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NEA

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 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 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

Ms. Alexander is a forceful leader and able manager who has served as an 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 of her leadership, she received the Living Legacy Award: Jehan Sadat Peace award in 1988.

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 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

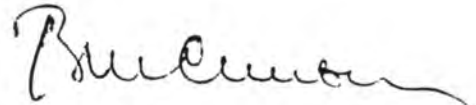
co-author of a translation of Henrik Ibsen's The Master Builder and co-author of The Bluefish Cookbook.

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

**Possible Questions and Answers
National Endowment for the Arts
July 30, 1993**

1. **Leadership/Quality of Nominee.** Doesn't this appointment add to the Administration's "Hollywood" perception problem? And with all the controversies that have engulfed the NEA how will an actress help rectify and advance the Endowment's work?

Answer. Jane Alexander is one of America's finest living actors -- who has served the American people with distinction. Jane Alexander's work exemplifies excellence; from her accomplishments with the American Shakespeare Theatre, to non-profit stage productions, to bringing Eleanor Roosevelt alive to millions of Americans on television. Film, theater and television are a magnificent part of America's heritage. And Jane Alexander's classic performances allow more Americans to experience and share in our proud heritage.

She will be the first chair of the National Endowment for the Arts to speak from the perspective of a person whose life's work is as an artist, and because of the breadth and integrity of her work, she can speak with authority. Although she is best known for her work and accomplishments on the stage and in film, throughout her career, Jane Alexander has been a leader in the public arena. She has worked tirelessly and selflessly to make our communities safer, our citizens healthier, and our environment cleaner. These efforts have gained her recognition. In 1984 she received the distinguished Helen Caldicott Leadership Award and in 1988 she received the Living Legacy Award: Jehan Sadat Peace Award. Her accomplishments as actor, producer, author, and public servant bring together the qualities necessary to lead the Arts Endowment at this time.

2. **Reauthorization.** Why isn't the Endowment going through a full reauthorization?

Answer. The administration has asked for a two-year basic extension of the authorization statute which governs the national Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum Services. The reauthorization recommendation provides for a simple extension of appropriations authority for the agencies for a two-year period (FY 94 and 95). A two-year extension allows the agencies, the Congress, the Administration, the Congress, and the American people time to assess the overall policies and activities of the agencies. At the same time, it allows the agencies to go forward with their work.

3. **Stearns Amendment.** While many Americans are being asked to sacrifice to help reduce the deficit, why shouldn't a federal agency on the arts also be asked to reduce its budget?

Answer. Like every federal agency, the Endowment does not request its own budget. It is a recommendation that is submitted by the President to the Congress. A reduction in the Endowment's budget, however, will have a drastic effect on the day to day work at the agency. For instance, a 5% reduction would reduce Endowment funds to state arts agencies and for projects in rural, inner-city, and other underserved communities. The reduction would take the agency's budget back to where it was in FY87, notwithstanding rising costs and growing citizen demand for the arts. This modest federal investment creates a catalyst for local economies. For every dollar the Endowment invests in communities, a 20-fold return in jobs, services and contracts is created. The Endowment has a solid record of leveraging private support, generating local revenues, creating jobs, and increasing tourism.

4. **Finley.** The Endowment recently settled a lawsuit with four artists who were considered by some controversial and explicit. Do you support the settlement and should the artists have been awarded grants in the first place?

Answer. It is not fair to artists and the integrity of the grantmaking process at the agency to speculate now as to whether the applicants should have received grants. This settlement is not a statement by the Endowment, one way or the other, as to whether the artists should have been awarded grants in the first place. We understand that as the evidence in this case developed, it became clear that proper grant-making procedures were not followed in this case. Settlement was the most sensible resolution to this matter. It simply did not make sense to continue forward with a useless and costly trial at the expense of the American people.

5. **Decency.** Do you support decency language and content restrictions and if not why didn't the Administration ask for the decency language to be stricken from its recent reauthorization request?

Answer. President Clinton supports the work of the National Endowment for the Arts and its commitment to support excellence and to provide accessibility to the arts for all Americans. President Clinton/Jane Alexander are strictly opposed to any form of content restriction or censorship. The Justice Department appeal has gone forward because it is the role of the Justice Department to defend the constitutionality of statutes passed by Congress.

6. **Pornography.** How will you (the President and the Chair) ensure that pornographic material is not funded by the federal government?

Answer. The agency has never and will never promote pronographic material by any means. Arts Endowment grants, by law, are based on "artistic excellence and artistic merit," not on subject matter. Under the congressional mandate, the Endowment will continue to advance and provide more Americans the opportunity to experience the beauty of art. The Arts Endowment is fully committed to preserving our cultural heritage and providing access to excellence and the finest of the arts to more Americans.

7. **Whitney.** The Whitney is currently displaying an exhibit that features some previous controversial work supported by the Endowment. Isn't it time for the federal government to stop advancing sexually explicit and offensive art?

Answer. The National Arts Endowment has a history of support for programs and educational study at the Whitney Museum of American Art. **The National Arts Endowment did not fund the exhibition that features the work** to which you refer. The Endowment provided project support for the Independent Study Program (ISP), whose students organized the exhibit, but the funds to support the exhibit came from private sources. The Arts Endowment -- or any other federal agency -- cannot and should not be held responsible for how recipients of federal support choose to expend their monies privately.

The Endowment is not in the business of promoting sexually explicit or offensive art. Not every grant will be a crowd-pleaser. But Americans have put their faith in our democracy and our government. We don't shut the doors of our nation's post offices because they deliver junk mail. Neither should we target the Arts Endowment for work that is not pleasing to every constituency, politician, or special interest group. The Endowment makes every effort to provide the best of the arts to the American people and we intend to work even harder at this during the Clinton Administration.

8. **Joel Peter Witkin.** The Endowment has supported a photographer that uses corpses, including those of infants, in his work which is considered by some as offensive. Is it appropriate for the federal governemnt to be using taxpayer dollars for such purposes?

Answer. Witkin is a respected photographer whose work is highly acclaimed and internationally exhibited. Expert photographers and curators have praised him for "engendering serious and thoughtful dialogue among curators, art critics,

scholars and the public." Over 150 years ago, Capitol Hill quarreled about using federal money for commissioned paintings. Throughout history, art has been the subject of debate; art is often reflective of our innermost fears and painful emotions. We should not turn our backs on art just because the subject matter is disturbing to view. We must reject intolerance and conformity and begin to accept that art is a vehicle by which we can heal and learn from one another.

9. **Question. Mapplethorpe/Serrano.** Would you recommend a grant today that would have included Serrano's "Piss Christ" or Mapplethorpe's homoerotic photographs?

Answer. The Endowment has a structured, accountable grant-making process in place that includes a panel of experts, the distinguished presidentially-appointed and senate confirmed council on the arts, and the chair who makes judgements on applications recommended by the Council. The chair has to rely on that structure and their expertise.

I was not chair when those grants were recommended and it is irresponsible to hypothesize on such a matter. If you are asking, will I support sexually explicit material that does not meet the standards and guidelines of the agency's program, the answer is unequivocally no. Again, experts from all regions of the country make determinations on applications; I will rely greatly on the panels' and councils' expertise. At the same time, we will work together to ensure the agency stands by its commitment of providing the finest of arts to more Americans.

10. **Gay and Lesbian Film Festivals.** Do you think sexually explicit gay and lesbian film festivals should receive Endowment support?

Answer. In implementing its mission, the Endowment must exercise care to preserve and improve the environment in which the arts have flourished. It must not, under any circumstance, impose a single aesthetic standard or attempt to direct artistic content. The Endowment currently funds only the educational costs associated with such festivals. However, the Endowment annually recommends grants from a wide range of aesthetic viewpoints and presentations from visual arts residencies in prisons, poets in schools, to students writing and creating anti-drug messages and billboards in Detroit neighborhoods. However, we are not in the business of promoting sexually explicit art on any grounds.

11. **President's Committee.** Why do we need a President's Committee on the Arts when the three agencies (IMS, NEH, NEA) can do the work?

Answer. The President's Committee on the Arts and Humanities consists of 12 ex-officio members, all of whom direct federal agencies, and a larger number of private sector members. This administration believes that one of the main roles for government in the arts is to foster private support and spending. President's Committee members, who obviously could not serve within IMS, NEH or NEA, have been able to examine ways to reach out to the private sector and increase private sector support for the arts and the humanities.

12. **Elitism.** Isn't the Endowment a government agency that caters to elitists arts groups and artists?

Answer. No. The arts are for everyone and the National Endowment for the Arts supports scores of projects that reach into all corners of our nation's neighborhoods and communities. In fact, the Arts Endowment is a model agency for reaching out into the small communities of rural and urban America. Through Endowment support, orchestras can afford to get out of the symphony hall and into the classroom. Dance companies can afford to leave the stage of big metropolitan areas and tour smaller towns. Public television is able to put on quality educational and cultural programming. Two quick examples include the Chamber Music rural Residency Program whereby a grant to a New York organization allowed musicians to travel, teach, and perform in nine cities in Georgia, Kansas, and Iowa. Another example is an Endowment grant made to the Arkansas Arts Council to support the development of a rural arts program involving seniors and youth in the Delta region.

