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EXPLORING AMERICA THROUGH ITS CULTURE

A REPORT FOR
THE
WHITE HOUSE
CONFERENCE
ON TRAVEL
AND
TOURISM

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WRITING AMERICA



NATIONAL ENDOWMENT FOR THE ARTS

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S. HRC. 103-275

NOMINATION

HEARING OF THE COMMITTEE ON LABOR AND HUMAN RESOURCES UNITED STATES SENATE ONE HUNDRED THIRD CONGRESS FIRST SESSION

ON
JANE ALEXANDER, OF NEW YORK, TO BE CHAIRPERSON OF THE
NATIONAL ENDOWMENT FOR THE ARTS

SEPTEMBER 22, 1993

Printed for the use of the Committee on Labor and Human Resources



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WEDNESDAY, SEPTEMBER 22, 1993

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CH, Utah
ERGER, Minnesota

U.S. SENATE,
COMMITTEE ON LABOR AND HUMAN RESOURCES,
Washington, DC.

The committee met, pursuant to notice, at 9:55 a.m., in room SD-430, Dirksen Senate Office Building, Senator Edward M. Kennedy (chairman of the committee) presiding.

Present: Senators Kennedy, Pell, Metzenbaum, Dodd, Simon, Wellstone, Kassebaum, Jeffords, Gregg, Thurmond, and Hatch.

The CHAIRMAN. We'll come to order, please.

We are delighted to welcome the President's nominee for the National Endowment for the Arts. before I make a very brief statement, indicating my strong commendation to the President for the nomination and MY support for the nomination, we'd be glad to hear from our friends and colleagues, who have some insight regarding this nomination that they would like to share with the committee.

So I'll recognize Senator Boren.

STATEMENT OF HON. DAVID L. BOREN, A U.S. SENATOR FROM THE STATE OF OKLAHOMA

Senator Boren. Thank you very much, Mr. Chairman.

It's a real privilege for me to be here, with my colleague from New York, to help present this nominee. While she was born in Massachusetts and has spent many of her last years in New York, we in Oklahoma also like to claim a little bit of this nominee as our own.

She was born in Massachusetts to a very unusual and talented family. Her father was one of the pioneers in the field of sports medicine. I might mention that her grandfather was a pioneer in many ways, going to Nebraska in the early days, and he had the distinction not only of being one of the first physicians to use radium in the treatment of cancer, but he also happened to have been the personal physician to Buffalo Bill. So I think it was very appropriate that later, Jane would be known for her role as "Calamity Jane."

This nominee, of course has an extraordinary career in the arts. She has appeared in starring roles in more than a dozen major films, a dozen Broadway plays, more than 30 movies made for television. She has received four Academy Award nominations and four Emmy nominations, three Tony nominations. She has received the Emmy Award. She has received the Tony Award. She has been recognized particularly for her roles in "The Great White Hope,"

"Playing for Time," and her role as Eleanor Roosevelt, for which she received the Television Critics' Circle Award for the made-for-television film, "Eleanor and Franklin: The White House Years."

I am particularly pleased to join in presenting this nominee because of her understanding of the importance of the role of arts in our society. I think sometimes we as Americans tend to think of the arts as an add-on to life rather than understanding that it is an integral part of life itself. Any reflection upon history indicates the truth of that statement. It is no coincidence that the Renaissance was not only a cultural Renaissance, but it was also a period of great scientific discovery, economic development, and political development as well. It is no coincidence that the Age of Elizabeth was also the Age of Shakespeare, or that the period of great Athenian achievement in politics was the period of great Athenian cultural and artistic creativity, or that the period of Roman achievement in politics and government and society was also the period of great flowering of the arts in that society.

The arts do so much for us. And as an outstanding creative artist herself, Jane Alexander understands that very well. It has often been said that without the arts, we are really trapped and limited to our own experience; we see the world only through our own eyes and our own experience and our own perceptions. But with creative artists, we have as many worlds to see, as many insights, as many visions, as many experiences as there are creative artists who can share with us their vision of the world, whether it is through the development of character in drama, universal characteristics, whether it is the visual artist, the painter, whether it is the musician.

The arts open new worlds to us. They expand our horizons. They give us perspective. They give us a sense of what is changeless in a changing time. They anchor us in moments in our own times and in our own days in which we can become confused. They inspire us. They appeal to our better nature. They challenge us to do better.

Very often, the arts are on the cutting edge and looking ahead of what is going to happen in our society before we realize it in other areas of endeavor.

I think we have a person in Jane Alexander uniquely qualified to understand the positive role of the arts in our society. She understands what excellence means in the arts. She understands the hard work and the discipline required to create excellence in artistic achievement.

I just want to share—and I know my colleague will share more about her career with you—but I want to share my own experience with her, because I think it reflects the kind of person that she is and her values, and I think also how she would use those limited financial resources that we have available to us to promote the right kinds of artistic expression and achievement in our society.

A few years ago, Jane Alexander, as her husband Ed Sherin had done before, came out to Oklahoma in the summer to work with young high school students in our Oklahoma Summer Arts Institute. We have an institute that has seven different arts disciplines in which we bring 200 high school students, many of them from very small communities. I remember once we brought an orchestra student, a great violinist, who was from a small town that had six

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So it is a marvelous experience that brings very talented young people, who have often been isolated in small communities, together, and we have been privileged to have some of the finest artists in our country come out and give of their time to our young people. Jane Alexander was one of those. And I don't think we have ever had a teacher come to our arts program who touched our students and our high school students in a more profound way, not only in terms of unlocking their talents, causing them to believe in themselves, but in terms of the values that she taught them by her personal example—leading artists in our society, taking the time to come and spend it with high school students in a rural setting in Oklahoma.

Her time with our students didn't just end when the program ended and she left and went back to New York and resumed her career. Many of them have shared with me that they have received letters from her; they don't hesitate to call her when they want to try to move ahead in their own careers, to seek her advice. She has continued to follow these young people and to give them encouragement and to seek to be a mentor to them in very meaningful ways.

Not only did she take the time to work with our students. She also took the time to work with our teachers, because during the rest of the year, we have adult institutes. The teachers found their students so excited by the summer program, the teachers felt a need to have special programs for themselves so they could keep up with the students. She shared her time with our teachers as well. And she shared her time with leaders in communities to encourage them at the local level to provide the right kind of artistic experience.

She has been a great promoter of the Artists in Schools Program in our State, a great encourager of that program, in which we brought outstanding artists and performers into elementary schools and junior high schools and high schools across our State.

I could bring literally a truckload of letters from people in our State that would tell you how Jane Alexander has impacted the quality of life in our State.

I share those personal experiences with you so that you'll have a sense of what her values are. Tough decisions, difficult decisions have to be made by the person who assumes this responsibility. No one is going to make all those decisions correctly; none of us has the wisdom to do that.

How a person spends his or her time I think indicates a lot about their values. And for a person whose career has been as distinguished as that of Jane Alexander, who could have spent her time in so many ways, certainly ways more lucrative and ways that would have gained more attention, for her to spend her time as a teacher of the arts to young people, in a State that was not originally her own, I think indicates her own sense of priorities, her understanding that the arts are not only something that need to be present to broaden the experience of those who have had limited experiences, but also that the arts can be used as a tool even in

education, to provide self-confidence and expression perhaps to students who have not found it in other realms and perhaps really unlock their full personhood.

So Mr. Chairman and members of the committee, I know that over time, this committee has struggled with the question of the role of the National Endowment for the Arts, what it should do and what it should not do. All I can say is that I think in this nominee, the President has sent us a person uniquely qualified for this very difficult role, a person of integrity and generosity, a person of common sense, and a person of good bedrock values.

So I am pleased to say not only in my own behalf, but in behalf of many, many of my constituents who know her and who have worked with her, both young and old, that we are very enthusiastic about the nomination of Jane Alexander, and we hope this committee will act favorably.

The CHAIRMAN. Thank you very much, Senator Boren, for that very commendable observation and recommendation. We are grateful to you. We know you have other responsibilities, so we'll excuse you if you need to leave.

Senator D'Amato.

STATEMENT OF HON. ALFONSE M. D'AMATO, A U.S. SENATOR FROM THE STATE OF NEW YORK

Senator D'Amato. Thank you, Mr. Chairman.

I am pleased and delighted to join with David Boren and others in presenting Jane Alexander to this committee. It is indeed a privilege.

I am going to ask that my full remarks be included in the record as if read in their entirety.

The CHAIRMAN. They will be so included.

Senator D'Amato. Mr. Chairman, I think Senator Boren has touched on in a very eloquent manner the fact that Jane Alexander has made, and by undertaking this position, will continue to make a great sacrifice of herself to enhance the quality of arts in our country.

They say that art in any society serves as the focal point for thought and discussion; and like it or not, the fact is that the NEA over the past years has not had the kind of confidence it should enjoy both by the American people and by Congress. Indeed, its role with Congress has been fragile at best. I believe it is time to bring stability back to this important institution, to the Endowment. I have faith and confidence that Jane Alexander, being a great artist and as accomplished as she has been, will bring that understanding and will bring confidence to the process—a confidence that is indispensable both for the Congress and, more importantly, for the American people.

I can only say that the President has made a wise and brilliant choice. We should be deeply grateful for the commitment and the sacrifice that Jane Alexander will be bringing to this position and commend a loving family that is supportive of moving her roots, so to speak, of transplanting herself, which as we know is not easy. She lives in our beautiful State, in beautiful Putnam County, and I know that this means a lot to her. So the fact that her family joins with her so that she will be able to make this transition is

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not going to be without tremendous sacrifice, as her husband continues his artistic endeavors with his work in New York and as she labors in the vineyards here in Washington.

How fortunate we are that she comes forward at this point in time to make herself available to our Nation. I salute her. I know that this committee will pass upon her its full support. I certainly wish her continued success and I look forward to her endeavors as she continues to star on the Nation's stage in pulling together the diverse sectors of our culture in a manner that we so desperately need in bringing stability to the Endowment.

So Jane Alexander, I thank you for giving me the opportunity of playing some small role in your serving our Nation.

[The prepared statement of Senator D'Amato follows:]

PREPARED STATEMENT OF SENATOR D'AMATO

Mr. Chairman, Senator Kassebaum, I am pleased to be here this morning with my colleague Senator Boren to introduce Jane Alexander to this committee and this Nation. I am sure that as a native of Massachusetts, Ms. Alexander will be especially well-received by the chairman of this committee, although we in New York now claim her as our own.

A star of stage, screen, and television, there are few in our Nation who can match Ms. Alexander's versatility as an artist. In fact, it is for that reason that I believe she will make an excellent Chair of the National Endowment for the Arts—she will bring a grassroots mentality to the job. She has actually been "in the field" and has an idea of what America is like and how Americans relate to art.

Art in any society serves as a focal point for thought and discussion. Like it or not, the NEA plays a critical role in presenting art and culture to our Nation. Over the past few years, though, Congress' overall confidence in the NEA's role has been fragile at best. I believe it is time to bring stability back to the Endowment. I have faith Ms. Alexander will do this.

Mr. Chairman, we are now embarking on a new course at the NEA with Jane Alexander soon to be at the helm. It is my sincere hope that the issues that have pushed Congress and the NEA to loggerheads will be put to rest under the guidance of Ms. Alexander. I am prepared to support her nomination with this confidence.

Once again, I am pleased to present Ms. Jane Alexander to be the next Chair of the National Endowment for the Arts. Thank you, Mr. Chairman.

OPENING STATEMENT OF SENATOR KENNEDY

The CHAIRMAN. Thank you very much, Senator D'Amato.

We're glad to have our two colleagues remain with us, but if you need to leave, we'd be glad to excuse you at this time.

Ms. Alexander, we're delighted to welcome you this morning.

We'll give the opportunity to anyone who wishes to make a brief—and I hope they will be brief—comment, and then we look forward to having you introduce your family and make whatever statement you wish.

Clearly, as has been stated by our friends and colleagues, Ms. Alexander has an absolutely brilliant record in the theater and in arts education. You have travelled the country and have a keen insight into different views and experiences across the Nation.

As you understand so well, the Endowment itself has come under some degree of criticism in recent years. The Congress has tried to work with the Endowment to address some of those criticisms, but we saw even in the recent debate of a week ago the attention given to some of the activities of the Endowment. So we are proposing a 2-year reauthorization so that the new team at the Endowment will have the opportunity to get in place and be able to provide some enormously important leadership and direction to the agency.

I am sure you were heartened, as I was, by the overwhelming—and it was overwhelming—bipartisan support reflected in the vote in the U.S. Senate a week ago. Members from all different parts of the country voted to support the Endowment. It was overwhelming, and it was bipartisan, and I think what it really said was that over a period of nearly 30 years, the Arts Endowment has had a very constructive and positive role in communities all over this Nation.

