
PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES

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FACSIMILE COVER SHEET

DATE: 2/24/97 FAX NUMBER: 456 - 5709

TO: June 8th ORGANIZATION:

FROM: Ellen Lovell

NUMBER OF PAGES TRANSMITTED (including cover sheet): 4

COMMENTS:

See comments -

needs a human rights example
or statement that makes clear
this report ~~is~~ both a + b.

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[418] From: "June_Shih" @a.eop.gov at Internet 2/24/97 11:49AM (8448 bytes: 133 ln)
 To: Ellen Lovell at Public
 Subject: draft Hrc remarks

----- Message Contents -----

Text item 1: Text Item

Message Creation Date was at 24-FEB-1997 11:44:00

Draft 2

FIRST LADY HILLARY RODHAM CLINTON
 REMARKS AT THE PRESENTATION OF &CREATIVE AMERICA&
 THE PRESIDENT'S COMMITTEE ON THE ARTS AND HUMANITIES
 WASHINGTON, D.C.
 FEBRUARY 24, 1997

Thank you John. I want to thank you and all the members of the President's committee for the time and hard work you have invested in preparing this report; for devising a thoughtful and practical blueprint for strengthening America's cultural life, and for helping all of us recognize the vital role the arts and humanities play in our own lives and in the life of our democracy.

As this report shows, the creative forces that give life to the arts and humanities can be found everywhere, in every single person in America. These creative forces touch our lives everyday, sometimes without our even knowing it. They are as much behind a Nobel-prize winning volume of poems as they are behind a high school literary magazine; as much behind the priceless art hanging on the walls of the National Gallery as they are behind the quilts displayed at a local arts and crafts fair; as much behind a symphony's Mozart festival as they are behind a young person's piano recital. The arts and humanities belong to all of us and the best of America's culture should be made available to all our citizens.

novel or Pulitzer-prize winning poems

too repetitive

These rich expressions of creativity are no less than the expressions of our great democracy. For 200 years, the freedom that is at the heart of our democratic system has unleashed the spirit of Creative America. It has spurred us to say and write and draw what we think, feel and dream. It has inspired us to celebrate through dance, in songs, in finger paint and on paper the story of America -- of who we are, where we have been, and what we hope to be. And through all of these activities encompassed by the arts and humanities, our democracy, in turn, is nurtured, strengthened, and made more resilient.

And as we prepare for a new century -- and a new millennium -- the arts and humanities are more essential than ever to the endurance of our democratic values of tolerance, pluralism and freedom. At a time when so much is happening to change the way we work and live, the way we relate to one another and the way we relate to the rest of the world, we cannot fully understand the past, nor envision the future we need to pursue without the arts and humanities.

That is why we must do everything we can to strengthen our support for the arts and humanities in the coming years. The President and I are very excited about the Millennium Initiative described in this report. The approach of a new millennium presents us with a wonderful opportunity to celebrate the past two centuries of our collective American journey, to raise awareness about the importance of the arts and humanities in our lives, and to examine the ideas, values and experiences that can shape our future.

century +

The President is eager to lead this initiative and will call upon all citizens, local communities, state governments, federal agencies and private sector partners to create Millennium programs that reflect and celebrate our unique cultural heritage. As we have over the past four years with receptions, ceremonies, and rotating sculpture exhibits at the White House, the President

and I will continue to use the American people's house to hold millennium celebrations that will honor and showcase outstanding examples of American art and scholarship.

We all must work together to help communities celebrate and preserve their local traditions, history and folk creations for future generations. We must encourage the commercial and non-profit organizations that produce or own much of our cultural material to take steps to preserve their holdings. And we can support efforts to ensure that America's cultural resources are made more widely available on the Internet -- so that a child growing up in some of our most isolated communities can take a virtual tour of our finest museums and libraries.

As this report has noted, the arts and humanities in America depend on a dynamic network of support that is very unique to our country. The arts and humanities on partnerships between government agencies, private corporations, non-profit organizations and individual benefactors to nurture talent and bring the creative achievements of our best artists and artisans to as wide an audience as possible. The arts and humanities could never thrive, much less survive, on support from just one of these sources. That is why all of us must do our part and work to renew America's philanthropic spirit.

foundations,

And government must take a leadership role in making sure that all Americans have opportunities to develop their own talents and take part in the artistic and intellectual life of our nation. For children, especially those living in some of our most depressed neighborhoods, federal, state and local support of the arts and humanities, as well as the strengthening of arts and humanities programs in our schools, are critical. For these children, exposure to the world of arts and ideas can literally mean the difference between lives of accomplishment and lives of hopelessness and failure. As the President's committee showed last Spring in another report called "Coming Up Taller," arts and humanities education can offer children safe and productive alternatives to crime, violence, gangs, and drugs, transporting them beyond the bounds of their difficult circumstances.