13. **Accountability.** It appears that one of the biggest problems at the Endowment is its lack of accountability in making sure that the artists are actually fulfilling their grant requirements? How does the agency make its grantees and itself accountable?

Answer. The arts Endowment should be and is accountable for all grantee activities covered by the terms and conditions of its grants. Since 1965, the Endowment has awarded about 100,000 grants. The agency receives over 17,000 applications annually and makes roughly 4,000 grants a year. Each program and the grants office works with the grantees to make sure all requirements of the program's guidelines and the grantees applications are fulfilled. Throughout its history, the Endowment has made itself accountable to the American people. And these efforts and impact are felt through the 4 million students and teachers who have been touched by Endowment funding in one year alone, and the 335,800,000 people who have attended arts events supported by the local-state-federal funding partnership during the last five years.

14. **Question. Christian Action Network.** The CAN is actively courting Capitol Hill citing the Endowment is up to its dirty tricks again by supporting explicit and offensive art. How is the Administration and the Endowment going to counter groups such as CAN when it appears they speak for many Americans?

Answer. The Christian Action Network and other groups have repeatedly used distortive and inflammatory tactics for their own financial and political expediency. The American people are weary of divisive and inflammatory politics. Across the country, our nation's political and community leaders, artists, and arts organizations are working together to put an end to the divisiveness created by special interest groups. We will not tolerate or be silent when critics attempt to destroy the real record of the Arts Endowment. One of our top priorities is to stop the wedge that special interest groups have placed between the American people. By working together as a team, we intend to communicate more directly with the American people about our work and how it has a real impact on their local communities.

15. **Question. What is your top priority at the Arts Endowment.**

Answer. Sadly, this agency in the last few years has been at the center of attacks by special interest groups. We are an agency that has been singled out by some members on the Hill and right wing organizations who have laid claim to being the authority on culture in the United States. I have three priorities I intend to accomplish at the Endowment.

1. I am committed to continuing the excellent work that is accomplished every day at the agency. We will carry on making grants and serving as a catalyst for raising additional local public and private support.
2. I pledge to travel to all 50 states to meet first hand artists, administrators, teachers, children, and elected officials as a commitment to experience first hand the needs of our citizens and to directly communicate with the American people that the arts -- and the partnership brought about through federal support -- is a critical element of people's everyday lives. I will not let lobbying and fundraising groups be the sole voice of the arts any longer.
3. I am committed to investing in our children through arts and education programs. We will work in partnership with the Department of Education to make sure that the President's goal of instituting standards by the year 2000 is accomplished. There is no a greater investment a government can make than that of our youth and children. I intend to expand our efforts to reach out to

inner city, rural, and other communities where children do not have the accessibility or financial capability to experience and share in the beauty and educational benefits of the arts.



**Statements Supporting the Nomination of Jane Alexander
As Chair of the National Endowment for the Arts
August 7, 1993**

...She most assuredly has the heart, the integrity and the dedication required to meet the challenges that such a position would bring to bear. In Jane, we are certain that you will find not only a talented actress, but also, a good friend to the arts.

James Earl Jones
Stage, Television, Film Actor
Best Actor/Tony Award for Role in Great White Hope 1969
Former Member, National Council on the Arts

...I want to congratulate the President on a truly excellent choice. Jane Alexander will be good for the arts across America. She has stature and integrity and would be an inspiration for the country.

Claiborne Pell, Senator (D)
Rhode Island

I commend the President's choice. Jane Alexander is a respected artist and effective advocate for the arts. Her nomination signals President Clinton's determination to end the controversies that have politicized the agency in recent years and to emphasize the indispensable role of the arts in our national life. I am confident that, under Ms. Alexander's leadership, excellence will be the standard and free expression the rule.

Edward M. Kennedy, Senator (D)
Massachusetts

...I think she will bring a feeling of confidence with her to the post that will augment the prestige of the N.E.A.

Sidney Yates, Representative (D)
Illinois

Her acting brings her sensitivity to the arts. She is grounded in it. We can't wait to start working with her. We feel she understands how important the arts are in the many diverse aspects of American life. She'll bring extraordinary vision and leadership that will automatically set her above the factions. She is a consensus builder.

Judith Golub, Executive Director
American Arts Alliance

(more)

Statements Supporting the Nomination of Jane Alexander
As Chair of the National Endowment for the Arts

August 7, 1993

She will articulate the role of art in society and the need of a federal role in supporting the arts. Her public persona will enable her to communicate with the American people and make a public case for the agency.

**Helen Brunner, Director
National Association of Artists Organizations**

She [Jane Alexander] has excellent credentials; she understands the arts; she seems to have the confidence of the President, and she is a great communicator. ...The key [to success as NEA chairman] is communication. You have to be able to communicate with the arts community, the taxpayer community and the congressional community.

**Robert L. Lynch, President and Chief Executive Officer
National Assembly of Local Arts Agencies**

The administration has to be commended. For the first time in its history, the Arts Endowment's nominee is an artistic rather a political appointment. Jane Alexander began her career in non-profit theater and has retained her roots there. In other countries, artists make arts policy—we now join the rest of the world. It takes real courage to appoint an artist as head of the agency when we are being assaulted on political grounds. With her as chair, we have an artist to lead arts policy in the Clinton administration.

**Peter Zeisler, Executive Director
Theatre Communications Group**

Jane Alexander is a first class choice for an important assignment. The President could not have done better.

**Jack Valenti, President and Chief Executive Officer
Motion Picture Association of America
Served as Special Assistant to President Lyndon Johnson**

PUBLIC ENDORSERS OF JANE ALEXANDER NOMINATION
as of 9/14/93

Actors Equity	California Plaza Presents the Best in L.A.
AFL-CIO Professional Employees	Center East, Skokie Illinois
African Continuum Theatre Coalition	Center for the Arts, Connecticut
Alliance Arts Council of Nebraska	Chamber Music America
America Music Center	Chicago Artists' Coalition
American Arts Alliance	[The] Coca-Cola Foundation
American Assn. of Museums	College Arts
American Council for the Arts	Concerned Citizens for the Arts in Michigan
American Council of Learned Societies	Council of Literary Magazines and Presses
American Crafts Council	Council of the Great City Schools
American Federation of Musicians	[The] Creative Coalition
American Federation of TV and Radio Artists	Dance/USA
American Film Institute	DC Commission on the Arts
American Guild of Musical Artists	Director's Guild
American Institute for Conservation of Historic and Artistic Works	Dramatist's Guild
American Institute of Architects	[The] Easton Events Company Inc.
American Library Assn.	Gardner Arts Network
Americans for Democratic Action	Gash/Voigy Dance Theatre of St. Louis
Arts and Business Council, Inc.	Georgia Citizens for the Arts
Asian Arts Museum of San Francisco	Greater Miami Opera
Assn. of American Cultures	Honolulu Theatre for Youth
Assn. of American Publishers	Human Rights Campaign Fund
Assn. of Arts Museum Directors	Iggie Wolfington
Assn. of Independent Colleges of Art & Design	Independent Committee on Arts Policy
Assn. of Independent Video Filmmakers	Indianapolis Ballet Theatre
Assn. of Performing Arts Presenters	Inquilinos Boricuas En Accion
Assn. of Science-Technology Centers	Intl. Alliance of Theatrical Stage Employees and Moving Picture Operators
Assn. of Theatrical Press Agents and Managers	Isaac Stern
Augusta Opera	Jack Pade, Attorney
Austin Lyric Opera	Joan Jonkel, Attorney at Law
Author's Guild	Jorgensen Auditorium, Connecticut
Bloomsburg Theatre Ensemble	Kravis Center for the Performing Arts, Florida
[The] Brooklyn Museum	Lake Michigan College
	Lar Lubuvitch Dance Co.