I want to just commend the President for the appointment because it is a brilliant one, and I want to also reflect, as our two colleagues have, our enormous appreciation to you personally for your willingness to be the Chairman of the Endowment and to accept that responsibility for the next 4 years and to give something back to the Endowment. I think it is really an extraordinary reflection of your own sense of commitment to the arts, reflected in a different way, other than your own acting, teaching, and working, particularly with young people. This commitment is a great tribute to you personally.

So we look forward to hearing from you and also questioning you. [The prepared statement of Senator Kennedy follows:]

PREPARED STATEMENT OF SENATOR KENNEDY

It is a privilege to convene this hearing today to consider the nomination of Jane Alexander to be Chairman of the National Endowment for the Arts. Ms. Alexander is an acclaimed actress, and she has been honored many times by her peers with awards in recognition of her talent.

But Mrs. Alexander is more than an artist. She has also been a leader in the field of arts education. For many years, she has found ways to reach out to others. She has worked in communities to teach young citizens about art, about its potential for self-expression, and its potential as a career.

By background, ability, and experience, she is an outstanding candidate for Chairman of the National Endowment for the Arts. She has travelled the country, visited nearly every State, and performed in regional and repertory theaters in a large number of communities. As a result of this extensive first hand, hands-on experience, she knows the range of views and tastes in those communities. In nominating Ms. Alexander, President Clinton strongly endorsed the importance of the arts in our contemporary national life.

As we all know, the Arts Endowment has been the object of continuing criticism and controversy in recent years. We had worked together on the committee and in Congress to limit the potential for abuse or inappropriate grants, and the agency is healthier now as a result of that effort.

Currently, the administration is seeking a 2-year extension of the legislation authorizing the agency, so that Congress can conduct a more thorough review when the President's new team is in place.

As last week's votes in the full Senate demonstrated, the NEA has broad bipartisan support in Congress. Members of both parties recognize the Endowment's importance to communities across the country whose repertory theaters, museums, symphonies, and many other arts organizations could not exist without support of the NEA.

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It is gratifying to see the broad base of support that Ms. Alexander has already won from Members of the Senate. She is clearly a consensus-builder. All of us look forward to this hearing, and to working with her as Chairman.
Senator Kassebaum.

OPENING STATEMENT OF SENATOR KASSEBAUM

Senator KASSEBAUM. Thank you, Mr. Chairman.

I'd like to make my full statement a part of the record and just say welcome. I would share Senator D'Amato's and Senator Boren's comments that we are indeed fortunate to have someone of your stature who is willing to commit their time to the furtherance of quality in the arts.

You have always given that yourself; you well understand the importance of it and I think the importance of balancing public accountability where public dollars are used. I have the highest regard not only for your understanding of the importance of excellence in the arts, but your ability to manage the National Endowment for the Arts in a way that confidence will be restored to this very important function of support for the arts in this country, the importance of both public and private support for the arts.

I welcome your leadership of the National Endowment for the Arts.

Thank you.

[The prepared statement of Senator Kassebaum follows:]

PREPARED STATEMENT OF SENATOR KASSEBAUM

Mr. Chairman, it is a pleasure to welcome Jane Alexander as the President's nominee to chair the National Endowment for the Arts (NEA).

As illustrated by last week's appropriations debate, the NEA remains very much in the public eye. There are a couple of important lessons that can be drawn from that debate which I believe are also relevant to the consideration of this nomination.

First of all, it is evident that the NEA enjoys substantial support in the Senate. As was the case in the House of Representatives earlier this year, the Senate rejected by a wide margin an amendment to eliminate all NEA funding. The reason for this support is that we are each familiar with the excellent work NEA supports in our own States.

In addition, NEA funding can offer a critical boost to promising artists and institutions through the national recognition which such support provides. Ms. Alexander herself is an excellent example, having gotten her start with Arena Stage—which is supported by the NEA.

A second lesson, however, is that underlying this support for the NEA are continued concerns about works which many of us would agree are not worthy of tax support. Continued controversy over NEA-funded projects holds great potential for eroding the foundation of support the agency now enjoys. Clearly, the desire is not to dismantle the NEA, but rather to find ways to see it is better managed.

I believe the groundwork is in place to meet this challenge. One step is to develop procedural reforms in NEA operations—an effort in which several of us participated during the 1990 reauthorization of the agency. I believe we made some positive advances, but more can be done. Personally, I believe that the decision-making role of the National Council on the Arts should be strengthened so that Council members have the ability to do more than exercise veto power over recommended grants. In addition, we should take a closer look at issues relating to subgrants.

Another important need, and this is the real key, is to put the NEA under the guidance of strong leadership to assure there is public accountability for public dollars. I am confident that Jane Alexander understands this responsibility, and I am hopeful that she will be an effective advocate for meaningful reforms. I look forward to working with her.

The CHAIRMAN. I now recognize the real author of the National Endowment for the Arts, our friend and colleague Claiborne Pell, who has been our real leader in this area as well as in so many others.

Senator Pell.

OPENING STATEMENT OF SENATOR PELL

Senator PELL. Thank you very much for your kind words, Mr. Chairman.

It is an enormous pleasure to join with my colleagues in welcoming Jane Alexander to this hearing today. Ms. Alexander's nomination to chair the National Endowment for the Arts has triggered an outpouring of support from public citizens and members of the cultural community across the country.

There is a great sense of hope, excitement and, I must say, relief, that someone of Ms. Alexander's stature has been asked to take on this crucial leadership position in the arts. I want to congratulate President Clinton and his White House staff for their efforts in making what I believe is an inspired appointment. She will join another fine appointee, Dr. Sheldon Hackney, who recently took over at the sister agency, the National Endowment for the Humanities.

The renewal of public support for the arts is perhaps the most important task that lies ahead for Ms. Alexander. I have talked with her about the Endowment and about her vision for this unique Federal agency and I have every confidence that she will be both a responsible and an enlightened leader. She is known to so many of us for her fine stage and film roles but I believe we are about to see her other strong qualities come forward—leadership, good judgement and commitment.

I remember when Senator Jack Javits and I helped establish the Arts Endowment in 1965 to support the arts and encourage their growth. Its mission was then and still is to foster excellence and diversity and to assure that all American people have access to what the arts offer. The Endowment has been indisputably successful on each count and it has done so with a budget that is less than two ten thousandths of one percent of the Federal Budget. It makes me very proud indeed to have been there at the start and to see how much has been accomplished today.

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Ms. Alexander's opportunity to make a fresh perbly qualified individ do what she has been a Arts Endowment.

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The attacks on the Endowment over recent years have been unfair and misguided in my view. Over 100,000 grants have been made since 1965. Less than one tenth of one percent of these have been controversial—into a bad record for a government agency.

Ms. Alexander's appointment provides us with a perfect opportunity to make a fresh beginning. I ask that we all give this superbly qualified individual the chance to make a difference and to do what she has been asked to do: direct the important work of the Arts Endowment.

I know that you will do an excellent job. There have only been two artists, I believe, who have been appointed as Chairmen of the Endowment. You are one, and the other is my old friend Livingston Biddle. I hope you will do as fine a job as he did when he was Chairman.

Good luck, and God bless.

The CHAIRMAN. Senator Jeffords.

OPENING STATEMENT OF SENATOR JEFFORDS

Senator JEFFORDS. Thank you, Mr. Chairman.

It is indeed a pleasure to be here today with you. I am looking forward to working with you.

We did have a little stormy weather the past week, but I think the outstanding votes that we got certainly reassured the country and certainly myself that we are on the road not to having the kind of controversy that we have had in the past.

It was interesting to note that the material which was brought forth was from the eighties and not from the nineties, and thus I think that we are well on our way to just emphasizing the positive aspects of the Endowment.

I believe the President appointed you because he believes you can do that; you can finish and complete the healing, but not only that, you can emphasize that part of the arts that you can enhance, that is, to really get to the school room again and to some of the educational aspects, which I think are so badly needed in this country.

We have so many problems with latchkey kids and other areas, and we can find ways through the Endowment to enhance their lives better and to utilize their time better. I look forward to working with you on those aspects.

Thank you, Mr. Chairman. I'd like to make my complete statement part of the record.

The CHAIRMAN. Yes. All the statements will be made a part of the record as if read.

[The prepared statement of Senator Jeffords follows:]

PREPARED STATEMENT OF SENATOR JEFFORDS

Thank you, Mr. Chairman. I am very happy to be here this morning to welcome Jane Alexander, President Clinton's distinguished choice to head the National Endowment for the Arts (NEA).

Last week, during Senate consideration of the Department of Interior and Related Agencies Appropriations bill, the NEA was faced first, with the threat of its elimination, and then with the possibil-

ity of drastic changes to its operating procedures. I am heartened that the Senate strongly reaffirmed its support for the NEA by rejecting this latest assault.

As we all know, the NEA has seen its fair share of stormy weather in recent years. It has given grants to respected artists which have generated controversy. It has also been under siege by groups who would like to see the agency completely abolished. But what hasn't been publicized well - and I believe it needs to be - is the significant progress the NEA has made in making the arts available to all Americans.

I believe the President nominated Jane Alexander as part of the effort to complete the healing. She has an unquestionably distinguished career as an actress, or rather, as an artist. If confirmed—and I'm certain she will be—Ms. Alexander will be the first artist to ever head the NEA. Because she is an artist, and because she has experience in non-profit theatre, I believe she will bring to the NEA a knowledge and personal understanding of the value of federal support for the arts, which is so critical to the existence of the arts in many inner cities and rural states, such as Vermont. Without that federal support, many Vermonters would not have access to the music, dance, and theatre that much of America takes for granted. Furthermore, as someone who strongly believes in arts education, I particularly admire her commitment to America's youth, as shown by her accomplishments teaching at the Oklahoma Arts Institute.

I am eager to hear from Jane Alexander - her thoughts on the role of the arts and the NEA in America, her ideas for enhancing credibility to this valuable agency, and her plans to promote the wonderful work the NEA does in every corner of this country.

In my mind, the NEA has a remarkable track record. In the 28 years of the NEA's existence, it has fostered American culture, encouraged and supported the budding artist, dancer, and actor, as well as brought the arts to areas of the country which, absent its existence, would have done without. It has supported arts education, and provided vital support for state arts agencies. It has been a catalyst for private sector support for the arts.

In a nutshell, this is what the NEA is about. And this is what Jane Alexander must tell the American people. She must bring to the forefront that the NEA is the one which promotes the incredible diversity and cultural wealth of our Nation. Her task will not be easy. However, the large majority will be with her. With her integrity, dedication, significant artistic accomplishments, and broad knowledge for the arts, I think she will be able to depoliticize the NEA and communicate value of the arts to all.

Thank you, Mr. Chairman.

The CHAIRMAN. Senator Metzenbaum.

OPENING STATEMENT OF SENATOR METZENBAUM

Senator METZENBAUM. Ms. Alexander, I didn't know you before you came to my office the other day, but I knew of your reputation, and I am pleased to support your confirmation.

I must confess I came here this morning thinking that I was going to participate in a confirmation process, but I am now in-

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The CHAIRMAN. Senator Gregg.

OPENING STATEMENT OF SENATOR GREGG

Senator GREGG. I guess that takes care of it. [Laughter.] You know, I have often thought that the Senate should apply to the National Endowment for the Arts for a grant, because we are sort of good community theater. [Laughter.] We'd probably get rejected because we're too controversial.

In any event, obviously, I think you are an excellent nominee, and like the other members of the Senate, I'd like to express my appreciation for your willingness to get involved in public service. I think it's great that you are willing to take this time out of your life to commit to the lives of others and to be involved in public service. I appreciate that, and I think the people of this country appreciate it.

Good luck.

The CHAIRMAN. Senator Simon.

OPENING STATEMENT OF SENATOR SIMON

Senator SIMON. Thank you, Mr. Chairman.

Ms. Alexander, you are certainly the first nominee whose grandfather was a personal physician to Buffalo Bill; I'm sure of that. [Laughter.] But more important than that, and even more important than your tremendous ability I think was what Senator Boren mentioned about your going out to help in rural Oklahoma. I think that's what it is all about, to reach out. And someday as a Nation, we are not going to be remembered for our nuclear submarines or for our highways; we are going to be remembered for what we produce in the arts.

Claiborne Pell and Livingston Biddle and the others have pioneered, and now you are going to have a chance to contribute, and I know that you can and I know that you will.

