

Fifth, we will encourage the continued growth of state and local support for the arts.

Sixth, we will vigorously crusade for international patent and copyright protection for all American artists, writers and designers.

Seventh, we propose the establishment of a Center for Design and Innovation that will display inspired examples of American products and ideas in art, science and industry, as well as promote their exhibition abroad. At this moment, we are the only nation attempting to compete in the international marketplace which does not pursue this policy.

Eighth, we commit ourselves to the protection of third-class postal rates for non-profit organizations in the arts.

Ninth, we stand for "open borders" in the arts. Too often in recent decades, our government has forbidden travel to the U.S. by artists and writers espousing unpopular political

in the morning of a new day, of a new, competitive era in world history.

Less than a decade away from the Millennium, we know, all of us, in our souls, that creativity is the American lifeline. Perhaps it always has been. Emerson, again, sensed this long ago. He felt the fire in the Yankee belly for innovation, this irrepressible drive to build "a better mousetrap," to write a finer poem, to paint a greater picture than anyone ever did before. The arts cannot, therefore, be regarded simply as an adornment to our lives or to this administration. The arts are a fundamental part of the change we mean to achieve in this nation. Two hundred years later, we agree with George Washington: they are our "primary duty."

.....written by Douglas Davis

.....reviewed and submitted by
Barbara Handman and Melanne Verveer

cc:

JUN-12-92 FRI 17:20

Clinton Arts Policy Paper

The arts are fundamental to our lives, to our souls, and to our prosperity. They are not a refinement of life. They are the object of life. It is no accident that the Declaration of Independence names the pursuit of happiness as one of our basic goals, distinguishing it from nearly all political manifestos. Thomas Jefferson wanted more from the American revolution than political change. He and the founders knew that without art, music, literature, dance, the life of our citizens would be devoid of meaning as well as joy. "Happiness" in this sense means the cultivation of the mind and the spirit as well as the body, which cannot occur without art.

Twelve years ago an architect in my state named Fay Jones raised a daring new structure in the woods near Fayetteville, now called the Thorncrown Chapel. I will never forget coming upon it for the first time, gently rising on a hill surrounded by grey-barked trees. At the top, you see a broad, overhanging roof, reminding you of every house or home you have ever seen throughout the world. The glass walls, criss-crossed with bark boards, open out to the world, to the sky and the trees. I believe, so do many others, that this humble structure is a work of art, inviting viewers of all faiths, or no faith, to sit, see, and think.

I often thought of this chapel as we fought in our legislature to create the Arkansas State Arts Council against opposition in hard, lean times. Each year the budget of our

small but productive agency has grown. Last year, in the face of the recession, we expanded another 5%, simply because we believe the arts pay for themselves, in many ways, over and over. Together with funding provided by the National Endowment for the Arts and the Humanities, our tax dollars enable teachers in Arkansas to inspire our students, re-kindle pride in our folk arts and crafts, keep theatres and galleries open, stimulate the local economy, lift the horizons of our people, our artists, our designers, our architects, and open us more fully to the entire world. Fay Jones found a private patron for his chapel, but the impact of his work on our spirit and our economy was precisely the same as these events: tens of thousands of visitors come from all over the nation and the world to see his chapel, empowering every one of us.

The arts are crucial to our national life because they move and inspire us like no other form of communication. Increasingly, thanks to education, Americans are attending theatre, visiting galleries, studying the history of painting, architecture, film, and design at our universities in greater numbers than ever. You may not be aware that the audience for all of the arts is now larger than the audience attending sports events, amateur and professional, but it is true. In New York City, the Metropolitan Museum outdraws the Yankees, the Knicks, the Mets and the Giants put together. New York Mayor David Dinkins tells us that the culture industry enables his city to survive; it attracts more tourists than any other aspect of the city's life and employs more people than hotels, motels, fashion, or the computer industry. We pay 300 million visits to museums

of all kinds in the United States, more visits than we have citizens. We vote in this way with our feet. And we do it nationwide. We do it at the Walker Art Center in Minneapolis, and the Joslyn Art Museum in Omaha, and at Chicago's Art Institute.

You vote again when you tell politicians and pollsters that more than two thirds of those polled want the federal government to support the arts, that you would gladly pay more taxes to improve arts education in the schools. Our fellow citizens of the world do the same every time they pay with their own currency to see an American film, listen to American music, or travel here to visit our Metropolitan Museums, our immensely popular Smithsonian Institution galleries in Washington, most of all the magnificent National Air and Space Museum, and our surprising Thorncrown Chapels, off the beaten path.