Lawrence Goldberg
 League of Historic American
 Theatres
 [The] Literary Network
 Lyric Opera of Cleveland, Ohio
 Marin Opera of California
 Massachusetts Advocates for the
 Arts, Sciences and Humanities
 Matthew Lambert
 [The] Maui Community Arts &
 Cultural Center
 Miami University in Ohio
 Miami-Dade Community College
 [The] Minnesota Opera
 Mississippi Arts Commission
 Music Educators National
 Conference
 National Artists Equity Assn.
 National Assembly of Local Arts
 Agencies
 National Assembly of State Arts
 Agencies
 National Assn. of Artists
 Organization
 National Campaign for Freedom of
 Expression
 National Council of Senior Citizens
 National Cultural Alliance
 National Humanities Alliance
 [The] National Organization for the
 American Theatre
 Nevada Opera Assn.
 [The] New Music-Theatre Ensemble
 Ohio Arts Council
 Opera America
 Opera Columbus of Columbus, Ohio
 Opera Festival New Jersey
 Oregon Ballet Theatre
 [The] Paper Bag Players
 Paul Drescher Ensemble
 Peggy Amsterdam, State of
 Delaware Division of the Arts
 People for the American Way
 Poets and Writers
 Robert Alley, Professor of
 Humanities, university of Richmond

Rochester Civic Music
 Sangre De Cristo Arts & Conference
 Center, Colorado
 Screen Actors Guild
 Sheldon Soffer Management Inc.
 Skylight Opera Theatre in
 Milwaukee, Wisconsin
 Society for the Performing Arts in
 Houston, Texas
 Sondra Myers, Cultural Advisor to
 the Governor of Pennsylvania
 South Carolina Arts Alliance
 South Carolina Arts Commission
 Suzy O'Kelly, Amarillo, Texas
 [The] Textile Museum
 Theatre Communications Group
 Toledo Opera
 Utah Opera
 Very Special Arts
 Western States Arts Federation
 Wisconsin Arts Board
 Wolf Trap Foundation for the
 Performing Arts
 YWCA

Dear Senator:

The statement below in support of the National Endowment for the Arts and Jane Alexander, President Clinton's nominee to chair the agency, is currently being circulated in the arts community. To date the following artists, arts professionals and arts supporters have endorsed this statement.

**STATEMENT IN SUPPORT OF THE NATIONAL ENDOWMENT FOR
THE ARTS AND JANE ALEXANDER**

Since 1965, the National Endowment for the Arts has supported artistic excellence and made the arts available to more and more Americans with each passing year. Through this robust agency's efforts, the cultural life of our nation is expanding and improving with new dance, design, theater, music, painting, sculpture, novels, and poetry being created each day. Folk art, ethnic traditions, historic buildings, film and visual art masterworks now are being preserved for the ages. Millions of children each year are being taught about and participate in the arts, and millions of viewers annually watch great performances and powerful dramas on public television. Physically challenged Americans now have greater access to theaters and museums. All of us are richer for the work of this vital agency dedicated to American creativity.

Too often over the past years, the Endowment has been unfairly attacked over a handful of grants. Rather than focus on grants that have caused controversy, we should look instead to the stellar record of the Arts Endowment. Nearly 100,000 grants have been awarded, with this investment in our culture paying tremendous dividends culturally, socially and economically. Not only is the quality of our community life enhanced by the arts, but the arts create jobs, expand the tax base, increase tourism, and attract business.

The choice of Jane Alexander, a working artist, to head the Arts Endowment signals a new beginning. A long-time veteran of the stage and screen, Ms. Alexander's commitment to artistic excellence is exemplary. Just as we would trust a scientist to head the National Science Foundation, a physician to serve as Surgeon General, or a soldier to serve on the Joint Chiefs of Staff, we can trust a working artist to bring to the agency knowledge of the complex process of creativity from conception to execution of an idea. With special interest groups poised to attack the Endowment by distorting its record, Ms. Alexander will get politics out of the agency and stand above the fray as a distinguished and effective spokesperson for the arts for all Americans.

We, the undersigned, support the mission of the National Endowment for the Arts and the nomination of Jane Alexander. While democratic processes of grant making will never be perfect, we applaud the Arts Endowment's efforts. This agency's work is integral to our economic and cultural health and the general well-being of our country. Furthermore, the arts play a crucial role in the education of our youth and life long learning, encouraging creativity and knowledge, enhancing cognitive development and instilling skills, discipline and self-esteem. We urge the government to vigorously support the National Endowment for the Arts so that the arts will continue to touch all our lives and enhance the creativity and imagination so central to our nation.

September 21, 1993

Albert, Steven J., Executive Director, Alley Theatre, Houston, TX
 Alexander, Judith Dow, Chair, Concerned Citizens for the Arts in Michigan
 Alexander, Michael, California Plaza Presents, Los Angeles, CA
 Alpaugh, Robert, Arizonans for Cultural Development
 Alter, Albert, Theatre of Human Comedy, Portland, OR
 Ambush, Benny Sato, Associate Artistic Director, American Conservatory Theater, San Francisco, CA
 Anderson, Lauren, Bravo Artist Management, Inc., Seattle, WA
 Antoniou, Irene, Board Member, Lyric Opera of Chicago
 Ashley, Eli, Managing Director, Broadway Center for the Performing Arts, Tacoma, WA
 Austin, Linda Jane, Scottsdale Center for the Arts, Scottsdale, AZ
 Baldwin, Alec, Actor; Board Member, The Creative Coalition
 Baldwin, William, Actor; Board Member, The Creative Coalition
 Barbara, Pamela, Board Member, Goodman Theatre, Chicago, IL
 Barnes, Chuck, Periwinkle Productions, Anaheim, CA
 Bechily, Maria, Trustee, Goodman Theatre, Chicago, IL
 Belcheff, Jeanne, Arizonans for Cultural Development
 Bennahum, Michael, Theatrical Agent; Board Member, The Creative Coalition
 Berger, Theodore, Executive Director, New York Foundation for the Arts, New York, NY
 Berger, Keith, Berger and Diskin Physical Theatre, Los Angeles, CA
 Bergman, Robert P., Director, Cleveland Museum of Art; Chair, American Arts Alliance
 Berlin, Kathie, Public Relations Director; MGM Board Member, The Creative Coalition
 Besen, Robert, Concert Artists Guild, New York, NY
 Bishop, André, Artistic Director, Lincoln Center Theater, New York, NY
 Bond, Tim, Artistic Director, The Group: Seattle's Multicultural Theatre, Seattle, WA
 Bradley, Janet, Tears of Joy Theatre, Vancouver, WA
 Breese, Belinda, Independent Public Relations and Marketing; Board Member, The Creative Coalition
 Brooks, Bonnie, Executive Director, Dance/USA, Washington, DC
 Brown, Blair, Actor; Co-President, The Creative Coalition
 Brown, J. Carter, Honorary Board Member, Association of Art Museum Directors
 Brunelle, Philip, Plymouth Music Series of Minnesota, Minneapolis, MN
 Brunner, Helen, Executive Director, National Association of Artists Organizations
 Buck, Robert T., Jr., Director, Brooklyn Museum
 Carden, David, Secretary of the Board, Goodman Theatre, Chicago, IL
 Carson-Dwyer, Amy, Colbert Artists, New York, NY and San Diego, CA
 Cassell, Jim, Berkely Agency, Berkely, CA
 Cebrell, Alice, Assistant Director, Light Factory Photographic Art Center
 Chaffetz, Hammond E., Kirkland and Ellis
 Chan, Kim, Manager, Dance Presentations, Washington Performing Arts Society, Washington, DC
 Channing, Stockard, Actress; Board Member, The Creative Coalition
 Chiavaroli, Linda, United Arts, Los Angeles, CA
 Christian, Andrea, National Theater for Children, Inc., San Diego, CA
 Church, Maria, City of Sierra Vista, Cultural Division, Sierra Vista, AZ
 Clayburgh, Jill, Actress; Board Member, The Creative Coalition
 Cohan, Leon S., Chair, Arts Action Alliance
 Cohen, Marvin, Arizonans for Cultural Development
 Cohn, Shelley, Executive Director, Arizona Commission on the Arts, Phoenix, AZ

Hart, Alexandra, Chandler Center for the Arts, Chandler, AZ
 Heath, Ginger, Chair-Elect, Metrolina Theatre Association, Charlotte, NC
 Hefner, Christie, Chair and CEO, Playboy Enterprises
 Helmick, Carl, Indian Wells Valley Concert Association, Ridgecrest, CA
 Herbert, F. John, Executive Director, Drawing Legion/CSPS, Cedar Rapids, IA
 Hicks, Gregory A., Trustee, Intiman Theatre Company, Seattle, WA
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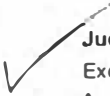
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202-682-5652 (phone) 202-682-5063 (fax)**DATE: October 23, 1997****NUMBER OF PAGES: 1****MESSAGE:****Melanne and Ellen:****Jane officially goes off the payroll this Saturday, October 25th.****While we await word from you as to who the Acting Chairman will be, we are taking the following personnel actions:**

1. **Detailing Scott Sanders to the newly established position of Senior Deputy Chairman effective on 10/26/97 (pending OPM approval of the new position). We are also seeking approval to change her pay rate from ES-04 to ES-05.**
2. **Detailing Karen Christensen to serve as Acting Chairman for Grants and Partnership, while continuing to encumber her current position of General Counsel, effective 10/26/97.**

As soon as the Acting Chairman is named we will seek that person's signature on a memo delegating authority to Scott Sanders to manage the agency on a day-to-day basis.