Let me just add one provincial note. When you come from Illinois and you travel to other countries, when you say "Illinois," they don't know where that is. Then you say "Chicago," and every once in a while they'll say gangsters, or they'll make like a machine gun—

The CHAIRMAN. Where are you travelling, Paul? [Laughter.]

Senator SIMON. This was in Ireland. [Laughter.]

The CHAIRMAN. Probably the north. [Laughter.]

Senator SIMON. But these days, I would add, when you say "Chicago," people will frequently say the Chicago Symphony Orchestra. What a difference the arts make.

Finally, in addition to commending the President for his nomination and wishing you well, I want to pay tribute to our colleague Senator Jeffords, who showed great courage last week in offering the amendments that he did. I think he made a real contribution to the Nation in the process of that.

Thank you, Mr. Chairman.

The CHAIRMAN. Thank you very much.
Senator Thurmond.

OPENING STATEMENT OF SENATOR THURMOND

Senator THURMOND. Mr. Chairman, it is a pleasure to be here this morning. I want to join the chairman and the members of the committee on Labor and Human Resources in extending a warm welcome to chairperson nominee Jane Alexander and one of her chief sponsors, the able Senator from Oklahoma, Senator Boren.

Mr. Chairman, the National Endowment for the Arts is an independent Federal agency whose mission is to foster, nurture and sustain artistic excellence in America and to create a climate in which the arts may flourish and be experienced and enjoyed by the public.

The arts play an essential role in educating and enriching all Americans, and the National Endowment is integral to helping the arts to thrive.

Ms. Alexander has been active in the arts and humanities for over 30 years, as an award-winning actress, producer, author, and advocate. I believe she is qualified to be the next chairperson for the National Endowment for the Arts.

Ms. Alexander currently stars in the hit Broadway play, "The Sisters Rosensweig." She received a Tony Award for her performance in "The Great White Hope" and an Emmy Award for "Playing for Time." She has been nominated for four Academy Awards for her outstanding performances in "Kramer versus Kramer," "All the President's Men," "The Great White Hope," and "Testament."

Ms. Alexander has also produced several films, narrated numerous documentaries, short stories and books, and is co-author of a translation of Henrik Ibsen's "A Master Builder."

Mr. Chairman, my home State of South Carolina has had the pleasure of Ms. Alexander's talents. In May of 1982, she appeared as "Annie" in "Monday After the Miracle" at the Spoleto Festival in Charleston, SC, and we hope she'll come back and join us again.

She is one of America's most distinguished working artists. She has also served as a forceful and effective advocate for a number of worthwhile causes, including the National Stroke Association and the Wildlife Conservation Society.

Ms. Alexander, I intend to support your nomination, and I look forward to working with you as chairperson of the National Endowment for the Arts.

Thank you, Mr. Chairman.

The CHAIRMAN. Thank you.
Senator Dodd.

OPENING STATEMENT OF SENATOR DODD

Senator DODD. Thank you, Mr. Chairman.

I apologize for being a couple minutes late. We've got our Governor down here this morning.

I am going to ask, Mr. Chairman, to submit my comments; that old saying that "Everything has been said, but not everyone has said it," applies this morning, and so I'll just join in the praise and the congratulations to you and to the President for choosing someone of such a distinguished background. I am confident that you are going to make an incredibly fine contribution to the development and the success of the arts in this country.

[The prepared statement]

PREPARED BY

Good morning. Ms. Alexander, on behalf of our committee and my colleagues,

I believe it would have been a great honor to have found a nominee more qualified for the Arts than Jane Alexander in the pursuit of excellence.

For over 30 years, Jane Alexander has been on the screen with her presence. She has starred in numerous plays on regional theaters—in feature films, she has received a tony for her role in "Playing for Time," and an Emmy for "The Sisters Rosensweig." Her other work includes many award nominations, and she has worked with the next generation of artists. She has produced and has been a mentor to many young artists.

Her many talents will be a great asset to the Endowment of the Arts.

The NEA has had several years of success, but it has come under fire. The NEA has been attacked as well as by some of its supporters. It is time to put the value of the arts in our country back on the agenda.

It is estimated that the arts industry comprises 6 percent of our Nation's GDP. The arts industry comprises 4.8 percent of the wholesale trade industry.

But the impact of art on our economy in economic terms—it's more than that. Art brings us together, and it's about each other, and it's about the future.

The work of the National Endowment for the Arts is turning the potential of the arts into a reality. With her extensive experience and her vision, she is turning a new chapter in the history of the arts this morning and in the years to come. Thank you, Mr. Chairman.

The CHAIRMAN. Senator Dodd.

OPENING STATEMENT

Senator HATCH. Thank you, Mr. Chairman. Ms. Alexander, I want to thank you for the selection for this position. I am confident that you will be a great asset to the Endowment for the Arts.

[The prepared statement of Senator Dodd follows:]

PREPARED STATEMENT OF SENATOR DODD

Good morning. Ms. Alexander, it is a pleasure to welcome you to our committee and my congratulations on your nomination.

I believe it would have been very difficult for the President to have found a nominee more qualified to chair the National Endowment for the Arts than Jane Alexander. She has devoted her life to the pursuit of excellence in the arts.

For over 30 years, Jane Alexander has graced the stage and screen with her presence as an actress and producer. She has starred in numerous plays—on Broadway, off Broadway and in regional theaters—in feature films and television films. She has received a tony for her role in "The Great White Hope," an Emmy for "Playing for Time," and, just this year, an obie for "The Sisters Rosensweig." Her other work has been recognized with four academy award nominations, five tony nominations, and four Emmy nominations. In addition to her work on the stage, Jane Alexander has worked with the next generation of artists as a teacher, she has produced and has been a strong advocate for the arts.

Her many talents will be put to good use at the National Endowment of the Arts.

The NEA has had several difficult years—years in which everything from individual grants to the overall mission of the NEA came under fire. The NEA's activities were questioned by its critics as well as by some of its strongest supporters in the arts community. It is time to put those controversies behind us and recognize the value of the arts in our society and of Federal support for the arts.

It is estimated that each year, the creative arts industry comprises 6 percent of our Nation's GNP for a total of \$314.5 billion—that puts the arts industry above the construction industry, which comprises 4.8 percent of GNP, and almost equal to the contribution of the wholesale trade industry.

But the impact of art on our society cannot simply be expressed in economic terms—its contributions are much greater and deeper than that. Art brings us together as a nation, it helps us learn about each other, and it adds to the quality of each of our lives.

The work of the National Endowment for the Arts is central to turning the potential good of the arts into reality. Jane Alexander, with her extensive experience and respected voice, can refocus attention on this important aspect of the NEA's work and begin a new chapter in the history of the NEA. I look forward to her testimony this morning and to working with her to strengthen the NEA in the years to come. Thank you.

The CHAIRMAN. Senator Hatch.

OPENING STATEMENT OF SENATOR HATCH

Senator HATCH. Thank you, Senator Kennedy.

Ms. Alexander, I want to compliment the President for making you the selection for this position, and I want to compliment you for being willing to give your time and your talent to this position.

I think it's about time that we have somebody from the arts who has the responsibility in this position and who feels very deeply about how important culture and art in its various forms really are to everybody in America, from the smallest child to the oldest living adult.

There is no doubt in my mind that the NEA needs a strong leader, and knowing you, I have no doubt that you'll be a very strong leader and a good one. As you know, it is an agency that has come under fire for a number of questionable decisions. It needs strong leadership to restore its credibility, and of course, help it to be able to do its work among the people.

My colleagues and my constituents know that I believe in the arts in America and that I think they are an essential part of our national character, and I believe strongly that rural, suburban, and inner city America should have access to music, art, and drama. And such expression cannot be limited solely to cosmopolitan city dwellers or only to those who can afford to purchase tickets.

NEA-supported programs in Utah, for example, include Ballet West—we think the best ballet troupe west of the Mississippi—the Utah Symphony, the Utah Opera Company. They reach out across the Wasatch Front as well as to Utah school children and other special groups. It is really a wonderful thing. And I think as we have been able to explain that in some of these debates, people have realized how important it really is.

My colleagues and my constituents also know that I believe that the handful of controversial grants are not at all representative of the thousands of successful grants and projects that have been funded by this agency.

As Senator Pell said, if other agencies could have anywhere near the record, we'd have a great Government in every sense of that term.

But there is also no question that the NEA has to face the fact that its constituency is not the arts community. It is the American people. And when the NEA funds works of art that are blatantly offensive or obscene, it flaunts its principal purpose, which is to bring the arts to all Americans.

Granting taxpayers' money for projects depicting explicit sexual acts, defacing religious artifacts, or dismembering human cadavers is utterly reprehensible in my view. If this is art at all, it is so far out of the mainstream that it should not be funded by the National Endowment, but by somebody else. The NEA is not a bank from which artists may draw funds to undertake whatever projects they wish. The NEA is not an entitlement program, and the NEA chairman is granted discretion to make the fundamental decisions about what should and should not be financed with tax dollars coming from people as far away as Portland, ME; Peoria, IL, or Panguitch, UT.

I believe that you are just the right person for this job at this time. I believe that you will be able to very effectively define the NEA's role for America. I think that you can strengthen and stabilize and establish it more than ever before.

And I just want to commend you for your commitment to the NEA. You are withdrawing from a highly successful career as an actress, and I'm sure that just a few months ago, you were turning

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The CHAIRMAN. Thank Senator Wellstone.

OPENING STATEMENT

Senator WELLSTONE.

Mr. Chairman, my co just ask that my comple let me just say that I sa Alexander when we did on the floor of the Sena for his leadership.

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PREPARED STATEMENT

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commitment to the arts as a career as an artist who were turning

down offers to star in the next Oscar or Tony Award winner. It is very obvious to me and I think to everybody else that you are not doing this for the money or the notoriety, and I think that is important. And I would suggest, Mr. Chairman, that all Senators should support this nomination if for no other reason than that you are willing to take on the burden of restoring public confidence in this important Federal activity.

I personally am very, very proud of you and very pleased that you are taking this opportunity.

I am sorry I have taken so long, but I think some of these points needed to be made, and I just want you to know you'll have a very strong supporter in me throughout your tenure there.

The CHAIRMAN. Thank you.

Senator Wellstone.

OPENING STATEMENT OF SENATOR WELLSTONE

Senator WELLSTONE. Thank you, Mr. Chairman.

Mr. Chairman, my colleagues have been very eloquent, so let me just ask that my complete statement be included in the record, and let me just say that I said much of what I wanted to say about Ms. Alexander when we did debate some of the amendments last week on the floor of the Senate. And I too would thank Senator Jeffords for his leadership.

As a Senator from a State, the State of Minnesota, which is in love with the arts, I am very proud to support you and look forward to working with you.

[The prepared statement of Senator Wellstone follows:]

PREPARED STATEMENT OF SENATOR WELLSTONE

I would like today to add my voice in support of the nomination of Ms. Jane Alexander as the next chairperson of the National Endowment for the Arts. I commend President Clinton on his selection to head this important agency. Based on her impressive career as an artist and community leader, I believe Ms. Alexander is prepared to bring new insight to the Endowment.

Some may question the appointment of an active artist to this administrative position; however, I feel this makes her uniquely qualified to fulfill this role. Her distinguished 30-year career as an actress, producer, and author has been filled with awards for her priceless talent. Now her understanding of artists and audiences will assist her in leading the Endowment into a new era.

In addition to her own exemplary career, Ms. Alexander has furthered the ideals that are the heart and soul of the Endowment. Her commitment to sharing the world of art with children and rural citizens is evident in her training and teaching young Oklahomans at a Summer Arts Institute. Her belief in spreading the joy of art is also demonstrated in her years of work with regional theaters across the United States.

This commitment will help the Endowment to continue to touch the lives of each citizen—regardless of age, race, disability, economic status or geographic location. Ms. Alexander is a tireless advocate and strong leader who will help the NEA move forward in its efforts to bring the arts to every corner of our Nation.

In addition to her experience in the arts, Ms. Alexander has a long history of social activism. She has been a dynamic advocate for many worthwhile causes in the areas of wildlife conservation, world peace, and women's issues, as well as serving as a spokesperson for the National Stroke Association. This dedication and leadership brought her great recognition in 1988 when she received the Living Legacy Award: Johan Sade Peace award. Truly a fitting tribute for a woman who has sought to contribute so much to her community, her country, and her world.

Now our country has the opportunity to further benefit from the vision and leadership of this talented woman as she assumes a new role. No one who has witnessed the power of her performances will doubt the strength she can bring to her new position. The President has indicated the importance of the arts to his administration. Now this committee has the chance to welcome a new era at the National Endowment of the Arts by confirming Ms. Alexander as its new Chair. I look forward to her happy and productive tenure at the Endowment.