I am reminded of how the opportunity to explore and develop creative potentials through singing, painting, sculpting, dancing, writing, or acting can transform a child's life each time I see a pair of painted park benches in my office in Washington. They are the gifts of the students of Gallery 37, an organization started by President's Committee member Maggie Daley in Chicago, that nurtures the artistic and creative talents of children of all backgrounds. Through paid apprenticeships in such fields as architecture, jewelry-making, bookbinding, and painting, the children have blossomed in so many ways. One child literally found his voice at Gallery 37. When he first joined the program, he refused to speak to other students or instructors. But in time, the eagerness to talk about his art not only moved him to speak, it also spurred him to critique the work of his peers.

I had a similar experience when I visited the Manchester Craftsmen's Guild in Pittsburgh, an organization supported by both the National Endowment for the Arts and private donations. At the Guild, founded by a dynamic man named Bill Strickland in one of Pittsburgh's most troubled neighborhoods, I met children whose lives had been transformed by their participation in ceramic art and photography programs. When they spoke of their experiences at the Guild and of their newly discovered love for the arts, it wasn't difficult to hear the excitement in their voices or see the hope in their eyes. The Guild had given these children, whom many schools had been labeled "at-risk," much more than the skills to shape clay or develop pictures. It gave them the confidence to finish school, to go to college, and to pursue their dreams.

+ the humanities

So let us all work together to keep the arts alive and well in the future and in the public domain. We must continue investing in the arts and humanities -- in the values we claim to honor, in the imaginations and spirit of our people, and in the cultural traditions that have sustained and strengthened our democracy.

*We need our great
humanities institutions
to ensure that all
Americans can learn
throughout life.
Libraries, museums
and research centers
play an indispensable
role, as do our
colleges +
universities*

The arts and humanities are not a luxury, but a necessary part of life. As the President said in his State of the Union, "Our economy is measured in numbers and statistics, and it's very important. But the enduring worth of our nation lies in our shared values and our soaring spirit." Let us all work to ensure that America remains the world's beacon of liberty and creativity in the next millennium and for all time.

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These rich expressions of creativity are no less than the expressions of our great democracy. For 200 years, the freedom that is at the heart of our democratic system has unleashed the spirit of Creative America. It has spurred us to say and write and draw what we think, feel and dream. It has inspired us to celebrate through dance, in songs, in paint and on paper the story of America -- of who we are, where we have been, and what we hope to be. And through all of these activities encompassed by the arts and humanities, our democracy, in turn, is nurtured, strengthened, made more resilient.

And as we prepare for a new century -- and a new millennium -- the arts and humanities are more essential than ever to the endurance of our democratic values of tolerance, pluralism and freedom. At a time when so much is happening to change the way we work and live, the way we relate to one another and the way we relate to the rest of the world, we cannot fully understand the past, nor envision the future we need to pursue without the arts and humanities.

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When we look back at the past 1,000 years and try to understand the defining events,

ideas, and movements of past civilizations, of what it was like to live in a certain age, we often rely on the paintings, sculptures, books and other writings created by the men and women of those times.

So it is imperative for all of us living at the end of the twentieth century, to encourage the creation and preservation of works that will serve as our own unique legacy for future generations. The President is eager to lead this initiative and will call upon all citizens, local communities, state governments, federal agencies and private sector partners to create Millennium programs that reflect and celebrate our cultural heritage. As we have over the past four years with performances, new arts acquisitions, and rotating sculpture exhibits, the President and I will continue to showcase outstanding examples of American art and scholarship at the White House.

We all must work together to help communities celebrate and preserve their local traditions, history and folk creations. We must encourage the commercial and non-profit organizations that produce or own much of our cultural material to take steps to preserve their holdings. And we can support efforts to ensure that America's cultural resources are made more widely available on the Internet -- so that a child growing up in some of our most isolated communities can take a virtual tour of our finest museums and libraries.