I - The Arts

filed 6/17
mv - ✓ these
are most
promising ideas.
EMV

To: HRC
From: Ellen Lovell EMV
Re: Ideas for a Cultural Trust Fund

While you are away this week I will be working on a memorandum to you analyzing the pros and cons of creating a cultural trust as a permanent fund to support the arts and the humanities, and describing some of the mechanisms that might support such a fund. May 29 - June 1 I will attend a conference, "The Arts and the Public Purpose," convened by the American Assembly (the think-tank started by Dwight Eisenhower and located at Columbia University.) The sessions, involving a bipartisan group of about 50 participants, will be co-chaired by Alberta Arthurs and Frank Hodsoll. As the group explores the "cultural infrastructure" of the nation and "creative levies to support the arts," the idea of a national trust is sure to be discussed. I will be listening and exploring a few ideas quietly with some of our friends who will be attending.

✓ So far, some of the ideas that I have explored are:

* a percentage of the 20-year extension of copyright revenues to creators and heirs, suggested several years ago by Senator Chris Dodd. The copyright industries are vehemently opposed and our Administration policy is to support copyright extension with no auction or assignment of revenues to a fund for new creativity. Another approach, however, would be to increase the copyright filing fee now collected by the Library of Congress and dedicate those revenues to a cultural fund. The fees could be tiered so that commercial interests pay a higher fee than individuals and non-profits. The funds generated could also help offset the costs of running the Copyright Office (which now derives half of its budget from filing fees.)

✓ * a semipostal stamp: this is a special stamp bearing a surcharge over the normal postal rate. Semipostals were introduced in Britain in the last century and have proved successful ways to raise money for youth programs, welfare groups, Olympic sports, the Red Cross, charities for families and the handicapped and for historic preservation. It would not be unlike the Federal Duck Stamp program which requires a stamp be purchased by hunters and which generates funds for the Fish and Wildlife Service. A semipostal to support the arts would require a publicity campaign and the backing of the U.S. Postal Service, which has opposed the use of semipostals in the past.

* a tax on blank audio and video tape sales and on video tape rentals. This idea was quickly shot down over ten years ago by manufacturers of tape and video and audio equipment. It has been implemented at the local level, however, most notably in Broward County, Fla., where the taxes generate about two million dollars a year for the county arts council.

* a portion of the sale of the digital broadcast spectrum by the FCC is no longer realistic because that source is devoted to deficit reduction. Two years ago the Corporation for Public Broadcasting wrote a study on why and how this resource could be tapped to create a trust fund for public television and radio.



NATIONAL ENDOWMENT FOR THE ARTS

file NEA

The Nancy Hanks Center
1100 Pennsylvania Avenue NW
Washington DC 20506-0001
202/682-5400

Office of the Chairman

June 26th, '96

Dear Melanne,

What a lovely surprise
to have the First Lady tape
a congratulations to me for the
Women in Film Crystal award!

Thank you, and please give
her this personal card of thanks
from me.

I think of you every day
and please know you have my
support and gratitude.

Fond regards, Jane

Dear Senator:

The statement below in support of the National Endowment for the Arts and Jane Alexander, President Clinton's nominee to chair the agency, is currently being circulated in the arts community. To date the following artists, arts professionals and arts supporters have endorsed this statement.

**STATEMENT IN SUPPORT OF THE NATIONAL ENDOWMENT FOR
THE ARTS AND JANE ALEXANDER**

Since 1965, the National Endowment for the Arts has supported artistic excellence and made the arts available to more and more Americans with each passing year. Through this robust agency's efforts, the cultural life of our nation is expanding and improving with new dance, design, theater, music, painting, sculpture, novels, and poetry being created each day. Folk art, ethnic traditions, historic buildings, film and visual art masterworks now are being preserved for the ages. Millions of children each year are being taught about and participate in the arts, and millions of viewers annually watch great performances and powerful dramas on public television. Physically challenged Americans now have greater access to theaters and museums. All of us are richer for the work of this vital agency dedicated to American creativity.

Too often over the past years, the Endowment has been unfairly attacked over a handful of grants. Rather than focus on grants that have caused controversy, we should look instead to the stellar record of the Arts Endowment. Nearly 100,000 grants have been awarded, with this investment in our culture paying tremendous dividends culturally, socially and economically. Not only is the quality of our community life enhanced by the arts, but the arts create jobs, expand the tax base, increase tourism, and attract business.

The choice of Jane Alexander, a working artist, to head the Arts Endowment signals a new beginning. A long-time veteran of the stage and screen, Ms. Alexander's commitment to artistic excellence is exemplary. Just as we would trust a scientist to head the National Science Foundation, a physician to serve as Surgeon General, or a soldier to serve on the Joint Chiefs of Staff, we can trust a working artist to bring to the agency knowledge of the complex process of creativity from conception to execution of an idea. With special interest groups poised to attack the Endowment by distorting its record, Ms. Alexander will get politics out of the agency and stand above the fray as a distinguished and effective spokesperson for the arts for all Americans.

We, the undersigned, support the mission of the National Endowment for the Arts and the nomination of Jane Alexander. While democratic processes of grant making will never be perfect, we applaud the Arts Endowment's efforts. This agency's work is integral to our economic and cultural health and the general well-being of our country. Furthermore, the arts play a crucial role in the education of our youth and life long learning, encouraging creativity and knowledge, enhancing cognitive development and instilling skills, discipline and self-esteem. We urge the government to vigorously support the National Endowment for the Arts so that the arts will continue to touch all our lives and enhance the creativity and imagination so central to our nation.

September 21, 1993

Albert, Steven J., Executive Director, Alley Theatre, Houston, TX
 Alexander, Judith Dow, Chair, Concerned Citizens for the Arts in Michigan
 Alexander, Michael, California Plaza Presents, Los Angeles, CA
 Alpaugh, Robert, Arizonans for Cultural Development
 Alter, Albert, Theatre of Human Comedy, Portland, OR
 Ambush, Benny Sato, Associate Artistic Director, American Conservatory Theater, San Francisco, CA
 Anderson, Lauren, Bravo Artist Management, Inc., Seattle, WA
 Antoniou, Irene, Board Member, Lyric Opera of Chicago
 Ashley, Eli, Managing Director, Broadway Center for the Performing Arts, Tacoma, WA
 Austin, Linda Jane, Scottsdale Center for the Arts, Scottsdale, AZ
 Baldwin, Alec, Actor; Board Member, The Creative Coalition
 Baldwin, William, Actor; Board Member, The Creative Coalition
 Barbara, Pamela, Board Member, Goodman Theatre, Chicago, IL
 Barnes, Chuck, Periwinkle Productions, Anaheim, CA
 Bechily, Maria, Trustee, Goodman Theatre, Chicago, IL
 Belcheff, Jeanne, Arizonans for Cultural Development
 Bennahum, Michael, Theatrical Agent; Board Member, The Creative Coalition
 Berger, Theodore, Executive Director, New York Foundation for the Arts, New York, NY
 Berger, Keith, Berger and Diskin Physical Theatre, Los Angeles, CA
 Bergman, Robert P., Director, Cleveland Museum of Art; Chair, American Arts Alliance
 Berlin, Kathie, Public Relations Director; MGM Board Member, The Creative Coalition
 Besen, Robert, Concert Artists Guild, New York, NY
 Bishop, André, Artistic Director, Lincoln Center Theater, New York, NY
 Bond, Tim, Artistic Director, The Group: Seattle's Multicultural Theatre, Seattle, WA
 Bradley, Janet, Tears of Joy Theatre, Vancouver, WA
 Breese, Belinda, Independent Public Relations and Marketing; Board Member, The Creative Coalition
 Brooks, Bonnie, Executive Director, Dance/USA, Washington, DC
 Brown, Blair, Actor; Co-President, The Creative Coalition
 Brown, J. Carter, Honorary Board Member, Association of Art Museum Directors
 Brunelle, Philip, Plymouth Music Series of Minnesota, Minneapolis, MN
 Brunner, Helen, Executive Director, National Association of Artists Organizations
 Buck, Robert T., Jr., Director, Brooklyn Museum
 Carden, David, Secretary of the Board, Goodman Theatre, Chicago, IL
 Carson-Dwyer, Amy, Colbert Artists, New York, NY and San Diego, CA
 Cassell, Jim, Berkely Agency, Berkely, CA
 Cebrell, Alice, Assistant Director, Light Factory Photographic Art Center
 Chaffetz, Hammond E., Kirkland and Ellis
 Chan, Kim, Manager, Dance Presentations, Washington Performing Arts Society, Washington, DC
 Channing, Stockard, Actress; Board Member, The Creative Coalition
 Chiavaroli, Linda, United Arts, Los Angeles, CA
 Christian, Andrea, National Theater for Children, Inc., San Diego, CA
 Church, Maria, City of Sierra Vista, Cultural Division, Sierra Vista, AZ
 Clayburgh, Jill, Actress; Board Member, The Creative Coalition
 Cohan, Leon S., Chair, Arts Action Alliance
 Cohen, Marvin, Arizonans for Cultural Development
 Cohn, Shelley, Executive Director, Arizona Commission on the Arts, Phoenix, AZ