The CHAIRMAN. Thank you very much.

I'll include in the record two pages of endorsements, Ms. Alexander, of leading artists and art companies from all over the country, large and small.

[The document referred to follows:]

PUBLIC ENDORSERS OF JANE ALEXANDER NOMINATION AS OF 9/14/93

Actors Equity, African Continuum Theatre, Alec Baldwin, Alliance Arts Council of Nebraska, America Music Center, American council of Learned Societies, American Crafts Council, American Federation of Musicians, American Federation of TV and Radio Artists, American Film Institute, American Guild of Musical Artists, American Institute for Conservation of Historic and Artistic Work, American Institute of Architects, American Library Association, American symphony Orchestra League, Americans for Democratic Action, The Arkansas Arts Center, Arts Action Coalition, Arts and Business Council, Inc., Asian Arts Museum of San Francisco, Association of American Cultures, Association of American Publishers, Association of Arts Museum Directors, Association of Independent colleges of Art and Design, Association of Independent Video Filmmakers, Association of Performing Arts Presenters, Association of Science-Technology Centers, Association of Theatrical Press Agents and Managers, August Opera, Austin Lyric Opera, Author's Guild, Bloomsburg Theatre Ensemble, [The] Brooklyn Museum, California Plaza Presents the Best in L.A., Center East, Skokie, IL, Center for the Arts, Connecticut, Chamber Music America, Chicago Artists' Coalition, DC Commission on the Arts, Director's Guild, Dramatist's Guild, [The] Easton Events Company Inc., Foundation for Independent Video and Film, Inc., Gardner Arts Network, Cash/Voigy Dance Theatre of St. Louis, Georgia Citizens for the Arts, Greater Miami Opera, Arthur Hiller, Hollywood Women's Political Committee, Honolulu Theatre for Youth, Human Rights Campaign Fund, Iggie Wolfington, Independent committee on Arts Policy, Indianapolis Ballet Theatre, Inquilinos Boricuas En Accion, International Alliance of Theatrical Stage Employees and Moving Pictures Operators, Jack Pade, Attorney, Joan Jonkel, Attorney at Law, Jorgensen Auditorium, Connecticut, Kravis Center for the Performing Arts, Florida, Lake Michigan College, The Lubovitch Dance Co., Lawrence Goldberg, League of Historic American Theatres, [The] Literary Network, George Lucas, Lyric Opera of Cleveland, Ohio, Marin Opera of California, Massachusetts Advocates for the Arts, Sciences and Humanities, Matthew Lambert, [The] Maui Community Arts and Cultural Center, Miami University in Ohio, Miami-Dade Community College, [The] Minnesota Opera, Mirimax Films, Mississippi Arts Commission, National Assembly of Local Arts Agencies, National Assembly of State Arts Agencies, National Association 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 Association, New Hampshire Symphony Orchestra, [The] New Music-Theatre Ensemble, [The] New York Library for the Performing Arts, Ohio

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AS OF 9/14/93

Alliance Arts Council, American Societies, American Federation of TV and of Musical Artists, New York, American Institute of Music, American Symphony Orchestra Center, Arts Action of San Francisco, Artists, Association of Art and Design, Performing Arts Presenters of Theatrical Press, Author's Guild, California Plaza Presents Connecticut, Chamber of the Arts, Director's Foundation for Independent Dance Theatre of Arthur Hillier, Hollywood, Human Rights Arts Policy, Indianapolis Alliance of Theatre, Attorney, Joan Kravis Center for the Dance Co., Law, Literary Network, of California, Massachusetts Lambert, [The] in Ohio, Miami-Dade Mississippi Arts Commission, Assembly of State Arts Campaign for Free Cultural Alliance, the American Theatre, [The] New Performing Arts, Ohio

Arts Council, Opera Columbus of Columbus, Ohio, Opera Festival New Jersey, Orange County Performing Arts Center, Oregon Ballet Theatre, [The] Paper Bag Players, Pacific Symphony, Paul Dresser Ensemble, Peggy Amsterdam, State of Delaware Division of the Arts Council on the Arts, People for the American Way, Poets and Writers, Robert Alkey, Professor of Humanities, University of Richmond, Rochester Civic Music, Sangre De Cristo Arts and Conference Center, CO, Screen Actors Guild, Sheldon Soffer Management Inc., Skylight Opera Theatre in Milwaukee, WI, Society for the Performing Arts in Houston, TX, Sondra Myers, Cultural Advisor to the Governor of Pennsylvania, South Carolina Arts Alliance, South Carolina Arts Commission, Suzy O'Kelly, Amarillo, TX, [The] Textile Museum, Theatre Communications Group, Toledo Opera, Utah Opera, Very Special Arts, George Walter Vincent Smith Art Museum, Wesleyan University Center for the Arts, Western States Arts Federation, Wisconsin Arts Board, Wolf Trap Foundation for the Performing Arts, Worcester Art Museum, YWCA, and Charlton Heston.

The CHAIRMAN. Ms. Alexander, Would you like to introduce the members of your family and then make whatever statement you wish.

Ms. ALEXANDER. Thank you, Senator.

I'll start with my husband, Ed Sherin, who is producer and director of the television series, "Law and Order." My son Jason Alexander, who is a film director. My stepson Jonathan Sherin, who is studying neuroscience and doing his Ph.D. at Harvard Medical School. My niece, Katherine Quigley, who is a 5th grade student in Connecticut. My brother, Tom Quigley, who is a captain with TWA; and my sister-in-law, Janice Quigley, who is a homemaker and a former flight attendant.

The CHAIRMAN. Great. Very good. We welcome all of you here, and we'd be glad to hear from you now, Ms. Alexander.

STATEMENT OF JANE ALEXANDER, NOMINATED TO BE CHAIRMAN OF THE NATIONAL ENDOWMENT FOR THE ARTS

Ms. ALEXANDER. Thank you, Mr. Chairman, Senator Kassebaum, members of this distinguished committee. Thank you very much for your opening remarks.

I am pleased to come before you today as President Clinton's choice to head an extraordinary agency, the National Endowment for the Arts, which has meant so much to me personally and to so many others.

I grew up in Brookline, MA, not far from Senator Kennedy's family homestead. My mother was born in south Boston; she excelled in school and became a scrub nurse to a neurosurgeon. My father, born in Nebraska and schooled in North Platte and Omaha, was awarded a scholarship at age 16 to Harvard and then to Harvard Medical School. His father, Daniel Quigley, the son of Irish immigrants, distinguished himself, as Senator Boren has said, not only as a physician to Buffalo Bill Cody in North Platte, but as a pioneer in the use of radium for cancer over 75 years ago and in extolling the virtues at that time of vitamins.

Thus, all I knew was the world of medicine, and it was assumed, I suppose, that my brother, my sister and I would find a life in science as well.

In 1945, a man I barely knew, my father, returned from the war. He had been gone most of my young life. In an effort to get to know me, this handsome stranger took me one afternoon to the ballet. It was surely the seminal experience of my life. The ballet was "Coppelia," and it was danced by lighter-than-air magicians from

Copenhagen, Denmark—American ballet companies being few and far between at that time.

Although I was barely 6, that performance transformed my life, my waking thoughts and my dreams. How could human beings defy gravity with such grace, I thought, hovering in the air like hummingbirds. How was the corps de ballet able to execute their steps in such perfect unison? And how did such beauty come to even exist? You didn't see it in the real world, not costumes like that, or lights, or scenery, or the seemingly limitless extension of the human body itself.

I was introduced to art, and from that moment on, it never left me. Although I dedicated myself to becoming a ballerina, that wasn't to be. The sheer discipline of the endeavor and the actual pain endured in being on point was more than I was cut out for. So after getting some good laughs as Long John Silver in a 3rd grade production of "Treasure Island," I switched my allegiance to theater.

At 14, I went with my class to an Old Vic production of "Romeo and Juliet." I was transfixed by the romance of Shakespeare's tale and wondered if I would ever grow up to play Juliet—did only the British have a lock on theater like this, I wondered.

I began my search for a life in the theater, one that would allow me to act the great classic plays of the world. At the time, there was virtually only the commercial theater represented by Broadway in New York City and its tryouts and tours which visited cities across the United States from time to time. Beyond that, there was community theater, where amateurs banded together and, for the love of it, put on plays wherever and however.

My dream was to be like the great American actress Katherine Cornell, and do a play a year on Broadway and then tour that production around the country for a year. But by the time I grew up, that kind of theater had dwindled to almost nothing.

Then, in the early 1960's, President Kennedy's vision for the arts as a part of everyone's life began to be translated into reality. Congress declared in 1964 that, "An advanced civilization must not limit its efforts to science and technology alone, but must give full value and support to the other great branches of scholarly and cultural activity in order to achieve a better understanding of the past, a better analysis of the present, and a better view of the future. Democracy demands wisdom and vision in its citizens. It must therefore foster and support a form of education, and access to the arts and the humanities, designed to make people of all backgrounds and wherever located masters of their technology and not its unthinking servants."

This was the Declaration of Independence for the Arts and Humanities. Senator Pell was its orchestrator, for which we are deeply grateful. It legitimized the endeavors of tens of thousands in the creative community and recognized the worth of creative thought made manifest through painting and other visual arts, sculpture, architecture, dance, literature, design, music, opera, theater, film, and folk arts. It confirmed that the arts belong to all people and that art is of the people, by the people, and for the people.

Almost immediately, things began to happen all across this country. With seed money from the Endowment, people took heart and

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went to work raising matching funds for small presses, for dance companies, for an opera, for artists to come into their schools, for museums to celebrate and safeguard their heritage.

I experienced first-hand the impact of this renaissance in the arts. From Boston's Charles Playhouse, I went to Washington's great Arena Stage. And with the Endowment's help, at the height of the civil rights movement, we did a play there called "The Great White Hope," with an interracial company of 63. It was the first from a not-for-profit theater to transfer to Broadway. The play won a Pulitzer Prize for its author, Howard Sackler, and James Earl Jones and I moved from the theater to a film version and received Academy Award nominations for our performances.

The impact of the Endowment was not limited to "The Great White Hope." Significantly, every, single theater Pulitzer Prize since has been awarded to a play that originated in the not-for-profit theater and was funded by the Arts Endowment. I think you'll agree that's quite a record.

My first love of theater has continued to this day. This past year, I have been performing in "The Sisters Rosensweig," which Senator Thurmond referred to, which began at Lincoln Center, an Endowment-supported arts complex, and transferred then to Broadway. Its author, Wendy Wasserstein, a Pulitzer Prize winner, was awarded an Endowment fellowship in 1982 at the beginning of her career.

I have performed in Indiana, in Georgia, in South Carolina, in California, in more than 20 States across this vast and wonderful land of great diversity and beauty. As Senator Boren has told you, I have taught often in Oklahoma's remarkable arts institute—young people who have never been out of the State, but whose commitment and desire to be an artist causes them in fact to be the best students I have ever encountered.

I am grateful to have been welcomed and to have felt at home in so many places. The life I have led in the theater, in the world of art, has given me so much personally, particularly from Endowment-supported works, that I wish at this time to give something back.

Perhaps I can make a real contribution at this difficult time. The Endowment has struggled these past few years to keep itself alive and valued in the public eye. In these 28 years, it has awarded 100,000 grants. It has been an unparalleled success, perhaps the most successful of any of the independent Federal agencies. Directly and indirectly, it has affected most artists and art organizations alive today and created an arts economy in this country of about 6 percent of the gross national product, and over 2-1/2 percent of our work force.

The Endowment's budget is modest in comparison with other Government agencies, but with its \$175 million budget last year, it created a 20-fold return in jobs, services and contracts. In partnership with the private sector, it leveraged that \$175 million to almost \$1.4 billion.

With all these accomplishments by the Endowment, how has this success story managed lately to be depicted as a villain? A handful of controversial grants have taken the focus from the thousands upon thousands of grants that have enhanced the lives of millions.

I respect the right of people to be heard—the voices of those who are disturbed by art and the voices of the creative community. This, after all, is the greatness of our democratic system.

But the arts should not be used as a political football by those on the far right or the far left. The arts are for everyone. The Endowment is too important to be misused by some who disseminate misinformation for their own ends or attack the Endowment as a campaign platform.

I believe strongly that the sound and the fury of the past few years over that handful of controversial grants must end. When judging the National Arts Endowment, we must look at the complete picture. Let's give the arts a chance to help us heal and understand one another.