I am proud to say that this administration will be the first to fully recognize and act creatively upon this neglected truth--that public funding for the arts, unlike many other government programs, pays for itself many times over. No, we will not continue to cut back on the tiny percentage of the federal budget invested in our culture (less than 2 hundredths of 1%, less than we spend on military bands), as many Republicans are demanding. We will continue to invest in the arts, in black rather than red ink. Because here we are backing a winner. I ask the Republicans to point to another federal program that produces so much income for us; every NEA dollar brings \$10 in jobs and services to states, counties, and cities. Ask the communities where theatre thrives, in Louisville (Kentucky), Ashland

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(Oregon), Aspen (Colorado), Charleston (South Carolina) and Santa Fe (New Mexico), what life would be like without Endowment sponsored Festivals of Opera, Dance and Shakespeare. Look at a play called "Driving Miss Daisy", which opened in Atlanta, thanks to a small NEA grant, then became a film, then won an Oscar, and then went abroad, bringing hundreds of millions of dollars into our economy.

American culture is a vital national export! Currently, in fact, our second largest export after aerospace technologies, is our popular culture industry. My administration will see to it that we expand that export, that American artists continue to travel, teach, and exhibit abroad, utilizing the facilities of both Endowments, our State Department and the U.S. Information Agency. At the moment when our trade deficit is so large, our artists, fine and commercial, are being sought after around the world. Painters like Robert Rauschenberg, choreographers like Twyla Tharp, and singers like Michael Jackson, bring us currency, respect, and passionate attention. Who can doubt that the liberating rhythms and ideas in American culture contributed to the downfall of the communist police states throughout Eastern Europe and the former Soviet Union? Who does not remember watching young people abroad singing our songs, watching our films, dancing to our rhythms. Not long ago the actor Stephen Collins reminded the Congress that the arts help to close our wide balance of payments deficit with the rest of the world. They right a spiritual balance, as well.

Why is American culture so rich, so vital? Because we have let it all hang out. Because Americans have always insisted on

freedom of expression, for all of our people, rich and poor, black, yellow, and white, left and right, alike. We are "Multi-Cultural" in our arts because we are multi-cultural as a people. Because it is impossible to expect classical homogeneity from our rainbow of different music, dance and literary origins, let us glory in our complexity and contradiction, I say. Let us welcome jazz on the one hand, Mozart on the other. Let us endorse ballet today, vote for street dancing tomorrow. It is this diversity that enriches us, that attracts the eyes, minds, and ears of our international audience. And most of all, the unfettered arts act as a lubricant. If rioting and violence drive us apart, the arts bring us back together. Why? Because they cross the lines between cultures. They inspire, please, provoke, delight. They communicate. It is important to remember this, at a moment when certain members of Congress have been calling for government control over the content of works of art or PBS Television programs that receive public funds, no matter how limited.

We have never allowed any single agency or person---a Czar or Minister of Culture---to dictate what can be said or shown by our people, in all their ethnic, religious, and regional diversity. History tells us this is the surest route to cultural death. The Hitlers and Stalins of the world destroyed the arts in their societies, in the name of purification. Ours thrived on rowdy, open freedom.

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But lately, federal funding for the NEA has been reduced in real dollars rather than maintained or expanded. Worse, we have seen Chairpersons of the NEA undermine the grantmaking process by rejecting the judgements of both the professional peer panels and the concurring recommendations of the members of the National Council for the Arts on political grounds. This is not a policy that promotes the arts nor nourishes our economic strength. It promotes rancor and division.

This administration will call a halt to rancor and censorship. While recognizing the responsibility of the Chairpersons of both Endowments to review and approve every recommended grant, we are against the indiscriminate vetoing of applications for political reasons. Recognizing that art, theatre, music and literature can provoke and disturb as well as soothe, we will return federal arts policy to its historic roots, based in the First Amendment. We stand with George Washington, who said in a memorable phrase, "the arts and sciences....have a primary claim to the encouragement of every lover of his country and mankind." And we recall that Washington, too, had to deal with controversy: politicians in the Congress vociferously opposed his \$25,000 commission for mural paintings for the new Capitol!

The arts in America have always been vital and outspoken. It is the price---and the glory---that we pay for liberty. We

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The Clinton administration's program in the arts is therefore based

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Second, we endorse the grantmaking reforms which provide for a three-tiered process which begins with peer panels and is reviewed by the Committee of National Council members and finally by the Chair of the NEA. But we strongly oppose any attempt by the Endowment to base its decisionmaking at any point on grounds other than artistic merit and excellence.

Third, the Clinton administration recognizes that the cultural policy of this government properly includes many institutions and activities in addition to the two National

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Endowments: the Library of Congress, the Smithsonian Institution, the National Gallery of Art, the Institute of Museum Services, both National Public Radio and the Public Broadcasting System (ably served by the innovative new Independent Television Service), the State Department, and the U.S. Information Agency. In each case and place, we will insist on vigorous promotion of American artists, writers, architects, designers, musicians, dancers, as well as direct consultation with them in planning and programming.