Hart, Alexandra, Chandler Center for the Arts, Chandler, AZ
 Heath, Ginger, Chair-Elect, Metrolina Theatre Association, Charlotte, NC
 Hefner, Christie, Chair and CEO, Playboy Enterprises
 Helmick, Carl, Indian Wells Valley Concert Association, Ridgecrest, CA
 Herbert, F. John, Executive Director, Drawing Legion/CSPS, Cedar Rapids, IA
 Hicks, Gregory A., Trustee, Intiman Theatre Company, Seattle, WA
 Hotchner, Kathy, Scottsdale Center for the Arts, Scottsdale, AZ
 Hughes, Allen Lee, Lighting Designer
 Ivey, Dana, Actor
 Jackson, Marsha, Co-Artistic/Managing Director, Jomandi Productions, Atlanta, GA
 Jacobson, Frank, Arizonans for Cultural Development
 Jefcoat, Joe, Spirit Square Center for the Arts, Charlotte, NC
 Jennings-Roggensack, Colleen, Arizona State University, Public Events, Tempe, AZ
 Johnson, Bob, Southern Arts Federation, Atlanta, GA
 Jones, Terrence, Krannert Center for the Performing Arts at Univ. of Illinois
 Jones, James Earl, Actor; Board Member, The Creative Coalition
 Karayanis, Plato, General Director, The Dallas Opera
 Katz, Jonathan, National Assembly of State Arts Agencies, Washington, DC
 Keillor, Garrison, Humorist
 Kernaghan, Maryellen, Group One Acting Company, New York, NY
 Keyes, Jayne, Agent, William Morris Agency; VP, The Creative Coalition
 Khan, Ricardo, Artistic Director, Crossroads Theatre Company, New Brunswick, NJ
 Killacky, John, Curator, Performing Arts, Walker Arts Center
 Knoles, Amy, California EAR Unit, Los Angeles, CA
 Koss, Michael, President and CEO, Koss Corporation, Milwaukee, WI
 Krainik, Ardis, General Director, Lyric Opera of Chicago
 Krebs, Charles, Public Service Manager, Krannert Center for the Performing Arts at Univ. of Illinois
 Landesman, Heidi, Scenic Designer/Producer
 Lerner, Ruby, Association of Independent Video and Filmmakers
 Lewitzky, Bella, Lewitzky Dance Company
 Lewkowitz, Barbara, President, Arizonans for Cultural Development
 Lichtenstein, Harvey, President, Brooklyn Academy of Music
 Lieberman, David, David Lieberman Artists Rep, Los Angeles, CA
 Liederman, Susan, Producer; Board Member, The Creative Coalition
 Lindsley, Clyde, Executive Director, Strand-Capitol Performing Arts Center, York, PA
 Long, Sherron, Florida Cultural Action Alliance
 Loughlin, Terry, Artistic Director, The Golden Circle Theatre, Charlotte, NC
 Lower, Robert, President, Metro-Atlanta Chapter, Georgia Citizens for the Arts; Trustee, Woodroff Arts Center, Atlanta, GA
 Machado, Eduardo, Playwright
 Marek, Pam, National Theatre for Children, San Diego, CA
 Marks, Bruce, Artistic Director, Boston Ballet
 Mars, Robert E., Executive VP, Administration, Art Institute of Chicago
 Martin, Keith, Managing Director, Charlotte Repertory Theatre, Charlotte, NC
 Masterson, Mary Stuart, Actress; Board Member, The Creative Coalition
 Masur, Richard, Actor; Board Member, The Creative Coalition

Sarandon, Susan, Actress; Board Member, The Creative Coalition
 Schaefer, Helen S., Arizonans for Cultural Development
 Schatzlein, Dale, Dir., Concerts and Lectures, University of Minnesota, Northrop Auditorium
 Schulfer, Roche, Producing Director, Goodman Theatre, Chicago, IL
 Scorca, Marc, Executive VP, OPERA America, Washington, DC
 Seymour, Lavonne J., City of Sierra Vista, Arts and Humanities, Sierra Vista, AZ
 Shagen, Rena, Rena Shagen and Associates, Inc., New York, NY
 Shaw, Janet, Janlyn Dance Company, Cupertino, CA
 Sheldon, Richard, Opera a la Carte, Los Angeles, CA
 Silver, Ron, Actor; Founder and President Emeritus, The Creative Coalition
 Sitter, Jim, Executive Director, Council of Literary Magazines and Presses
 Slatkin, Leonard, Music Director, St. Louis Symphony Orchestra
 Smith, Kathy C., Producers, Inc., Tampa, FL
 Smith, Anna Deavers, Actor/Playwright
 Smith, Molly, Artistic Director, Perseverance Theatre, Douglas, AK
 Smith, Kevin, General Director, The Minnesota Opera, Minneapolis, MN; VP, OPERA America
 Spicuzza, Heather, Western and Southern Arts Association, Austin, TX
 Stanton, Todd, Stanton Consulting and Management, New York, NY
 Starr, John, Big League Theatricals, New York, NY
 Starr, Billie Jo, President, Walton Arts Center Council
 Starr, Steven, Producer; Board Member, The Creative Coalition
 Steadman, David, Director, Toledo Museum of Art, Toledo, OH
 Steitzer, Jeff, Artistic Director, A Contemporary Theatre, Seattle, WA
 Stern, Isaac, Violinist
 Strauss, Susan, Storyteller, Bend, OR
 Sunshine, Steve, Producer; Board Member, The Creative Coalition
 Termonolen, Larry, Executive VP, Development, Art Institute of Chicago
 Tiersky, Evelynne, President, New England Presenters; Concert Manager, Amherst College
 Tomasson, Helgi, San Francisco Ballet
 Tucker, Marcia, Director, New Museum of Contemporary Art, New York, NY
 Umberger, Steve, Artistic Director, PlayWorks Theatre, Charlotte, NC
 Valenzuela, Jose Luis, Director, Latino Theatre Initiative, Mark Taper Forum, Los Angeles, CA
 Verdi, Vince, Side Street Strutters Jazz Band, Los Angeles, CA
 Voyles, Joan Abrahamson, Manatee County Cultural Alliance, Bradenton, FL
 Waller, Bret, Director, Indianapolis Museum of Art
 Wasserstein, Wendy, Playwright; Board Member, The Creative Coalition
 Wheaton, Marilyn L., Chair, State Arts Advocacy League of America
 Wheeler, Doug, Managing Director, Washington Performing Arts Society, Washington, DC
 Whitehead, Jean W., Trustee, The Acting Company, New York, NY
 Williams, Sylvia H., Director, National Museum of African Art
 Wingate, William P., VP, National Arts Stabilization Fund, New York, NY
 Woddy, David, Walt Disney Company, Orlando, FL
 Wood, James, Director, Art Institute of Chicago
 Wright-Lorenz Grain Company, Salina, KS
 Young, Elaine K., Oregon Advocates for the Arts
 Zeisler, Peter, Executive Director, Theatre Communications Group, New York, NY

Briefing on the Nomination of Jane Alexander

**Old Executive Office Building
Room 450**

Friday, August 13, 1993

Office of Public Liaison

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

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 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 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

Ms. Alexander is a forceful leader and able manager who has served as an 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 of her leadership, she received the Living Legacy Award: Jehan Sadat Peace award in 1988.

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.

-30-30-30-

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.

By WILLIAM A. HENRY III

THE NATIONAL ENDOWMENT for the Arts commands such a small share of total government spending that it does not even appear as a separate item on the short form of the federal budget. But relative to its size, the agency has over the past few years probably consumed more debate time than any other function of government. Ronald Reagan entered office suggesting that government had no business financing or endorsing cultural activity. A dozen years later, the Republicans left the White House having turned the NEA from a sacred cow into a matador's bull—and having diverted a third of its nominal allocation to potential pork barrel by state arts councils. Even that wasn't enough for Jesse Helms and Patrick Buchanan, who sought to abolish the NEA for purportedly funding obscenity and irreligious bigotry, based on a handful of controversial grants among 100,000 the NEA has given.

Artists and their allies flocked to Bill Clinton's Inaugural expecting him to refurbish the endowment's standing and refill its coffers. Last week he took a major step toward at least the first half of that agenda, naming one of America's most distinguished actresses, Jane Alexander, 53, as the agency's new chairman. Said Clinton: "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. She will be a tireless and articulate spokesperson for the value of bringing art into the lives of all Americans."