Should the Senate confirm me, I cannot promise that under my chairmanship the arts will be free of controversy. The very essence of art, after all, is to hold the mirror up to nature; the arts reflect the diversity and variety of human experience. We are, as Hamlet says, "the abstracts and brief chroniclers of the time," and as such, the artist often taps into the very issues of society that are most sensitive.

I can, however, assure Congress that I will follow the statutory guidelines on funding to the very best of my ability to ensure that grants are given for the highest degree of artistic merit and excellence. I will be accountable, and I look forward to working with members of Congress.

My goal for the arts is that the best reaches the most. As the President's nominee for Chairman of the Arts Endowment, if confirmed, I intend to let the American people know the truth about the Endowment and the value of the arts in each and every one of their lives. I am committed to making the Endowment a driving force for education. Arts education helps inspire and motivate students, gets them to focus on creative approaches to problem-solving, and frees the imagination.

I also look forward to an enhanced partnership with the private sector, which matches dollar for dollar Endowment grants to arts organizations. I want to work with State arts councils and local agencies to develop new and innovative ways to reach communities everywhere. I hope to travel all across this country to listen to the people about their needs with regard to the arts, from the most rural area to the inner city.

I have a vision for the arts in this country. That vision is that every man, woman and child find the song in his or her heart. I see the arts as part of the solution to our problems and not in any way part of the problem. The arts are life-enhancing, and they bring joy. Through the arts, we release the very best that is in our imaginations, and it is through our imagination that we draw the map for our future. Through the arts, we learn the discipline of a skill and the accomplishment that comes with collaboration. The arts are a community issue. They bring together; they do not rend asunder.

Mr. Chairman, I am honored to be considered for this position. It is the culmination of my life in the arts which has given me so much joy. I hope to be able to help provide the people of this coun-

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try the opportunity to find through the arts some of the richness and joy that I have experienced.

Thank you.

The CHAIRMAN. Thank you very much for a superb statement. It was very moving.

Senator Kassebaum and I have to excuse ourselves at this time for a meeting on health care downtown at the White House, so I am going to ask Senator Pell if he would be good enough to continue to chair the hearing.

I look forward to voting for your confirmation. I have every expectation that it will be an overwhelming and resounding vote by the committee, and I give you the assurance that, with consultation with my colleague Senator Kassebaum, we will act on it at the earliest possible time.

I'll ask Senator Pell if he'd be good enough to chair the meeting, and if you'll excuse us, please.

Ms. ALEXANDER. Thank you, Mr. Chairman. Thank you, Senator Kassebaum.

Senator PELL [presiding.] Thank you very much, Senator Kennedy. I shall do my best to preside in your absence.

I think that one should pay tribute at this point to the very early pioneers, to President Kennedy and particularly to his wife, Jacqueline Kennedy, for what they did to create an atmosphere favorable to the arts that was not there before them; to the predecessor of the first chairman, August Heckscher, who carried the torch in the White House; and then Roger Stevens who became the first Chairman of the Arts Endowment.

One issue that has often troubled me is the fact that education and the arts are so rarely linked. Some years ago, we had legislation calling for arts education in the schools, but little came of this effort in the Department of Education. We have only small programs along those lines now.

I am wondering if you could discuss the idea of arts education in the schools and ways to involve the Secretary of Education in this effort.

Ms. ALEXANDER. Senator, I have not yet spoken to Secretary Riley of Education. However, one of my goals is in conjunction with the President's "Goals 2000," to make sure that the arts are a part of the education of everyone in our society, K through 12 certainly, and for older people as well, in adult workshops.

I think the arts will, as I said in my opening statement, make it easier for people to learn.

Senator PELL. I appreciate that, and when you mentioned your "opening statement," I just can't help but remark that in my 33 years of sitting on this dais, I cannot recall as eloquent a statement as yours. I have heard many, many single-spaced pages and not snoozed, but almost. I believe if all such statements had the eloquence of yours, we'd be very, very lucky.

Ms. ALEXANDER. Thank you, Senator.

Senator PELL. That's another reason, perhaps, why more elocution and acting should be taught in schools. [Laughter.]

While no project funded by the Arts Endowment has ever been found to be legally obscene, some of the grants have provoked controversy. Part of the solution here seems to be educating our citi-

zenry. Do you see using your new position as a kind of "bully pulpit" to talk about the nature of the arts and how our differences are perhaps part of our strength?

Ms. ALEXANDER. Well, certainly, in my career as an actress, I have performed so many times, in so many different plays, in front of so many different kinds of audiences that I am extremely sensitive to all kinds of audience response, shall we say, and I certainly respect the diverse beliefs of Americans across this country, and I will listen to them carefully.

Senator PELL. Another point raised in the Senate debate last week—and I must pay my own acknowledgment to the bravery of Senator Jeffords and his willingness to seize the initiative there—was certainly that grant funds for all projects are scarcer than ever. Despite this shortage, I believe that fellowships to individuals are a key part of the program, and I have been worried by the tendency to want to reduce grants to individuals and allocate all moneys to nonprofit organizations. I would like to have your views on the merit of individual fellowships.

My own thought, as you know, has been that there should be some kind of grant document or certificate so that we would have "diplomates," as they do in other countries—people who receive grants. Do you believe that the grants to the individual should be maintained?

Ms. ALEXANDER. Well, I think individual grants are very important, and I think that the record of the fellowships has certainly been outstanding. I mentioned Wendy Wasserstein who, with her Endowment grant, went on to win the Pulitzer Prize for "The Heidi Chronicles," subsequently. Alvin Ailey, Alwin Nikolai, Paul Taylor—the names go on and on—have all received individual fellowships.

I like your idea very much, Senator, of having some kind of recognition of these fellowships from the Endowment by perhaps at least a piece of paper, like a diploma.

Senator PELL. Yes. And if we can't afford to have them framed, we can at least give them the piece of paper. [Laughter.]

Ms. ALEXANDER. Yes, I agree.

Senator PELL. The question of leadership at the Arts Endowment has been debated a great deal over the last few years. I would be interested in how you visualize your own leadership role in the arts, because we know that you have a very diverse constituency. What are your initial thoughts as to how you would get the organization set up.

Ms. ALEXANDER. Well, my vision, which I hope to translate into leadership, is the best for the most across this country. I would like to see the arts reach into every part of the most rural areas and, as I said, in the inner city as well. And I am searching all the time for excellence in funding. So I would hope that my vision would translate into strong leadership for the Endowment itself.

Senator PELL. Will you have artists on your staff as well as bureaucrats?

Ms. ALEXANDER. Well, I don't know about artists yet, Senator Pell, but I certainly will have as many on my staff as I feel is necessary. I know that the Endowment is already operating with a

very strong and fine st:
these years.

Senator PELL. They have come to the idea that there should be program directors?

Ms. ALEXANDER. I know the case, that the program is so that they wouldn't be. I think it may be a very

Senator PELL Thank

I would now turn to S

Senator JEFFORDS. To
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[Laughter.] But we have

Let me carry on from education, because I think, and you spoke varieties, working with Congress actually able to get a schools. Since that time appeared to a mere wh in the arts.

I know Senator Dodd serious problems we have schools, and hopefully w

But what I would like to see is a change in our society and the number of parents in families, and crime in the schools, and the incredibly important things that are going on in the schools to the arts, I think about physical education, and to occupy our young people and

I am sure you are aware of the importance of the young people who get to

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Ms. ALEXANDER. I think young people. I like young people. I spoke about the other children. Your model, I think arts centers or something.

I can envision that in so that the young people extracurricularly, if not and before they go home than go home and stare. They can be with other their self-esteem and the

very strong and fine staff who have done a remarkable job through these years.

Senator PELL. They have. In that regard, have you given thought to the idea that there should be a turnover every 5 years of senior program directors?

Ms. ALEXANDER. I know under Chairman Biddle, that was the case, that the program chairs, I believe, were rotated every 5 years, so that they wouldn't be locked into a kind of network of people. I think it may be a very fine idea, and I intend to look into that.

Senator PELL. Thank you very much.

I would now turn to Senator Jeffords.

Senator JEFFORDS. Thank you, Mr. Chairman, and thank you for your kind words.

I am so enthusiastic now, I was hoping we could just vote. [Laughter.] But we have to go through the formalities here.

Let me carry on from where the chairman left off in the field of education, because I think that is an area of great need in this Nation, and you spoke very eloquently of it. I know in the late seventies, working with Congressman Brademas in the House, we were actually able to get a mandate for arts being conducted in the schools. Since that time, though, for various reasons, that has disappeared to a mere whisper of hope that something will be done in the arts.

I know Senator Dodd has pointed out and emphasized the very serious problems we have in this country with funding in our local schools, and hopefully we will be able to do something about that.

But what I would like to discuss with you briefly is with the change in our society and the increasing number of women working and the number of parentless homes during the day, single-parent families, and crime in the cities and so on, it seems to me to be incredibly important that we try to find ways to get model programs in the schools to enhance the arts—and when I speak of the arts, I think about physical arts as well as the other arts—to occupy our young people and give them something constructive to do.

I am sure you are aware of the New York City programs to enhance their young people, but that is such a small percentage of young people who get to take advantage, and the parents.

I wonder if you feel it is doable in the Endowment to try to explore or to develop programs for the schools to take care of this situation, if somehow we can find a way to fund and to provide for the schools. I wonder if you could give me your views on that?

Ms. ALEXANDER. I think it is vital to have arts in the lives of all young people. I like your idea very much, Senator, which we briefly spoke about the other day, which was providing for latchkey children. Your model, I think, was when you went to Russia, they had arts centers or something like that, for children after school.

I can envision that in the school system at the close of any day, so that the young people could go and learn about the arts, extracurricularly, if not on the curriculum, at the end of the day and before they go home, so they have more options in life, rather than go home and stare at a television, alone, in a semi-dark room. They can be with other people, and doing something that builds up their self-esteem and their sense of joy.

Senator JEFFORDS. Thank you. I look forward to working with you on those issues, and I'm sure the rest of the committee will, too.

Thank you, Mr. Chairman.

Senator PELL. I would turn now to Senator Metzenbaum, who is co-founder of concerned Senators for the Arts and who has taken a leading role in this area.

Senator METZENBAUM. Thank you very much, Mr. Chairman.

It is obvious, Ms. Alexander, that you are going to be confirmed, and that has been known for a little bit of time, now. I am wondering whether you have given any thought to what your top priorities will be for the short term as well as for the long-term. Do you have any ideas of where you will be moving in at this point and what you would like to do on a long-term basis?

Ms. ALEXANDER. I feel it is very important, Senator, to let the American people know as well as Members of Congress all the good the Endowment has done over these past few years. So I intend to do some image-building in the next few months.

I hope to travel, as I said in my statement, maybe not right away, but to as many States as possible in this country of ours and talk to the people and listen to what they have to say about the arts and turn the image of the Arts Endowment around so that they understand that, yes, there were some difficult times, and yes, there were grants that were troublesome to many, many people—but on the other hand, let's look at the 100,000 that were so important, for example, the Utah Opera Company, which has now been given a \$90,000 grant to develop new singers for their company, and the Feld Ballet in the inner city of New York City, which gives free classes for children in the city.

I have a personal experience with that, because Ed and myself were rehearsing a play a few years ago in this building downtown, and every Saturday during rehearsals, there was just the thundering of little bison feet up on the ceiling. I wondered what musical could this be, where they are constantly racing around and thumping around. And finally, on the third Saturday, I couldn't stand it, and I went upstairs and opened the door, and there was the most glorious sight of children of all different sizes, shapes and colors, doing their thumping and backwards and forwards, and the parents ringing the room with the proudest looks on their faces.

That is part of what the Endowment funds as well, and I want to get that message out to the people across the country.

Senator METZENBAUM. We want you to get it out. I want to invite you to Ohio, which has a diversity in the arts that is unparalleled, I think, in almost any State. I think we have four or five symphonies, and we have amateur theater and professional theater. And as I sit here talking to you about it, I think about a notice I received from the son of one of my old friends and the sense of excitement because they had bought an old building, and he has been trying to promote amateur theater in Cleveland; how excited he was about buying this old building, and they are going to put a new roof on the building. It just gives me such a great sense of excitement and elation.

So I hope you'll come to Ohio, and we can share some of that elation and excitement with you.

Ms. ALEXANDER. Thank you, Senator METZENBAUM. Senator PELL. Thank you, Senator Dodd.

Senator DODD. Thank you, and Senator Jeffords' support, and since Senator Pell is in a bit of trouble for trying it, let's get it done this morning. [Laughter.]

I just want to underscore what I said about the acting chairman Javits and Senator Javits—he did not do this alone, but he made as significant a contribution as any senior Senator from Rhode Island. Your recognition of his contribution, most recently are a contribution to Congress which is so critical.