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Nick Edeon

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ideas, and movements of past civilizations, of what it was like to live in a certain age, we often rely on the paintings, sculptures, books and other writings created by the men and women of those times. The larger-than-life sculptures of Roman emperors, for instance, tell us about the extent of their political power. The massive, intricately-carved stone cathedrals of Europe are a testament to the power of faith and the Church in the Middle Ages. And the strict adherence to established rules of composition evident in most ancient Chinese poetry offer us insight into the order imposed by the imperial court.

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Allen said this was OK to say

permanence arts acquisitions OK

Shawn approved encouraged us to keep this part.

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###

→ they don't think about arts.
→ arts touches all of us. best manifestation of our democracy
stronger

The Committee calls on the White House and Administration, Congress and other elected, civic and corporate leaders as well as individual citizens to keep America's cultural investment strong with six recommendations for the Millennium Initiative:

- An initiative to renew American philanthropy for the arts and the humanities;
- An assessment of the nation's preservation needs and a plan to protect our cultural legacy;
- A public-private partnership to digitize cultural materials to make them available through new technologies; *preservation*
- A series of measures to strengthen education in the arts and the humanities; → young people
- An investment in national leadership through gradual increases in funding for the grant-making cultural agencies to reach a level of spending equal to \$2 per person by the year 2000; *Chicago Strickland*
- A White House forum on enhancing knowledge of other cultures, including international cultural and educational exchanges *and*

"The President and I embrace the President's Committee recommendations to launch a Millennium initiative," Mrs. Clinton declared. "We want to be actively involved in a celebration of the arts and the humanities in which every American can participate."

As part of the New Millennium, the Committee focused on five areas of action: Educating our youth for the future, investing in cultural capital, renewing American philanthropy, affirming the public role and expanding international cultural relations.

Dramatic examples of a troubled culture were considered. In Boston elementary schools, one teacher is responsible for an average of 800 students. A Chicago theater that sold 99.5 percent of its available tickets for a production is only able to cover 66 percent of the costs. Performing arts groups who receive up to 40 percent of their total incomes from donations while other non-profit organizations need depend on only 40 percent. Forty-four states suffered cuts in state spending in the early 90 and cuts in the United States Information Agency have resulted in the elimination of some cultural exchange programs. *its 20*

Describing the critical role culture plays in a democratic society, *Creative America* points to diversity in and appreciation of the artists and scholars and their works as a central component of a democratic nation. The New York City Ballet, Tejano music and the speeches of Martin Luther King, Jr. are diverse works appreciated by millions of Americans. The latest census bureau reports reveal that 42 percent of the population have attended theater, opera, jazz or classical concerts, or visited a museum or commercial gallery.

Oprah Winfrey's new, televised book club demonstrates the tangible impact of different creative sectors on one another and the economy. A prize-winning novel with a narrow audience is reintroduced through a commercial venture. It results in new markets opening and appreciation by new audiences. Non-profit theaters allow new work to be

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TO: June Shih

FROM: Ellen Lovell

FAX NUMBER: 456 5709

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COMMENTS:

Brademas statement

First lady quote in press release

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To the Congress of the United States:

I am pleased to present to you the thirty-first annual report of the National Endowment for the Humanities (NEH), the federal agency charged with fostering scholarship and imparting knowledge in the humanities. Its work supports an impressive range of humanities projects.

These projects reach audiences as general as the millions who watched the documentary *The West*, or as specialized as the scholars who examined current research on the Lakota tribe. Small local historical societies have received NEH support, as have some of the nation's largest cultural institutions. Students from kindergarten through graduate school, professors and teachers, and the general public in all parts of the nation have been touched by the Endowment's activities.

As the twentieth century draws to a close, humanities scholars are an integral part of the global information infrastructure. Projects funded by the National Endowment for the Humanities provide the knowledge and wisdom, the insight and perspective, imparted by history, philosophy, literature, and other humanities disciplines to meet the challenges of the new millennium.

William J. Clinton

THE WHITE HOUSE
WASHINGTON

OFFICE OF SPEECHWRITING

Phone number (202) 456-2777
Fax number (202) 456-5709

TO: Ellen Lovell

FROM: June Shih

RECEIVER FAX AND PHONE NUMBER: 682-5668

NUMBER OF PAGES (INCLUDING COVER SHEET): 4

COMMENTS: Please call me at 456-5840 with
comments

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Draft

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When we hear the term "the arts and humanities," many of us become a bit daunted. We tend to think of the thick tomes of research produced by professors at universities, or of the multi-million dollar bidding that takes place at some art auctions, or of a black-tie opening night at the Opera. We tend to think of the arts and humanities as the exclusive domain of the fabulously wealthy or the intellectual elite.