Alexander, who will set aside her career to take the job, has been starring on Broadway this season as the eldest of *The Sisters Rosensweig*, a role that brought her a sixth Tony nomination (she has won a Tony and an Emmy and been nominated for the Oscar four times). Tall and stately, with angular looks that let her play glamorous or plain, she specializes in emotionally austere drama but offstage is fun loving and approachable. She is living proof of the dividends that grants can pay. She vaulted into prominence playing the white girlfriend of black boxer Jack Johnson in *The Great White Hope*. It opened in 1967 in



CULTURE

An Artist to Plead for Art

Actress Jane Alexander exits Broadway to revitalize the National Endowment

a Washington production financed by the NEA and went on to Broadway and the movies. Alexander has often worked at NEA-funded institutions since then, as has her husband, director Edwin Sherin.

Alexander would be the first artist of any kind to hold a post customarily given to administrators, and her inexperience at infighting could be a drawback. In star-struck Washington, however, she will bring glamour and credibility to the case for arts funding. Says Jack O'Brien, artistic director for San Diego's Old Globe Theater: "She has a realistic view of what we are up against, she is an eloquent advocate, she is a classy woman—exactly what Capitol Hill should see." Says Illinois Democrat Sidney Yates, a congressional co-creator of the NEA who chairs the subcommittee overseeing it: "She is well known, generally ad-

A temporary swan song in *The Sisters Rosensweig*

mired for her talents, bright and charming."

Her appointment is no panacea. Clinton is unlikely to expand the endowment. While he campaigned against "content restrictions," his Justice Department has continued to defend a Bush-era ban on grantees who transgress "general standards of decency and respect for the diverse beliefs and values of the American public." Alexander has not spoken out since her name was raised, but is known to oppose content controls. Aides to Hillary Rodham Clinton boosted her. Says a participant: "Mrs. Clinton felt the endowment suffered from misinterpretation, innuendo and lies, that it needed a more visible face."

Alexander's personal credibility is not enough, warns John Frohnmayer, who fought the culture wars until President George Bush ousted him as NEA chief during last year's primaries: "Nobody can do that job alone. The President has to say, 'This is my personal choice, someone I have confidence in and designate to carry out something critically important to my Administration.'"

Representative Philip Crane of Illinois, who called for abolishing the NEA and helped induce the House to cut its allocation, argues that private-sector financing for the arts exceeds \$9 billion a year, making the NEA superfluous. Arts organizations reply that every penny is needed and that an NEA grant confers vital legitimacy—precisely why conservatives have been so fervent about denying money for art that does not meet their mores. Says William Patton, executive director of the Oregon Shakespeare Festival: "Being recognized by the NEA is the Good Housekeeping Seal of Approval."

When Alexander went before Yates' subcommittee in 1990, she said, "I find it astonishing that after 25 years we are not celebrating the enormous success of the NEA. Rather, we're put in a position of defending it. The family of art produces ugly babies as well as beautiful ones, but we have to embrace all of that family." After a career embracing that whole family with unflinching honesty, Alexander is ready to put her artistry and income on hold to live up to those words.

—Reported by Julie Johnson/Washington and Daniel S. Levy/New York

Miami Herald
August 9, 1993

From Broadway to Beltway

In assembling an administration that "looks like America," President Clinton has been at his best when he looked beyond those with a merely cosmetic resemblance to this or that ethnic group.

Some of his best choices have been those recruited from far-flung threads of the American tapestry — not just the tassled fringes of established power.

Examples include Joycelyn Elders, the nominee for surgeon general, former top health official of a poor, rural state who has brought essential health care to people in need. Or Veteran's Affairs Secretary Jesse Brown, himself a disabled veteran. Or Housing and Urban Development Secretary Henry Cisneros, who as mayor of San Antonio was often at the mercy of the federal department that he now runs.

The latest of these real-world appointees is actress Jane Alexander, whom the president has chosen to head the National Endowment for the Arts. The

MS. ALEXANDER AT NEA
The arts endowment
needed a real artist with a
feel for real audiences.
Now it has one.

embattled endowment typically has been run by curators and scholars, often perceived as distant from artists and their audiences. Thus in recent years the NEA's important work — supporting thousands of cultural

institutions of mostly broad appeal to ordinary Americans — has been hurt by the ineffective advocacy of its sometimes taciturn, seemingly patrician bosses.

Now enter the popular practitioner, the engaging, thoughtful, and versatile Ms. Alexander. Perhaps no artist is ever closer to an audience than is a performer in a small theater. Ms. Alexander was a hit in small off-Broadway houses for years. But more recently she has starred with equal comfort in Broadway houses, in movies, and in the ultimate populist medium: TV.

Above all, the NEA needs an artist-advocate with a feel for the tastes of real American audiences. In Jane Alexander, it has found what it needs.



Alexander

Comments on Jane Alexander
Nominee for Chair of the National Arts Endowment
August 13, 1993

Jane Alexander is a superb choice to Chair the National Endowment for the Arts. One of America's finest actors, she has the tenacity, skill, and leadership to make the arts a full partner in our nation's future.

- **Experienced.** Jane Alexander has a versatile range of experience in the arts -- from acting and recording to producing and writing. She is one of America's most distinguished, respected and accomplished working artists. In addition to her performances seen by millions of Americans, she has a solid record of managing staff, meeting deadlines, and overseeing budgets as a successful producer. Her work on the boards of several non-profit organizations has prepared her well to lead the National Council on the Arts and manage the agency staff.
- **Committed.** Jane Alexander's dedication to the arts is tireless. Over the course of her career, she has always believed that accessibility and quality are the mainstay of making the arts alive for more Americans. She is a strong advocate for small regional theaters, and she puts her words to action. In the last ten years, she has performed in regional theaters throughout the country, at the Spoleto Festival in Charleston, and has taught young students at the Oklahoma Summer Institute.
- **Forceful Advocate.** Since making her mark in the non-profit theaters of Washington, D.C., Cambridge and Boston, Massachusetts, Jane Alexander has been one of the most articulate and forceful advocates for the arts. In testimony before Congress, she has publicly expressed her appreciation of the government's support of small and regional organizations and has spoken eloquently on the vital importance of the arts in our children's and our nation's future.
- **Knowledgeable.** For the past 30 years, Jane Alexander has worked in television, radio, film, recording, Broadway, off-Broadway, and small regional theaters. As an actress, she has first-hand experience of the power of the arts to move audiences. As a producer, she knows the business of the arts. And as an advocate for the arts, she knows what it takes to fight for critical priorities. Jane Alexander understands what the arts -- and federal support of the arts -- mean to real America. She has the wisdom, knowledge, and experience to make her a distinguished and vital leader and spokesperson for the arts for all Americans.
- **Visionary Leader.** In his Inaugural Address, President Clinton promised a change in government. His choice of Jane Alexander marks a new era of leadership at the National Endowment for the Arts. She will be a Chair who understands both the concerns of artists and the needs of the public. The President has challenged her to fulfill the promise of "full recognition of the place of the artist," and she has the vision to move the agency forward into a new era of excellence.

Arts:
Misc -

The National Endowment for the Arts

1. The Arts have significant roles to play:
 - The arts have a central place in education at all levels;
 - Americans deserve access to the best of the arts;
 - The arts celebrate and express the diversity of American culture;
 - American arts enjoy a preeminent position in the world;
 - The NEA supports artists in their quests for excellence.
2. The arts are critical to the American economy and to community development.
 - The creative arts industry accounts for about 6 percent of the GNP. In 1989, the creative arts industry employed 3.2 million people (2.7 percent of the workforce). More people work in the creative arts industry than in the steel or rubber industries. (source: The Arts in America, 1992)
 - Directly and indirectly, the arts add to the local economy in significant ways: \$97 million to the Colorado economy in 1989; \$17.2 million to Newark, New Jersey in 1990; \$91.8 million to the Wisconsin economy in 1987; \$510 million to the Texas economy in 1984; \$1 billion to the Florida economy in 1997. (source: Twenty Years of Economic Studies of the Arts, 1992)
 - For every dollar the National Endowment for the Arts invests in communities, a 20-fold return in jobs, services, and contracts is created. (source: Arts Working Group, 1992)
 - Historically, every Endowment grant dollar (excluding Challenge grants and fellowships) is matched on the local level by \$3 from the private sector. In the Fiscal Year 1992, the Endowment awarded \$123 million to 3,548 organizations. To complete the funded projects, those organizations raised an estimated \$1.376 billion.
3. The National Endowment for the Arts is a highly successful federal agency, yet its image has been badly tarnished by fund-raisers and sloganeers from the Religious Right in the past few years. It is time for the important mission of the NEA to be re-stated and for the NEA to recommit itself to a new positive direction.
4. The NEA is critical to our cultural identity, dynamic, and well-being within a nation state. It provides a forum for considering the multiplicity of artistic and cultural expressions. Without a NEA there would be no forum to address it. The success of any democracy is dialogue, and art can be a cross-cultural means of expression and communication.