The idea of trying to change the NEA and so undeserved, the NEA today, the word "NEA" is a curse word, have, unfortunately, such controversial pieces of work that thousands of efforts that many quarters of the country have your idea of getting out of the country how much the NEA.

In Connecticut—and I have family from Connecticut going to get special attention to serving in this position. I serve on the board of the Connecticut Theater in Connecticut. Goodspeed Opera House, White, who runs the Opera House, along with the NEA and the NEA, as original ideas from the Long Wharf, and the Hartford and Yale Rep, and Connecticut are deeply proud of what they are doing.

I just have two things to say. We will get a lot of pressure, unfortunately—have to the end of the funding. We have a rich diversity of exceptions to that.

It occurred to me when I saw the image that the NEA obvious vehicles would of our constituents' majority or heritage. And I am strenuously for resource.

Ms. ALEXANDER. Thank you; I certainly will.

Senator METZENBAUM. Thank you, Mr. Chairman.

Senator PELL. Thank you.

Senator Dodd.

Senator DODD. Thank you very much, Mr. Chairman, and I second Senator Jeffords' suggestion. I have only seen it done once before, and since Senator Kennedy has left, we'd probably get in a lot of trouble for trying it, but just to move your nomination here this morning. [Laughter.]

I just want to underscore a couple of things. One thing that you said about the acting chairman here, Senator Pell. Along with Senator Javits and Senator Stafford—he always makes the point that he did not do this alone, but there are very few people who have made as significant a contribution from this side of the table as the senior Senator from Rhode Island, and I appreciate immensely your recognition of his involvement. And Senator Jeffords' efforts most recently are a continuation of that kind of support in Congress which is so critically important.

The idea of trying to change this image a bit, because it is so sad and so undeserved, that unfortunately for too many Americans today, the word "NEA" conjures up images that a handful of people have, unfortunately, successfully been able to associate with controversial pieces of work and not with the literally hundreds of thousands of efforts that have gone unnoticed, unfortunately, in too many quarters of the country. So I am particularly heartened by your idea of getting out and trying to impress upon people in this country how much the NEA has contributed to the wealth of our Nation.

In Connecticut—and I am particularly pleased to see that you have family from Connecticut here; I am heartened that we are going to get special attention along the way. [Laughter.] But in addition to serving in this body, I am deeply proud of the fact that I serve on the board of the Goodspeed Opera House and the O'Neill Theater in Connecticut. And Michael Price, who runs the Goodspeed Opera House, is one of my dear friends, and George White, who runs the O'Neill Theater, has made a significant contribution, along with August Wilson and others. And you can talk about the NEA and the involvement of productions that have come as original ideas from the O'Neill Theater. Obviously, with the Long Wharf, and the Hartford Stage, and Stamford and Stratford, and Yale Rep, and Connecticut College and its dance programs, we are deeply proud of what has been done.

I just have two things I'd like to suggest to you. And again, you will get a lot of pressure on where resources—limited resources, unfortunately—have to go. The folk arts program comes sort of at the end of the funding scheme of the NEA. All of us in our States have a rich diversity of cultures, and Connecticut is certainly no exception to that.

It occurred to me when you were talking about how to work on the image that the NEA has today that one of those convenient and obvious vehicles would be the folk arts program, because so many of our constituents maintain a strong identity with their own ethnicity or heritage. And again, you will have people competing very strenuously for resources as they exist, but I would just urge you

to look at the folk arts program as a way of trying to expand the awareness and attention of the NEA through that vehicle. And I won't ask you to make a commitment to that, but I would just raise it to you here this morning.

Second is an idea that I raised with you, and it is just very much in the embryonic stage, and I have talked about this with others, and I'd like to raise it with you here again today. And that is not to exclude—because I feel it is extremely important that the public sector, Congress, be involved, and the American people directly in the promotion of the arts. But there is sort of a misstatement that we call it the National Endowment for the Arts. It really isn't an "endowment" as we know it. And my idea would be to create a sort of pure endowment in addition to the appropriated process. That is, under the present copyright laws, of course, it is the life of the artist plus 50 years. I have wondered whether or not we might be able to extend that and to collect from the production of art, artists supporting in effect future artists, into a public trust, into a true endowment.

In the years to come, obviously, with technology being what it is, to be able to preserve recordings, and theatrical, musical and film production, and then after they have run out of that copyright, to be able to contribute through possibly a bidding process or an auction process, rather than having the Federal Government try to determine every time a high school production occurs, but to allow individuals to bid on it.

Again, I am inviting some ideas to come from those who are thinking about this. We are going to be dealing with the reauthorization of the NEA, and I would very much like to have the thought and the involvement of you and your staff in the consideration of this idea, and any comments you may want to offer this morning about it. But it is something that a number of us have talked about over several years rather quietly, and I think it is important now that we start to float this idea and see if we can't fashion something that may not produce a great deal of revenues in the short term, but in the next century I think we might look back, as a way of supplementing what we appropriate through the normal legislative process as a way of providing those resources that could expand even further the arts in this country.

Ms. ALEXANDER. I think it's a very important idea to investigate. One of the things that I'll be dealing with, and I would love to find funds for in the future, just as you are suggesting, is how do we maintain these great institutions year after year, with the rising costs. And these are not cost-productive institutions. They remain static. Mozart's "Cosi Fan Tutte" takes eight people, and you still have the same building, and the costs are rising all the time. So we have to find ways to sustain these great institutions, museums, symphonies, operas, etc. So I look forward to investigating with you the possibility of setting up a true endowment so that we would have more funds.

Senator DODD. I thank you for that and look forward to working with you. Congratulations.

Ms. ALEXANDER. Thank you, Senator.

Senator DODD. Thank you, Mr. Chairman.

to expand the vehicle. And I would just raise

just very much is with others, and that is not that the public people directly in statement that really isn't an o create a sort ocess. That is, life of the art- might be able rt, artists sup- into a true en-

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Senator PELL. Thank you very much indeed. It has been a wonderful hearing—if not deification, a coronation at least. I know you will do a marvelous job, Ms. Alexander.

The record, without objection, will be kept open for a week for additional statements, and in that regard, a statement from Louise Slaughter, Chairperson of the Congressional Arts Caucus, will be inserted without objection in the record.

[The prepared statement of Ms. Slaughter follows:]

PREPARED STATEMENT OF LOUISE M. SLAUGHTER

As Chair of the Congressional Arts Caucus, it is my great honor to express my support for the nomination of Jane Alexander as Chairperson of the National Endowment for the Arts.

For too long, we have ignored the powerful resource for our Nation that exists in the arts, particularly the role that the arts play in the education of our children and the contribution of the arts to the economic vitality of every geographic area. With the nomination of Ms. Alexander, however, we will be affording the rich arts community in this Nation the strong leadership that it deserves.

As millions of Americans know who have seen her work on stage and screen, Ms. Alexander is a consummately gifted actress, one who expresses intelligence, grace, and strength simultaneously. Her portrayal of one of America's greatest women, Eleanor Roosevelt, will remain forever etched in the American memory as will her performance in "The Great White Hope." A Tony and Emmy Award Winner and nominee for numerous awards, Ms. Alexander has traveled the breadth of the country, performing in residential theaters of every size and type. This experience will service her well in the NEA's mission to bring the arts to every corner of the country.

Through her work, Ms. Alexander has demonstrated that the arts are not just the domain of intuition and instinct, but come from intelligence, sensitivity, observation and a lifetime of hard work and dedication.

She is a leader in the arts, one who can speak with authority on the importance of the arts in every day American life. She will be an articulate and effective leader of this important and tremendously successful agency.

I am pleased to also note that the Arts Caucus and Ms. Alexander already have an excellent working relationship. Ms. Alexander spoke eloquently to our members attending last year's Arts Caucus New York Cultural Weekend on the importance of NEA-supported nonprofit theatres and the impact that these theatres made at the beginning of her career and through her present success. We look forward with excitement and anticipation to working with Ms. Alexander on the reauthorization of the Endowment and the full range of issues affecting the national and local arts community.

I congratulate President Clinton on his insight and wisdom in this nomination and thank Senator Kennedy and the Labor and Human Resources Committee for this opportunity to join in the chorus of praise for Ms. Alexander.

[Letters of endorsements of Ms. Alexander follow:]

NHA National Humanities Alliance

13 September 1993

The Honorable Claiborne Pell
United States Senate
Washington, DC 20510-3901

Dear Senator Pell:

I write on behalf of the Board of Directors of the National Humanities Alliance (NHA) regarding the nomination of Jane Alexander to lead the National Endowment for the Arts. The NHA board has reviewed this nomination and supports confirmation.

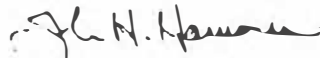
The NHA represents a broad coalition of more than seventy-five humanities organizations and therefore rarely takes positions on presidential nominations because of the diversity of opinion both among NHA member organizations and within the individual organizations. However, the board is impressed with the high calibre of President Clinton's nominations for the leadership posts at key cultural agencies. In the selections for both the humanities and arts endowments, the administration has chosen highly talented and experienced professionals. For this reason, the NHA board supports the confirmation of Jane Alexander.

Ms. Alexander has thirty years experience as an actress, writer and producer in theater, cinema, television, and other areas of the arts. She has worked not only in the commercial sector but also in experimental and other non profit theaters. She understands the financial and artistic challenges that cultural institutions face. Moreover, Ms. Alexander has serviced on a number of boards of non-profit groups. She also has appeared as a Congressional witness speaking in support of the NEA.

For the NEA, Ms. Alexander brings a number of attributes that promise to restore confidence in the agency among the American people and their representatives in Congress. As the first artist ever selected to head the agency, she will bring new perspectives on the NEA's mission, staff, and the constituencies the NEA serves. But those who will benefit most are the citizens of this country whose lives are enriched by their knowledge of and experience in the arts.

Thank you for your attention. For your information, I attach a list of the members of the National Humanities Alliance and a roster of the board.

Sincerely,



John H. Hammer
Director

21 Dupont Circle NW
Washington DC 20036

TEL 202/776-4000 - FAX 202/777-0984

[illegible]

~~September~~ 7, 1993

The Honorable Claiborne Pell
United States Senate
Washington, DC 20510

Dear Senator Pell:

On behalf of the board of directors of Theatre Communications Group, the national organization for the nonprofit American theatre, I would like to take this opportunity to endorse President Clinton's nomination of Jane Alexander to chair the National Endowment for the Arts and urge you to support her throughout the confirmation process.

His Alexander nomination is an inspired choice that joins the United States with those countries whose professional artists have headed national cultural agencies over the years: opera singer Maureen Forrester in Canada, writer Andre Malraux in France and actress Melina Mercouri in Greece.

Ms. Alexander's roots are in the nonprofit professional theatre, and she has consistently returned to the theatre while simultaneously enjoying great success in film and television. She knows and understands the importance of the nonprofit arts in this country. She is an activist in social causes and an effective and eloquent spokesperson for the arts. Her long experience interacting directly with audiences gives her a special understanding of how important the arts are to the American people.

This nomination, and that of Sheldon Hackney as chairman of the National Endowment for the Humanities, place distinguished professionals with extraordinary credentials in charge of two critical agencies. I hope we can continue in count on your support of the arts by your championing of the superb nomination of Jane Alexander.

Sincerely,

Peter Zeigler
Executive Director

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P R E S I D E N T
 College of Arts & Sciences
 University of Maryland

V I C E P R E S I D E N T
 George V. Allen
 Boardman & O'Neil

T R E A S U R E R
 Frank S. Hartman
 New York Audubon Club

I M M E D I A T E P A S T
 J. J. J. J.
 Department of Arts
 University of Maryland

N E A R F U T U R E
 Robert J. J.
 Philadelphia Orchestra
 Philadelphia

U N I O N
 American Composers
 and Writers

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 J. J. J. J.
 Philadelphia Orchestra
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 Philadelphia Orchestra
 Philadelphia

September 6, 1993

The Honorable Claiborne Pell
 United States Senate
 Washington, DC 20510-3901

Dear Senator Pell:

As a member of the American Arts Alliance and on behalf of the 1500 presenting organizations, artists, and artists' managers represented by the Association of Performing Arts Presenters, I am writing in support of Jane Alexander as Chair of the National Endowment for the Arts.

Ms. Alexander understands first-hand the impact of the arts on audiences and has served as a strong voice for the arts. Her thirty years of experience as an actress, producer, and writer have given her the knowledge and expertise to meet the challenges facing the National Endowment for the Arts.

As an exceptional artist and leader, Jane Alexander would bring formidable skill to the National Endowment for the Arts and to all who value the crucial role the arts play in our society. She is an outstanding appointment and we look forward to her confirmation.