Fourth, we will return funding in all these agencies and institutions as close to 1980 funding levels as possible to keep pace with inflation.

Fifth, we will encourage the continued growth of state and local support for the arts.

Sixth, we will vigorously crusade for international patent and copyright protection for all American artists, writers and designers.

Seventh, we propose the establishment of a Center for Design and Innovation that will display inspired examples of American products and ideas in art, science and industry, as well as promote their exhibition abroad. At this moment, we are the only nation attempting to compete in the international marketplace which does not pursue this policy.

Eighth, we commit ourselves to the protection of third-class postal rates for non-profit organizations in the arts.

Ninth, we stand for "open borders" in the arts. Too often in recent decades, our government has forbidden travel to the U.S. by artists and writers espousing unpopular political

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We end now where we began. Every aspect of our lives, from the work we do, to our education, to the leisure time we enjoy, has a cultural edge. Since 1980, the United States has seen its economic base diversify. Now we earn our livings, pay our taxes, and support our children with brains as well as brawn. While we must strengthen our industrial base, we must also encourage the growth of our post-industrial sector---which means services, software, new products, new ideas, and most of all, educational excellence. Many of us now attend schools and universities for years before we obtain our first job. We keep on studying throughout our professional lives. Even when we retire, more and more of us are returning to the classroom, convinced that it's never too late to learn, to become what we were meant to be. Whether we spend our lives in offices or classrooms, in factories or on farms, we must grow, we must learn to fulfill ourselves, and at the same time to survive. Emerson had it right. We live

JUN-12-92 FRI 17:28

in the morning of a new day, of a new, competitive era in world history.

Less than a decade away from the Millennium, we know, all of us, in our souls, that creativity is the American lifeline. Perhaps it always has been. Emerson, again, sensed this long ago. He felt the fire in the Yankee belly for innovation, this irrepressible drive to build "a better mousetrap," to write a finer poem, to paint a greater picture than anyone ever did before. The arts cannot, therefore, be regarded simply as an adornment to our lives or to this administration. The arts are a fundamental part of the change we mean to achieve in this nation. Two hundred years later, we agree with George Washington: they are our "primary duty."

.....written by Douglas Davis

.....reviewed and submitted by
Barbara Handman and Melanne Verveer

cc:

THE WHITE HOUSE

WASHINGTON

August 6, 1993

Dear Mr. Chairman:

I am today officially nominating a native of Massachusetts, Jane Alexander, to be the next Chair of the National Endowment for the Arts. Ms. Alexander is among America's most distinguished working artists, excelling in the arts for over thirty years as an award-winning actress, producer, and author.

The arts play an essential role in educating and enriching all Americans, and the National Endowment is integral to helping arts thrive throughout the country. The Endowment helps enhance our children's learning, serves as an economic catalyst for local communities, and makes the arts a more accessible and vital part of people's everyday lives.

The Endowment's mission of fostering and preserving our nation's cultural heritage is too important to remain mired in the problems of the past. It is time to move forward and Jane Alexander is superbly qualified to lead the Endowment into a new era of excellence that encourages the involvement of all Americans. Just as she has brought the power of performance to regional theaters throughout the country, she will be a tireless and articulate spokesperson for the value of art for all Americans.

Ms. Alexander currently stars in the hit Broadway play, Wendy Wasserstein's The Sisters Rosensweig. In addition to her Tony Award for The Great White Hope and Emmy Award for Playing for Time, Ms. Alexander has received five Tony Award nominations, four Academy Award nominations, and five Emmy Award nominations. Ms. Alexander has produced several films, has narrated numerous documentaries, short stories, and books, and is the

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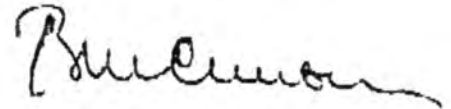
co-author of a translation of Henrik Ibsen's The Master Builder and co-author of The Bluefish Cookbook.

Ms. Alexander is a forceful leader and able manager. Ms. Alexander has served as a forceful and effective advocate for a number of worthwhile causes including the National Stroke Association, Women's Action for New Directions and the Wildlife Conservation Society. In recognition for her leadership, she received the Living Legacy Award: Jehan Sadat Peace award in 1988.

Over thirty years ago, President John F. Kennedy said, "I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist." With those words as her challenge, I am confident Jane Alexander, when confirmed by the Senate, will work tirelessly and courageously to make the arts a full and productive partner in our nation's future.