5. The NEA forms a national network for art traditions that are not geographically contiguous. We have always assumed this for "mainstream arts" such as opera or post-modern visual arts: the centers such as New York, Dallas, Atlanta and San Francisco are not in the same neighborhood. Similarly African-American quilting is no longer the exclusive purview of the South; the Black diaspora places it in New Haven, Oakland, and Honolulu, to name just a few. How can such worthwhile artistic traditions receive nurturing, networking and support if not through a national network? The U.S. has become a mosaic of "taste cultures" (to use Gans' term), in which our cultural communities no longer match our neighborhoods. From a national perspective, the cultural communities of symphony orchestra and of the Cajun Zydeco tradition are now taste cultures whose practitioners are scattered far and wide and whose existence (at the moment) is threatened or compromised. The mortality rate of symphony orchestras reflects the threat; Francophone Cajun musicians using material in English with more commercial style reflects the compromise.

6. The NEA constitutes a national focus for artistic and cultural pluralism. In doing so, it reminds us that all people are "cultural." The focus instructs is that the artistic criteria of the conservatory are not necessarily relevant to the Grange or to the Barrio. The hegemonic canons of art need re-examination. The NEA is an appropriate venue for this re-examination.

7. The NEA provides much needed external validation to the individual artist, whether s/he is involved in collage, "el dia del muerto" installations, experimental choreography, or Dutchman bands. We are a nation that has always valued external validation of our arts. Validation through a national body cannot help but contribute to the well-being of the artform as well as the artist at the local level.

8. The NEA places the United States within a community of nations that values and recognizes creative expression as important. Every contemporary nation state uses its arts as a part of its "face" and identity. Cultural groups are a part of international diplomacy. The NEA offers an American model: one that facilitates, stimulates, and supports artistic expression as it does scientific endeavors and agricultural industries.

NATIONAL ARTS AND HUMANITIES MONTH
OCTOBER 1993

The moral strength of our great nation is rooted in our rich cultural traditions and a profound appreciation of the diversity of people and values and beliefs that have come together to make us Americans. For more than 200 years, the quality of our civic life has flowed not only from our industrial, agricultural and technological ingenuity, but from the creative vision of our artists and the wisdom of our humanists.

Through the arts and humanities we gain a deeper understanding of ourselves as individuals and as a society. By knowing where we come from and where we aspire to go, we share a common heritage that binds us together as a nation.

Music, painting, sculpture, architecture, dance, theater, film, and the folk arts awaken our minds and our senses and allow us to express our emotions, experiences and attitudes about the human condition and the human experience.

History, literature and philosophy allow us to explore and understand ourselves and others through collective reflection and learning.

The arts and humanities enable Americans from every walk of life to experience both their individuality and their human commonality in ways that make the spirit soar.

We are a nation called to artistic and intellectual responsibility at a critical time in the history of the world. Our major authors are read in every language of the world, our films are shown in every capitol, and our music never lacks listeners. Our traditions of free inquiry and expression help to shape political attitudes and cultural values around the globe.

As we evolve into a more diverse society, the arts and humanities will help us deepen our understanding of each other, honor our differences and celebrate our shared experience and values as Americans.

The month of October has been designated as National Arts and Humanities Month. I urge all Americans to join me in recognizing the special role the arts and humanities play in fortifying our unique heritage.

National Arts and Humanities Month 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 present in our lives. In the month of October, let us reflect on the breadth of artistic and humanistic

endeavors that blossom freely across our nation, and let us rejoice in the expression and meaning they give to our ideas, hopes and dreams as American citizens.

On this occasion, I voice my deep respect and pledge my continuing support for the arts and humanities as essential ingredients for our American way of life. I look forward to celebrating National Arts and Humanities Month this October at the White House and with you in your communities throughout the United States.

President Clinton

Committee on Labor and Human Resources

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Orrin G. Hatch, Utah
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This is the committee before which Jane Alexander will have her confirmation hearings on September 21, 1993.

Committee on Appropriations

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Phil Gramm, Tex.
Christopher (Kit) Bond, Mo.
Slade Gorton, Wash.
Mitch McConnell, Ky.
Connie Mack, Fla.
Conrad Burns, Mont.

THE NATIONAL ENDOWMENT for the Arts commands such a small share of total government spending that it does not even appear as a separate item on the short form of the federal budget. But relative to its size, the agency has over the past few years probably consumed more debate time than any other function of government. Ronald Reagan entered office suggesting that government had no business financing or endorsing cultural activity. A dozen years later, the Republicans left the White House having turned the NEA from a sacred cow into a matador's bull—and having diverted a third of its nominal allocation to potential pork barrel by state arts councils. Even that wasn't enough for Jesse Helms and Patrick Buchanan, who sought to abolish the NEA for purportedly funding obscenity and irreligious bigotry, based on a handful of controversial grants among 100,000 the NEA has given.

Artists and their allies flocked to Bill Clinton's Inaugural expecting him to refurbish the endowment's standing and refill its coffers. Last week he took a major step toward at least the first half of that agenda, naming one of America's most distinguished actresses, Jane Alexander, 53, as the agency's new chairman. Said Clinton: "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. She will be a tireless and articulate spokesperson for the value of bringing art into the lives of all Americans."

Alexander, who will set aside her career to take the job, has been starring on Broadway this season as the eldest of *The Sisters Rosensweig*, a role that brought her a sixth Tony nomination (she has won a Tony and an Emmy and been nominated for the Oscar four times). Tall and stately, with angular looks that let her play glamorous or plain, she specializes in emotionally austere drama but offstage is fun loving and approachable. She is living proof of the dividends that grants can pay. She vaulted into prominence playing the white girlfriend of black boxer Jack Johnson in *The Great White Hope*. It opened in 1967 in



CULTURE

An Artist to Plead for Art

Actress Jane Alexander exits Broadway to revitalize the National Endowment

a Washington production financed by the NEA and went on to Broadway and the movies. Alexander has often worked at NEA-funded institutions since then, as has her husband, director Edwin Sherin.

Alexander would be the first artist of any kind to hold a post customarily given to administrators, and her inexperience at infighting could be a drawback. In star-struck Washington, however, she will bring glamour and credibility to the case for arts funding. Says Jack O'Brien, artistic director for San Diego's Old Globe Theater: "She has a realistic view of what we are up against, she is an eloquent advocate, she is a classy woman—exactly what Capitol Hill should see." Says Illinois Democrat Sidney Yates, a congressional co-creator of the NEA who chairs the subcommittee overseeing it: "She is well known, generally ad-

A temporary swan song in *The Sisters Rosensweig*

mired for her talents, bright and charming."

Her appointment is no panacea. Clinton is unlikely to expand the endowment. While he campaigned against "content restrictions," his Justice Department has continued to defend a Bush-era ban on grantees who transgress "general standards of decency and respect for the diverse beliefs and values of the American public." Alexander has not spoken out since her name was raised, but is known to oppose content controls. Aides to Hillary Rodham Clinton boosted her. Says a participant: "Mrs. Clinton felt the endowment suffered from misinterpretation, innuendo and lies, that it needed a more visible face."

Alexander's personal credibility is not enough, warns John Frohnmyer, who fought the culture wars until President George Bush ousted him as NEA chief during last year's primaries: "Nobody can do that job alone. The President has to say, 'This is my personal choice, someone I have confidence in and designate to carry out something critically important to my Administration.'"

Representative Philip Crane of Illinois, who called for abolishing the NEA and helped induce the House to cut its allocation, argues that private-sector financing for the arts exceeds \$9 billion a year, making the NEA superfluous. Arts organizations reply that every penny is needed and that an

NEA grant confers vital legitimacy—precisely why conservatives have been so fervent about denying money for art that does not meet their mores. Says William Patton, executive director of the Oregon Shakespeare Festival: "Being recognized by the NEA is the Good Housekeeping Seal of Approval."

When Alexander went before Yates' subcommittee in 1990, she said, "I find it astonishing that after 25 years we are not celebrating the enormous success of the NEA. Rather, we're put in a position of defending it. The family of art produces ugly babies as well as beautiful ones, but we have to embrace all of that family." After a career embracing that whole family with unflinching honesty, Alexander is ready to put her artistry and income on hold to live up to those words.

—Reported by Julie Johnson/Washington and Daniel S. Levy/New York

Comments on Jane Alexander
Nominee for Chair of the National Arts Endowment
August 13, 1993

Jane Alexander is a superb choice to Chair the National Endowment for the Arts. One of America's finest actors, she has the tenacity, skill, and leadership to make the arts a full partner in our nation's future.