But, as this report shows, the creative forces that give life to the arts and humanities can found everywhere, in every single person in America. These creative forces touch our lives everyday, sometimes without our even knowing it. They are as much behind a Nobel-prize winning volume of poems as they are behind a heartfelt letter written from a mother to her daughter; as much behind the priceless art hanging on the walls of the National Gallery as they are behind the magic marker portrait of the family dog; as much behind the local symphony's Mozart festival as they are behind the neighborhood piano recital.

These rich expressions of creativity are no less than the expressions of our great democracy. For 200 years, the freedom that is at the heart of our democratic system has unleashed the spirit of American creativity. It has spurred us to say and write and draw what we think, feel and dream. It has inspired us to celebrate through dance, in songs, in finger paint and on paper the story of America -- of who we are, where we have been, and what we hope to be. And through all of these activities encompassed by the arts and humanities, our democracy, in turn, is nurtured, strengthened, and made more resilient.

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dynamic
director Bill Strickland

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The President is eager to lead this initiative that calls upon all citizens, local communities, state governments, federal agencies and private sector partners to create Millennium programs that reflect and celebrate our unique cultural heritage. As we have over the past four years with receptions, ceremonies, and rotating sculpture exhibits at the White House, the President and I will continue to use the American people's house to honor and showcase outstanding examples of American art and scholarship.

We all must work together to help communities identify and preserve their local traditions, history and folk creations for future generations. We must encourage the commercial and non-profit organizations that produce or own much of our cultural material to take steps to preserve their holdings. And let us all do our part to foster the creation of public-private partnerships to ensure that America's cultural resources are made more widely available on new technologies such as the Internet and the World Wide Web -- so that a child growing up in some of our most isolated communities can take a virtual tour of any of our finest museums and libraries.

As this report has noted, the arts and humanities in America depend on a dynamic network of support, on partnerships between government agencies, private corporations, non-profit organizations and individual benefactors to nurture talent and bring the creative achievements of our best artists and artisans to as wide an audience as possible. The arts and humanities could never thrive, much less survive, on support from just one of these sources. That is why all of us must do our part and work to renew America's philanthropic spirit.

And government must take a leadership role in making sure that Americans of all walks of life have opportunities to develop their own talents and take part in the artistic and intellectual life of our nation. For children, especially those living in some of our most depressed neighborhoods, federal support of the arts and humanities, as well as the strengthening of arts education in our schools, are critical. For these children, exposure to the arts can literally mean the difference between lives of accomplishment or lives of hopelessness and failure. As the President's committee showed last Spring in another report called "Coming Up Taller," arts education can offer children safe and productive alternatives to crime, violence, gangs, and drugs, transporting them beyond the bounds of their difficult circumstances.

I am reminded of how the opportunity to explore and develop creative potentials through singing, painting, sculpting, dancing, writing, or acting can transform a child's life each time I see a pair of brightly painted park benches in my office in Washington. They are the gifts of the students of Gallery 37, an organization in Chicago that nurtures the artistic and creative talents of children of all backgrounds. Through paid apprenticeships in such fields as architecture, jewelry-making, bookbinding, and painting, the children have blossomed in so many ways. One child literally found his voice at Gallery 37. When he first joined the program, he refused to speak to other students or instructors. But in time, the eagerness to talk about his art not only moved him to speak, it also spurred him to critique the work of his peers.

begun by Maggie Daley, a CHA member

arts & humanities

THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

April 26, 1996

FIRST LADY HILLARY RODHAM CLINTON
REMARKS AT ARTS AND HUMANITIES FOR
AT-RISK YOUTH EVENT
THE WHITE HOUSE

Thank you all. Thank you very much. Thank you and welcome to the White House. And I want to start by thanking the Chicago Children's Choir because we were, Richard and the rest of us, in the Blue Room getting ready for the program. I'm going to ask them to sing again in the middle and the end of the program because I really appreciate their being here.