With best wishes,

Sincerely,



The Honorable Edward M. Kennedy
Chairman
Committee on Labor and Human Resources
United States Senate
Washington, D.C. 20510

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

August 7, 1993

**PRESIDENT CLINTON NAMES JANE ALEXANDER TO CHAIR
NATIONAL ENDOWMENT FOR THE ARTS**

WASHINGTON, D.C. - President Clinton today announced his nomination of award-winning actress, producer and author Jane Alexander as Chairwoman of the National Endowment for the Arts.

"The arts play an essential role in educating and enriching the lives of all Americans, and the National Endowment is integral to helping arts thrive throughout the country. The NEA helps enhance our children's learning, serves as an economic catalyst for local communities, and makes the arts a more accessible and vital part of people's everyday lives," said the President.

"The Endowment's mission of fostering and preserving our nation's cultural heritage is too important to remain mired in the problems of the past. It is time to move forward and Jane Alexander is superbly qualified to lead the Endowment into a new era of excellence. Just as she has brought the power of performance to regional theaters throughout the country, she will be a tireless and articulate spokesperson for the value of bringing art into the lives of all Americans.

"More than 30 years ago, President John F. Kennedy said, 'I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist.' With those words as her challenge, I am confident Jane Alexander will work tirelessly and courageously to make the arts a full and productive partner in our nation's future," the President said.

Ms. Alexander currently stars in the hit Broadway play, Wendy Wasserstein's The Sisters Rosenzweig. In addition to her Tony Award for The Great White Hope and Emmy Award for Playing for Time, Ms. Alexander has received five Tony Award nominations, four Academy Award nominations, and five Emmy Award nominations. She has produced several films, narrated numerous documentaries, short stories, and books, and is the co-author of a translation of Henrik Ibsen's The Master Builder.

(more)

NEA Release
pg. 2

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The NEA, created in 1965, is an independent federal agency whose mission is to foster and sustain the excellence, diversity and vitality of culture in the United States while broadening the availability of arts for all Americans.

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BIOGRAPHY OF JANE ALEXANDER

Jane Alexander, a native of Brookline, Massachusetts, has been active in the arts for over 30 years as an award-winning actress, producer and author. Throughout her career, Ms. Alexander has excelled in film, theatre, television and other areas of the arts.

Ms. Alexander currently stars in the hit Broadway play, Wendy Wasserstein's The Sisters Rosensweig. In addition to her Tony Award for The Great White Hope and Emmy Award for Playing for Time, Ms. Alexander has received five Tony Award nominations, four Academy Award nominations, and five Emmy Award nominations. She also received the Television Critics Circle Award for her portrayal of Eleanor Roosevelt in the film Eleanor and Franklin: The White House Years. In addition to the 40 films she has appeared in, Ms. Alexander has performed in over 100 plays in New York and in regional theatres in dozens of states throughout the country.

Ms. Alexander has produced three films, including the acclaimed A Marriage: Georgia O'Keeffe and Alfred Steiglitz for PBS's American Playhouse series. She has narrated numerous documentaries, short stories and books and is the co-author of a translation of Henrik Ibsen's The Master Builder and co-author of The Bluefish Cookbook.

Ms. Alexander has served as an effective and articulate advocate for a number of worthwhile causes including the National Stroke Association, Women's Action for New Directions and the Wildlife Conservation Society. In recognition of her leadership she received the Living Legacy Award: Jehan Sadat Peace award in 1988.

Ms. Alexander graduated from Sarah Lawrence College and attended the University of Edinburgh. She was born on October 28, 1939 in Boston, Massachusetts, the daughter of surgeon Thomas B. Quigley, one of the founders of sports medicine, and the granddaughter of Daniel Quigley, who was Buffalo Bill Cody's physician. Ms. Alexander and her husband, the director Ed Sherin, live in Putnam County, New York and she is stepmother to Tony, Geoffrey and Jonathan. Her son, Jace Alexander, is an actor and director.

THE WHITE HOUSE
WASHINGTON

August 11, 1993

BRIEFING ON THE NOMINATION OF JANE ALEXANDER
FOR NATIONAL ENDOWMENT OF THE ARTS

The White House Office of Public Liaison will hold a briefing on Friday, August 13 for organizations and individuals interested in supporting the nomination of Jane Alexander as Chair of the National Endowment of the Arts.

The briefing will be held in Room 450 of the Old Executive Office Building on Friday, August 13 at 9:30 am. Enter through the Pennsylvania Avenue entrance and bring a photo ID.

Please fax (preferably) or call the Office of Public Liaison with your full name and birth date for security clearance by 1:00 pm on Thursday (fax 202/456-6682 or voice 202/456-2930). We suggest you arrive by 9:10 am to allow sufficient time for security clearance.

Should you have any questions, please call Marilyn Yager, Special Assistant to the President, Office of Public Liaison at 202/456-2930.