Sincerely,

Susan S. Farr
 Susan S. Farr
 Executive Director

Dance/USA

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31 August 1993

The Honorable Claiborne Pell
Committee on Labor and Human Resources
United States Senate
Washington, DC 20510

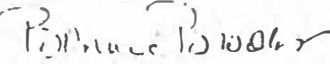
Dear Senator Pell,

I am writing to support President Clinton's nomination of Jane Alexander to serve as chair of the National Endowment for the Arts. Dance/USA's Board of Trustees and membership of over 150 dance companies, presenting, and service organizations across the country join me in commending this choice and pledging our support during the confirmation process ahead.

Ms. Alexander is known to us as an accomplished performer, producer and writer in the arts community. We believe she has the characteristics of leadership that are necessary to chair the Arts Endowment at this critical time in the agency's life. We further believe that she has the imagination and tenacity to work within the arts community, with Congress, and with the general public to represent and further the government's role and policies in support of the cultural life of our country.

We look forward to working with Ms. Alexander in what we know will be a superb job leading the National Endowment for the Arts.

Sincerely,


Donnie Brooks
Executive Director



**Texas Commission
on the Arts**

Mr. John D. Tiller
 Chairman, TCA
 Mr. James B. Tiller
 Vice Chairman, TCA
 Mr. Lisa A. Hensley
 Secretary, TCA
 Mr. William J. Hill
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 Mrs. Mary McFarland Smith
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 Mr. Lawrence H. Miller III
 TCA
 Mr. David Thompson
 TCA
 Mrs. Martha Marshall
 TCA
 Mrs. Marilyn Robinson
 TCA
 Mr. Ray Hatcher
 TCA
 Mrs. Mark F. Swartz
 TCA
 Mr. John Paul Batiste
 Executive Director, TCA

September 16, 1993

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

Dear Senator Pell:

I am writing to urge your support of President Clinton's nomination of Jane Alexander as Chair of the National Endowment for the Arts. Ms. Alexander brings exceptional experience and credentials as a working artist, producer and author, to this challenging position.

Ms. Alexander has an outstanding record of leadership, commitment and service in the arts and will provide the positive, sensitive and efficient leadership that the Endowment needs at this time. She is a special talent that will bolster public confidence in the Endowment's important work in these critical times.

I hope you will support the President's nomination and the Senate's highest recommendation for funding of the agency's mission of service to this nation.

Please let me know if I can provide further information or assistance in this most important matter. Thank you for your support and service to our state and nation.

Sincerely,

John Paul Batiste
 Executive Director



P.O. Box 1340
 Austin, Texas 78768-1340
 512 463-5111 • 800 252-0214
 TDD 512 463-2222
 FAX 512 463-2696



National Assembly of State Arts Agencies

September 16, 1993

The Honorable Claiborne Pell
U.S. Senate
Washington, D.C. 20510

Dear Sen. Pell:

We at the National Assembly of State Arts Agencies, representing the state and jurisdictional government arts agencies of the United States, applaud and support President Clinton's nomination of Jane Alexander as chair of the National Endowment for the Arts (NEA). We urge your vote to confirm her nomination.

Jane Alexander is an excellent choice to chair the NEA. She combines the essential qualifications of experience, commitment, and vision necessary to reinforce confidence in public support for arts programs and to renew the vitality and strength of federal leadership in the arts. She brings to the NEA the qualities we find essential to the position: a demonstrated leader of national stature in the arts community, and an outstanding spokesperson for the value of the arts in the lives of all Americans.

Jane Alexander epitomizes the best in her field. She has proven herself to be an articulate advocate for the importance of arts support as a function of government, a quality which derives from her understanding of the needs and concerns of artists and the public.

In urging her confirmation by the Senate, we look forward to working with Jane Alexander as partners in developing and implementing cultural policies that enrich the life of each American.

Sincerely,

Jonathan Katz
Executive Director

American Symphony Orchestra League

September 14, 1993

The Hon. Claiborne Pell
United States Senate
Washington, DC 20510

Dear Senator Pell:

The American Symphony Orchestra League, representing the concerns of nearly 1,600 orchestras across the United States, wholeheartedly endorses the nomination of Jane Alexander for Chairman of the National Endowment for the Arts.

In her distinguished career in the American theater, Ms. Alexander has gone beyond the role of an accomplished actress; she has demonstrated her commitment to the preservation and creation of the arts, and she has volunteered her time and considerable talents in behalf of the arts in America.

We ask that you, as a member of the Senate Labor and Human Resources Committee, vote to confirm her as Chairman of the Endowment and that you actively seek the support of other Senators for her confirmation.

More than ever, the nation needs a strong, articulate leader for the National Endowment for the Arts. We hope that in your committee deliberations and on the Senate floor, Ms. Alexander's nomination will not become a vehicle for the reckless and inaccurate claims often made by critics of the NEA. It is our hope that Congressional review of this nomination, and of the Endowment's reauthorization for another two years, will center on the superb work of the NEA that reaches thousands of communities across the country, and not on allegations concerning a few, isolated grants. The arts are far too important to America, and NEA grants touch the lives of millions of Americans each year.

We respectfully ask that you support both the nomination of Jane Alexander and a two-year reauthorization of the National Endowment for the Arts.

Sincerely yours,

Catherine French
President

Arts & Business

Council, Inc.

75 West 45th St., Suite 707, New York, N.Y. 10036-4702 212/819-9287
FAX 212/819-9278; Direct Lines: BVA/NY 212/819-9277, BVA/USA 212/819-9361

September 16, 1993

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

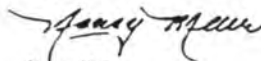
Dear Senator Pell:

The Arts and Business Council, a national organization operating in 30 cities and in partnership with more than 1,000 businesses to strengthen the arts, is pleased to enthusiastically endorse the candidacy of Miss Alexander as the next Chairperson of the National Endowment for the Arts. We are particularly pleased that President Clinton has nominated an artist of stature who will bring a lifetime of personal experience and excellence in the arts to this position.

We believe that Miss Alexander also has demonstrated through her work on behalf of the arts and important health and environmental causes, her experience as a successful producer, and her direct involvement with theater, across our land that she will be a strong leader for the NEA. She will be an informed and forceful advocate on behalf of the intrinsic role the arts play in American society.

We urge her immediate and enthusiastic confirmation.

Sincerely,



Nancy Miller
Executive Director
on behalf of the
Board of Directors

ness

10736, 4702 212/819-9287
17, BVA/USA 212/819-9361

Robert E. Wise

315 SOUTH INDEPENDENCE AVE. SUITE 214
BEVERLY HILLS, CALIFORNIA 90212
TELEPHONE (310) 804-7839
FACSIMILE (310) 804-6187

September 20, 1993

The Honorable Claiborne Pell
The United States Senate
Washington, DC 20510

Dear Senator Pell:

As a member of the Board of Trustees of The American Film Institute, I am writing to voice my support for the nomination of Jane Alexander to serve as Chair of the National Endowment for the Arts.

I am also writing as a former member of the Council for the Endowment. I served from 1970 to 1976 under the leadership of the outstanding Chairperson, Nancy Hanks. I believe Jane Alexander's appointment could bring the NEA back to the same high stature it enjoyed under Nancy Hanks.

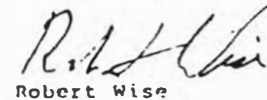
Jane Alexander's devotion to the quality of the arts and her personal integrity and experience make her the ideal candidate to balance the needs of the artists and arts organizations and those of a government agency. Ms. Alexander will make a widely respected ambassador for the arts and the Endowment.

I applaud President Clinton's nomination and his vision in selecting such a distinguished candidate for the post. Alexander's thirty years of experience in the arts make her a widely respected leader. 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 month.

I pledge my support for Jane Alexander and look forward to her confirmation as the next Chair of The National Endowment for the Arts.

Sincerely,



Robert Wise

cc: The White House
Office of Public Liaison
Old Executive Office Bldg.
Room 450
Washington, DCJean Firstenberg
The American Film Institute

Directors Guild of America, Inc.



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DGA Endorses Jane Alexander for NEA Chair

September 22, 1993 -- The Board of Directors of the Directors Guild of America (DGA) has taken an unprecedented step for the Guild and has endorsed President Bill Clinton's nomination of stage and screen actress Jane Alexander to chair the National Endowment for the Arts.

This public endorsement represents an exception to the DGA's policy of avoiding political issues out of respect for the variety of opinions represented by its members.

DGA President Gano Reynolds stated, "In this case I recommend an exception...Ms. Alexander is more than qualified for this job. She is a talented and serious actress and the artists of this country will benefit greatly from her appointment."

DGA Eastern Executive Secretary Alan B. Gordon said, "The Directors Guild believes in the importance of the NEA and is confident that Jane Alexander will do an exemplary job in this very public role. We can be proud of the effort she is making on behalf of deserving artists."

Ms. Alexander is currently participating in confirmation hearings in Washington before the Education Arts and Humanities Subcommittee of the Senate Committee on Labor and Human Resources.

The Directors Guild of America represents 10,000 film, television and commercial directors, assistant directors, unit production managers and associate directors working in the United States and abroad.

• • •

Senator PELL. There being no further questions, renewed congratulations, and we look forward to working with you over the years. The country is really lucky that you are willing to change your life and take on this job the way you are.

The hearing is now adjourned.

[Whereupon, at 11:05 a.m., the committee was adjourned.]

free NEA



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THE ATLANTA CONSTITUTION

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Managing Editor

JAMES M. COX, Chairman, 1950-57 JAMES M. COX, JR. Chairman, 1957-74

Editorials

Alexander saved NEA — for now

Jane Alexander surely deserves a bouquet at the end of the most challenging role in her distinguished dramatic career: managing the beleaguered National Endowment for the Arts the past four years.

Here was a class act — without an ounce of pretense to it. The drama in which she played the lead was real, and it can be said at its finale that the heroine saved the day — and the NEA.

From the moment Republicans took control of Congress after the 1994 elections, her agency was tops on their list for elimination. Ideologues argued the arts were better off without government "interference." Demagogues picked on a tiny fraction of NEA-supported projects as sacrilegious or pornographic outrages.

Alexander fought a gallant holding action, managing this year to salvage a \$93 million appropriation for fiscal 1998 after the House had voted to gut the NEA.

Through perseverance, diplomacy and command of facts, she won respect on Capitol Hill, gaining a hearing at times from the most tone-deaf lawmakers. Why, even Sen. Jesse Helms (R-N.C.) once remarked: "The [NEA] administrator, Jane Alexander, is a gracious lady. I like her, and I think she means well."



Alexander

She did more than mean well. She put her finger on root causes for waning public and private support for the arts in America and focused the NEA on finding remedies. She encouraged arts education and local arts agencies; she also resisted subsidizing arts projects that might invite controversy. Some artists were irked with what they perceived as NEA self-censorship, but they didn't have to worry as she did about saving the agency from extinction.

Her good judgment seems confirmed by an exhaustive cultural reality check released this week by the NEA. If the arts are to thrive in this country, the study concludes, artists and art groups will have to do a better job of making their work a part of Americans' daily lives. The mission of the next chairman of the NEA, the study indicates, must be to gain wider back-

ing for arts education and improved accessibility of resources, to be sure, but also to shake elitist artists out of their own isolation and self-absorption so they connect with "the communities they claim to serve but don't."

In other words, President Clinton needs to look for another NEA boss with the artistic standing and persuasive skills of Jane Alexander.

Editorials represent the position of The Atlanta Constitution and are written by its editorial board, whose members are Cynthia Tucker, Jay Bookman, Maureen Downey, Marilyn Gervais, Joe Gershler and John Head.

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NATIONAL ENDOWMENT FOR THE ARTS

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

THE PRESIDENT HAS SEEN

10/14/97

Office of the Chairman

August 1, 1997

DAN BURKHARDT:

The President
The White House
Washington, DC 20500

please coordinate the
reply.

Dear Mr. President:

It has been an honor to be part of your administration and I am proud that you selected me to head the National Endowment for the Arts almost four years ago. My term will be ending on October 8th and I plan to return to private life and my career in theatre and film.

Under your leadership, the administration has made sure that the Arts Endowment will continue to serve Americans everywhere. It has been a difficult time for the agency, as you know, but I'm confident that Congress will provide adequate funding to take the agency securely into 1998 and beyond. Your support of the arts and the humanities in your February State of the Union address was a beacon of light, not only to artists in our country but to our legislators, indeed to all Americans. I have heard from countless people how thrilled they were to hear a President of the United States, for the first time ever in such an important address, solidify the place of the arts in all our lives.