I want to thank so many people, but let me start with Sheldon Hackney, and Jane Alexander and Diane Frankel who, through thick and through thin, have remained tireless in their efforts to promote our nation's rich cultural and artistic legacy. And the good news is that a day after there was an agreement on the 1996 budget, we still can say that the United States supports the arts, and the humanities and our museums. And we're just so grateful for the constancy of effort that many of you brought to this struggle in encouraging members of Congress and others to understand that our country needed to have the kind of commitment represented by these agencies. So, I want to thank all of you for making that possible.

On behalf of the President, let me also convey our very deep appreciation to the members of the President's Committee on the Arts and the Humanities. Under the leadership of John Brademas, you have devoted considerable time and attention over the past year to helping children discover their creative potential through art, words, and ideas. And I would like to ask all the members of the President's Committee on the Arts and the Humanities, starting with Mr. Brademas, to please stand so that we can recognize and thank all of you for your work.

I would also like to take this opportunity to commend the countless artists, teachers, museum professionals and community leaders across our country who are offering our children positive alternatives, often amidst violence, and destruction, and despair. These men and women, many of whom are in this room representing thousands and thousands of others across our country, believe in the promise of every child, and in the power of the arts and humanities to transform children's lives. Your dedication and expertise have given and will continue to give

thousands and thousands of children new hope and confidence in their own future. And I am very grateful that those of you who could be here were able to join us today.

You know, every day, through the media, particularly television, we hear so many negative stories about America's children. We hear about children floundering in a sea of confusion, frustration, anger, and violence. We hear about children growing up in environments that are so impoverished -- economically and spiritually -- that they cannot resist the lure of drugs, gangs, and other forms of destructive behavior.

But there are so many more positive stories to tell. There are so many young people and children, who despite the odds, are going forward with optimism and confidence in their own lives.

I was in a school in Philadelphia a few weeks ago, and a young boy in seventh grade said, "You know, Mrs. Clinton, all we hear about are the bad kids; nobody really pays attention to us, and we're trying real hard to do the best we can." He said, "It must be like when an airplane crashes; everybody pays attention, and people forget about the thousands that land safely everyday." And I told him that I would do my part, as each of you is doing, to make sure that the positive stories get told. That we know that in every corner of America there are examples of children -- who might otherwise have been written off --- discovering joy, and fulfillment, and discipline and confidence. And often the way they are doing that is through artistic and intellectual expression.

The study that the President's Committee is releasing today, called "Coming Up Taller," offers compelling evidence that the arts and humanities provide young people with creative, productive, and safe outlets for their energy.

My husband often says, "Children need something to say yes to." And what better to say yes to than music, dance, painting, poetry, writing, drama, history, photography and other forms of creative expression.

The Committee's study -- which was funded entirely by private sources -- cites numerous instances of children whose school work, social habits, and outlooks on life have improved with exposure to arts and humanities programs.

I couldn't possibly relate every story. I hope you will read the report with the care it deserves. But for example, let me just mention a few:

-- One teenager, at risk of dropping out of high school, became involved with an artists-in-training program sponsored by the Opera Theatre of St. Louis. Now she has a full scholarship to

college and is in her second year studying voice.

-- A sixth-grader growing up in a low-income area of Philadelphia joined *The People's Light and Theater Company*, which works with students after school on a year-round basis. The students wrote, improvised and performed plays, including works of Shakespeare. Today, the girl is one of the top students in the 12th grade and is hoping to become a lawyer. I'll have to talk to her about that decision. Her 19 classmates in the program will all graduate from high school this spring.

-- A four-year-old boy came to pre-school every day but never talked. One day, as part of an early childhood arts program, the boy drew a picture in class, and began to tell his classmates the story behind his picture. Since then, his development has flourished through arts projects.

Each of these cases illustrates the benefits that come when children are engaged in activities that teach new skills, build strong interpersonal relationships, emphasize excellence, and provide a stable, safe environment that enhances learning and growth.

The President is extremely proud that his Administration -- through the National Endowment for the Arts, and its partnerships with the Department of Justice, the Department of Health and Human Services, the Department of Housing and Urban Development and the Corporation for National Service -- as well as the ongoing work of the National Endowment for the Humanities and the Institute of Museum Services, has consistently supported creative alternatives for young people.

Clearly our nation today faces great challenges and difficult choices when it comes to how we allocate federal resources. But I hope that, as we establish priorities for a new millennium, Americans will appreciate that the very small amount of public support given to the arts and humanities is a down payment on our future. It is not only an investment in our young people -- it is an investment in the values we claim to honor and the cultural traditions in which our democracy has flourished for more than 200 years.