- **Experienced.** Jane Alexander has a versatile range of experience in the arts -- from acting and recording to producing and writing. She is one of America's most distinguished, respected and accomplished working artists. In addition to her performances seen by millions of Americans, she has a solid record of managing staff, meeting deadlines, and overseeing budgets as a successful producer. Her work on the boards of several non-profit organizations has prepared her well to lead the National Council on the Arts and manage the agency staff.
- **Committed.** Jane Alexander's dedication to the arts is tireless. Over the course of her career, she has always believed that accessibility and quality are the mainstay of making the arts alive for more Americans. She is a strong advocate for small regional theaters, and she puts her words to action. In the last ten years, she has performed in regional theaters throughout the country, at the Spoleto Festival in Charleston, and has taught young students at the Oklahoma Summer Institute.
- **Forceful Advocate.** Since making her mark in the non-profit theaters of Washington, D.C., Cambridge and Boston, Massachusetts, Jane Alexander has been one of the most articulate and forceful advocates for the arts. In testimony before Congress, she has publicly expressed her appreciation of the government's support of small and regional organizations and has spoken eloquently on the vital importance of the arts in our children's and our nation's future.
- **Knowledgeable.** For the past 30 years, Jane Alexander has worked in television, radio, film, recording, Broadway, off-Broadway, and small regional theaters. As an actress, she has first-hand experience of the power of the arts to move audiences. As a producer, she knows the business of the arts. And as an advocate for the arts, she knows what it takes to fight for critical priorities. Jane Alexander understands what the arts -- and federal support of the arts -- mean to real America. She has the wisdom, knowledge, and experience to make her a distinguished and vital leader and spokesperson for the arts for all Americans.
- **Visionary Leader.** In his Inaugural Address, President Clinton promised a change in government. His choice of Jane Alexander marks a new era of leadership at the National Endowment for the Arts. She will be a Chair who understands both the concerns of artists and the needs of the public. The President has challenged her to fulfill the promise of "full recognition of the place of the artist," and she has the vision to move the agency forward into a new era of excellence.

NATIONAL
ENDOWMENT
FOR THE

ARTS

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Organization: _____

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From: G Terzano

Comments:

CA Fritz Draft

Ginnie just got
this from Peggy
as an Op-Ed for
NY Times & reworked
for Post. What
do you think?

Reflections on American Culture
The National Endowment for the Arts and Jane Alexander
by Peggy Cooper Cafritz
August 24, 1993

The saviest purveyors of the arts and culture in this country are not the naysayers of the religious right or even the major critics of our leading daily newspapers, weekly magazines or scholarly journals.

Consumers of the arts are our most accurate critics, the trustiest weather vanes of our culture.

If you really want to know about the value and quality of art being taught and touched, seen and performed in this country, ask the family in Anchorage, Alaska who spends its hard-earned dollars to attend play after play in their local repertory theater. Ask the students in Minneapolis who go to the Walker Art Center and Museum and learn to see in a way they have never seen before. Ask an artist who grew up in Beaumont, Texas with no paintings or prints on his walls, no books in his house and is now in many major museum collections. Ask a child of a single mother who has been lured to the ~~streets~~ ^{streets} by drugs but somehow made it to the Duke Ellington School of the Arts in Washington D.C. and ended up as the first child in his family to go to college.

It is these people who will tell you without equivocation of the value of the arts. They will speak of real quality and the effect it has had on their lives.

-more-

Cafritz Op Ed, page two

These few examples are mirrored in the daily lives of millions of Americans. Little of this cultural quality would infuse our lives without the National Endowment for the Arts. Mired in controversy due to the sensationalization of a fraction of ^{one percent} a percentage of its grants, the NEA's ability to strengthen the cultural underpinning of life in communities throughout America has been seriously compromised.

This brings me to Jane Alexander. Ms. Alexander has spent all of her adult life risking judgement by audiences in virtually every state in the country. In dealing with the saviest of critics she has developed an unerring sense of what brings us joy, what teaches us the moral of an Ibsen play, of what brings us to the edge of our seats, of what lodges in our imaginations, of what allows us to grow a step further as individuals and as a society. Perhaps all artists aspire to such a sense. But Ms. Alexander has gone a step further. She is able to articulate what she does in a way that is accessible to the mainstream of the population. In so doing, she has become a forceful advocate for the arts with the understanding that a child with dust around his ankles in the Mississippi Delta is as deserving of the beauty that art brings as the most sophisticated museum goer in New York City.

-more-

Cafritz Op Ed, page three

We have never had an artist lead the NEA. Previously, producers, lawyers, administrators have run the agency with varying degrees of success but none has ever emerged as a forceful leader known to all as the national voice of the arts.

The staff of the NEA is replete with numbers crunchers, statisticians, curators, administrators, policy wonks. However well-meaning and effective these people may be, it is time for strong leadership and vision. Jane Alexander's vision, while steeped in quality, includes us all. She will make an ardent attempt to advance us as a civilization. She will not be slowed by missteps nor hindered by those who will sensationalize the needle in the haystack. She will instead stand proudly atop the haystack and rally us around an inclusive, quality-bound American ideal. As her confirmation hearings approach, must we not rally around Ms. Alexander? The saviest critics certainly would.

NEA

LABOR

U.S. SENATE

COMMITTEE ON LABOR AND HUMAN RESOURCES

SD-426 (ZIP: 20510-0300)

TDD 224-1975

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 Dan Coats, IN
 Judd Gregg, NH
 Strom Thurmond, SC
 Orrin G. Hatch, UT
 Dave Durenberger, MN

Lewis,
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 Rocon

Please cc: all letters to
 Senator Edward Kennedy

~~Please~~ send copies of all letters to:
 Sen. Edward Kennedy

Attn: Kathy Kruse

315 Russell Building
 1st & C Streets NE
 Washington, DC
 20510

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WHAT YOU CAN DO

1. Write your Senators.

Urge them to support the nomination of Jane Alexander as well as to support a strong and vital NEA (see talking points, article and sample letter). Encourage Board members of arts organizations and other community leaders to write their Senators for the nomination as well.

2. Check the Senate Committee Lists.

In addition to writing Senators from your own state, it would be helpful if you contacted people you know from other states to encourage them to write to their Senators. Also, if you know Senators from other states, please write to them as well. The priorities are 1) the Senate Labor and Human Resources Committee, 2) the Senate Appropriations Committee, and 3) all remaining members of the Senate.

3. Op-Eds & Letters to-the-editor.

Voice your support for the Alexander nomination in your newspaper as a guest columnist or in a letter to-the-editor. Monitor papers for criticism of the NEA and the nominee, and be sure to respond by setting the record straight. For assistance, you can contact Ginny Terzano at (202) 682-5570 or (202) 682-5565.

4. Send copies of everything.

If you write to your Senators, please send copies both of your letters and any responses that you receive to Mrs. Kathy Kruse, 315 Russell Building, 1st and C Streets, NE, Washington, DC 20510. If you write something which is printed in your paper, please send a copy to Ginny Terzano, at 1100 Pennsylvania Avenue, NW, room 614, Washington, DC 20506.

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This is the committee before which Jane Alexander will have her confirmation hearings on September 21, 1993.

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Don Nickles, Okla.
Phil Gramm, Tex.
Christopher (Kit) Bond, Mo.
Slade Gorton, Wash.
Mitch McConnell, Ky.
Connie Mack, Fla.
Conrad Burns, Mont.

SAMPLE LETTER

Dear Senator:

I am writing to urge you to support the nomination of Jane Alexander as chair of the National Endowment for the Arts. Jane Alexander will serve as a forceful leader and able manager as a result of her extensive experience in non-profit regional theater. She has a solid record of managing staff, meeting deadlines and overseeing budgets as a successful producer. As one of America's most finest actors, Jane Alexander has the tenacity, skill, and leadership to make the arts a full partner in our nation's future.

Alexander's thirty years of experience in the arts make her a widely respected ambassador for the arts. As an artist, Alexander understands the needs of the American public and will serve as a responsive leader. Over the course of her career, she has always believed that accessibility and quality are the mainstay for bringing the arts to more Americans. In her testimony before Congress, she has expressed her appreciation for federal support for small and regional arts organizations and she has been an articulate advocate for the role the arts play in the lives of young people all across the country.

Alexander's appointment as chair will mark the beginning of a new era at the NEA. As a strong communicator, she will seek to renew and strengthen the role of cultural life in America. However, this will only be possible with the support of the Congress. Therefore, I also urge you to support a strong and vital NEA when the appropriation and reauthorization come up for consideration this fall.

Thank you for your consideration and I look forward to hearing from you.

Sincerely,

Please send copies of letters to:

Senator Ted Kennedy
Atten: Kathy Kruse
315 Russell Senate Building
1st and C Streets, NE
Washington, DC 20510

U.S. Senate

COMMITTEE ON LABOR AND HUMAN RESOURCES

Edward M. Kennedy, MA, Chairman

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Dan Coats, IN
Judd Gregg, NH
Strom Thurmond, SC
Orrin G. Hatch, UT
Dave Durenberger, MN

Please cc: all letters to

Senator Edward M. Kennedy

and send copies to:

Senator Edward M. Kennedy
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315 Russell Building
1st and C Streets NE
Washington, D.C. 20510