Despite cutbacks of almost 40% in the Endowment's budget in 1996, I believe I will be leaving the agency in strong shape and on firm ground. The NEA is now more accountable to the American people for the money it awards; the agency has been totally restructured; its review panels of private citizens rotated more often; and careful processes now exist to assure that we know how our dollars are spent.

My travels on behalf of the Administration took me to all 50 states and Puerto Rico - almost 200 cities and towns. The arts and artists everywhere are vibrant and unique. They need our continued faith and financial support.

When I came to office I convened the first federal conference on the arts ever held, "ART 21: Art in the 21st Century". As I exit office I leave with another initiative, "American Canvas" which seeks to help communities large and small build an infrastructure for their arts, create a legacy for those who come after them and inspire the children of today - our leaders of the 21st century. Part of that pride is celebrating all we are through the arts at the millennium.



NATIONAL ENDOWMENT FOR THE ARTS

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

Office of the Chairman

page 2

Again, let me thank you and the First Lady and your arts advisor, Melanne Verveer, for your unwavering confidence in me and for the wonderful opportunity to represent you and the American people as Chairman of the National Endowment for the Arts.

Sincerely yours,

Jane Alexander
Chairman

NATIONAL
ENDOWMENT
FOR THE
ARTS

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

The Nancy Hanks Center
1100 Pennsylvania Ave. NW
Washington, DC 20506-0001



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10/14/97

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President William J. Clinton
The White House
Washington, DC 20500

It's now public
So I can reply
cc. Melanne
Bz



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

SEP - 9 1997

Dear Senator:

In recent days you may have received a communication from the American Family Association (AFA) critical of the National Endowment for the Arts and my Chairmanship of the agency. I feel I must respond to the letter.

During my four years as Chairman of the Endowment, I have worked very hard to improve accountability in the grantmaking and monitoring process. In the first major restructuring of the agency in its history, we standardized all grantmaking procedures. We tightened grantee reporting requirements, and made the payment of final grant amounts subject to the agency's review of interim project reports. We abolished the long-established practice of permitting grantees to subgrant to third parties. You in Congress moved forward with additional grantee restrictions. Most significantly, Congress abolished grants to nearly all individual artists, and eliminated the practice of giving arts organizations grants for seasonal operating support. We, NEA and Congress, have done much to change the agency over the past four years.

Please know that **not one** of the grants mentioned by AFA in its recent mailings to Members of Congress was made subsequent to my reorganization of the agency. Some of these so-called grants were never made at all. I urge you to review some of the projects we are supporting in your state and elsewhere. The real story is very different from the one presented by AFA and our other persistent critics. We continue to support orchestras, opera, folk festivals, artists in the schools, dance on tour, children's museums, theater and other projects in every part of the country. I hope we can count on your support during the weeks and months ahead.

Sincerely,

Jane Alexander
Chairman

NEA

NEA prepares to battle for art - and survival

By Susan Baer
Washington Bureau

Washington — When Illinois Rep. Philip M. Crane tried last month to abolish the National Endowment for the Arts — just as he's tried to do for the past four years — his proposal was voted down by a handy margin.

But the conservative Republican garnered 20 more votes than he had last year, and 40 more than he'd received the year before that.

"At this rate," he smiled and told his Democratic adversary, NEA supporter Rep. Sidney R. Yates of Illinois, "In another five years, we've gotcha!"

Not so fast, Mr. Yates, one of the agency's congressional founders, is saying.

But having taken a beating by conservatives in recent years over its funding of controversial art — an attack that continues to gather steam — the NEA knows it must mount a new offensive and erase its "dirty pictures" image if it's going to prove Mr. Crane wrong.

With roots in the 1989 furor over federally-funded homo-erotic photographs by Robert Mapplethorpe and works by Andres Serrano denounced as sacrilegious, controversy continues to hang over the NEA.



Jane Alexander

Heading straight for the hot seat again — debate over funding and reauthorization looms on Capitol Hill next month along with the confirmation hearings for nominee Jane Alexander as chairwoman — the 28-year-old NEA, with help from the arts community, has geared up to begin taking control of its image.

And so has the opposition.

"There's some real serious work this agency has got to do," said an NEA official who asked not to be identified. "The Clinton administration is going to be the barometer of whether the agency is going to exist or not."

One NEA supporter, Robert Lynch, executive director of the National Assembly of Local Arts Agencies, agrees that the agency is moving into a critical, perhaps decisive, season.

The endowment's reversal yesterday of a Bush administration decision to deny funds to three gay and lesbian film festivals appears to be a step in a new direction.

"The agency has a great opportunity to totally reposition itself — and I think it needs to," says Mr. Lynch. "It will be facing continuing, mounting problems unless that image is turned around. And it now has an opportunity that can be either positive or controversial."

Conservatives — including a Christian right group and members of Congress — are doing their best to keep the controversial label alive, hitting on two fronts: economic, suggesting there's no room for an arts endowment in this time of mounting deficit and debt; and content, arguing that taxpayers are funding offensive or anti-Christian images.

The NEA — whose annual budget last year was \$175 million, or about one-fifth of one guided-missile destroyer — is trying to counter those charges by talking up its educational programs, children's programs, projects that bring the arts to the disabled, the elderly, the inner cities and rural areas, and its projects that have economically revitalized communities.

And it plans to respond to attacks in a way it rarely did during the Bush administration, when the outcry over a handful of controversial grants caused Congress to pass restrictions requiring NEA grant recipients to adhere to "general standards of decency."

Even so, in the battle of images it is clearly an uphill fight. The agency awards about 4,000 grants a year totaling about \$153 million. In Maryland, for instance, the NEA's quarterly awards last month included more than \$500,000 to a variety of arts organizations and institutions — everything from Center Stage and the Baltimore Symphony Orchestra to the Maryland State Arts Council for arts projects in under-served communities.

But there's also the NEA-funded project near San Diego, in which three artists handed out \$10 bills to

illegal immigrants to illustrate the immigrants' role in the economy that landed on the front page of the *New York Times* last week.

"This is outrageous," wrote Republican Rep. Randy Cunningham of California, one of the 105 who voted to eliminate the NEA this year, in a letter to the endowment. "I can scarcely imagine a more contemptuous use of taxpayers' hard-earned dollars."

An NEA spokesman said the agency's audit staff is now reviewing the way that money, part of a \$5,000 grant awarded in 1989 to the Museum of Contemporary Art in San Diego, is being spent.

Such publicity is "very damaging," admits arts executive Mr. Lynch. "No matter how plausible or positive this is as a conceptual piece, it just doesn't come across that way. And I guarantee it comes across less positively on the floor of Congress."

In fact, much of the battle of images is focused on Congress, with the endowment sending packets of information about valuable NEA-funded projects in each member's state or district, while its opponents send whatever examples they can find of questionable grants.

Last month, after voting 322 to 105 against eliminating the NEA, the House did vote 240 to 184 to cut NEA funding by 5 percent from \$174.9 million to \$166.2 million. (The Senate, where such critics as Jesse Helms stand ready to attack, will take up the issue again after its August recess.)

The new members of Congress, who voted in similar proportions to the whole body, were a particular target, especially for the conservative groups like the Christian Action Network, which blanketed them with information about government-funded art it called blasphemous and degrading.

"The attack came up very fast and at the end," says Mr. Lynch, "and hit a lot of new members of Congress. We weren't fast enough."

The Christian network followed up its mailing last month with a display on Capitol Hill of photographs of controversial artwork from an "Abject Art" exhibit at New York's Whitney Museum of American Art, suggesting the exhibit was funded by the NEA.

But the NEA made sure it had representatives at the exhibit to distribute "Myth vs. Fact" sheets, and to

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explain to reporters and congressional staffers who came to see the show that while an NEA grant was awarded to the Whitney, the "Abject Art" exhibit was privately funded.

"When the special interests do distort, the agency is going to respond back by setting the record straight," said NEA spokeswoman Ginny Terzano.

The Christian network display was shut down nearly as soon as it was put up in congressional meeting rooms, but the network president, Martin Mawyer, says he now plans to take his show to state capitals all over the country. "Our concept is, if they won't let us show this in Washington, let's take our case to the American public."

Groups such as the Christian network and the American Family Association admit the anti-NEA crusade is a potent fund-raising tool for them, although not nearly as profitable an issue as gays in military.

With a louder voice at the heart of the endowment's new offensive, the NEA is relying in part on the appointment of Ms. Alexander, a distinguished, serious-minded actress who leaves behind a warm, adoring spotlight for the glare of one of the most acrimonious battles in town, to help regain its footing.

"She brings prestige at a time the NEA can use it," says Mr. Yates.

Ms. Terzano says the new chairwoman, who if confirmed would succeed the Bush-appointed and Bush-ousted John Frohnmayer, is likely to go into towns and communities to explain to the public how the agency's work pays off economically and creatively and is a part of their lives.

But while lending credibility, distinction and glamour to the endow-

ment as the first artist ever to serve as the agency's chair, Ms. Alexander's appointment also gives opponents another line of attack.

"I don't like the idea of Hollywood being in control of the NEA," says Mr. Mawyer. "It's a perception thing. I'd rather see someone the American people can relate to, someone who has the interest of the taxpayer in mind rather than coming from an established arts community that makes money from pushing the limits of arts mores."

Sull, the actress, who starred in "The Sisters Rosensweig" which closed earlier this month on Broadway, is said to be highly-respected and admired on starstruck Capitol Hill, where she's testified twice on behalf of the NEA.

The arts community is rallying around the nomination — and the agency — doing its share of lobbying on the Hill and getting involved in grass-roots politics to help the NEA make its case.

But perhaps most important, the National Cultural Alliance, a coalition of 45 arts and humanities organizations, has organized a \$25 million nationwide campaign of print and TV ads for the fall that will stress the connection between the arts and humanities and Americans' everyday lives. It also has declared October as "Arts and Humanities Month," with 33 governors signing on so far.

The NEA official knows that even with all this help, it will be a struggle to resurrect the endowment's once-sterling image. "I don't think we've seen the full thrust of what the special interests can and will do once the chair is in place in the next year."

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THURSDAY, AUGUST 26, 1993

THE SUN

NEA reversal frees funds for 3 gay, lesbian film festivals

By Nita Lelyvekl
Associated Press

The National Endowment for the Arts yesterday reversed a Bush administration decision and approved grants for three gay and lesbian film festivals.

The National Alliance for Media Arts and Culture welcomed the action, saying the original decision had been based on the NEA's "fear of political backlash."

Yesterday's decision headed off a threatened lawsuit by the Oakland, Calif.-based alliance, which had requested the original funding on behalf of the Gay and Lesbian Media Coalition in Los Angeles, the New Festival in New York and the Pittsburgh International Lesbian and Gay Festival.

The NEA said it will give the alliance the \$17,500 the film festivals would have received in 1992.

The grants were rejected last November by Anne-Irnelde Radice, appointed as acting chairwoman by President Bush after he fired her predecessor, John Frohnmayer.

Arts organizations had said many of the films shown in the festivals were also shown at non-gay film festivals. They said the rejection of the grants was based purely on politics, not artistic merit.

The NEA said its reversal came after Ana Steele, acting senior deputy chairwoman, found an "abuse of process" in Ms. Radice's rejection of the grants. Ms. Radice made the decision after the deadline for notifying grant applicants had passed and the festivals had already occurred, the

agency said.

At the time, Ms. Radice said the festivals did not "demonstrate artistic excellence and artistic merit worthy of support by this agency."

But Ms. Steele's review did not look into artistic merit. "Artistic judgment was outside the scope of the review," the agency said.

Julian Low, director of the alliance, called Ms. Radice's arguments specious because "the issue was clearly the NEA's own fear of political backlash due to the gay and lesbian themes of the artistic expression."

Larry Horne, director of the Gay and Lesbian Media Coalition, said the festival is thrilled by yesterday's decision. "We are ecstatic and hope that it's signaling a new turn for the NEA in continuing to fund the diver-

sity of arts in this country," he said.

"We're very gratified that the NEA decided to reverse its decision," said Richard Cummings, executive director of the Pittsburgh festival. He said he is "cautiously optimistic" about the future of the NEA under the Clinton administration.

The New Festival offices in New York are closed through Aug. 30.

The three film festivals applied for funding in late 1991 and 1992 through the alliance after the NEA agreed to give it \$250,000 to distribute to a number of arts organizations.

The alliance, following NEA procedures, sent the agency a list of the organizations it planned to fund. Of the 53 recommended organizations, the NEA rejected only the three gay film festivals.

Articles on this appeared in the WPost, USA Today, LATB, Wash Times