If we care about civility, character, and our democratic freedoms, then we ought to support the federal agencies and institutions whose mission it is to make American culture available to all children, not just those whose parents can introduce them, but every child in whom that spark can be lit if they are given the chance.

Now this is National Poetry Month, and there is probably no better way to express what we all feel and what brings us together here than to quote some of the eloquent words from Rita

Dove, our National Poet Laureate from 1993 to 1995. As Ms. Dove reminds us:

"If children are unable to voice what they mean, no one will know how they feel. If they can't imagine a different world, they are stumbling through a darkness made all the more sinister by its lack of reference points. For a young person growing up in America's alienated and disparate neighborhoods, there can be no greater empowerment than to dare to speak from the heart -- and then to discover that one is not alone in one's feelings. Once hope and self-esteem have been engendered, the work of redefining the future can begin."

Well that is what we are about the business of doing, engendering hope and self-esteem and trying to redefine a better, more optimistic and confident future. Indeed, when we hear the extraordinary voices of the Chicago Children's Choir, or the words of the two young people who will talk to us today -- or when we learn from Bill Strickland about his experiences as a student and teacher in children's art programs -- we know that our rich cultural traditions are alive and well and safely guarded for the future.

Thank all of you for your resilience in the face of some opposition and misunderstanding, for continuing to believe in America's children, and for understanding the roles that our arts and culture play in our individual and collective lives.

We are so honored today to have one of our finest actors and citizens with us. Certainly those of us who have followed his career have appreciated so much of what he has brought to the screen, the way he has moved us, the way he has provoked us, but recently he has, through a particular movie, reminded us of how important the work teaching of young people is when it comes to the arts. I was asked recently what my favorite movie of the year was, and I said "Mr. Holland's Opus." Not only because it started in the 1960's, when I was in high school, so I sat there looking at those white socks and tennis shoes the girls were wearing, seeing the scenes in the hallways, living through all that I can recall, but also remembering what it was like when I was in high school and even the smallest school, in the poorest state - like my husband's school in Hot Springs, Arkansas - had a band, had an orchestra, had art classes, had drama classes, put on plays. And now I look around, and just as we saw in the movie, those are considered frills. They're being cut out. No one wants to go to the trouble or spend the relatively meager resources needed to give children a chance to flower in ways that will give them the positive direction that some many of them need. I'm really grateful for that movie, but I'm even more grateful for the support and the career of Mr. Richard Dreyfuss. Please join me in welcoming him here today. Thank you.

Members' Briefing
Questions and Answers on Creative America
February 25, 1997

1. Why did the President's Committee on the Arts and the Humanities prepare a report to the President?

President Clinton asked the President's Committee to prepare a report that discusses the benefits of culture to society, describes how the arts and the humanities are supported today and makes recommendations for strengthening cultural life in America.

In President Clinton's request to the Committee for a report, he acknowledged the "intrinsic value" of the arts and the humanities and the many ways they benefit society. Although America's cultural organizations show many signs of vitality, there are also signs of stress and instability. The role of the federal government in many facets of national life, including culture, is under debate.

As we enter a new century and the next millennium, it is time to take stock of both our cultural accomplishment and needs, and to take steps to strengthen the arts and the humanities for the coming era.

2. Do all PCAH members agree with the Report?

The forty-four private and federal members of the Committee have achieved a consensus report. Not every member of the Committee agrees with every recommendation in the report, but most members agree with most of the recommendations and with the main thrust of the report.

3. What are the major recommendations of Creative America?

- * A Millennium Initiative, led by the President, to celebrate American culture, calling upon artists and scholars to help envisage our future.
- * A national initiative to renew American philanthropy for the arts and the humanities, and for other charitable purposes.
- * An increase in the resources raised and directed by community foundations to the arts and the humanities.
- * An assessment of the nation's preservation needs and a plan to protect our cultural legacy.
- * A public-private partnership to digitize cultural materials to make them available

through new technologies.

- * A series of measures to strengthen education in the arts and humanities.

- * An investment in national leadership through gradual increases in funding for the grant-making cultural agencies to reach a level of spending equal to \$2 per person by the year 2000.

- * A White House forum on enhancing knowledge of other countries and cultures, including international cultural and educational exchanges.

4. What are the major concepts underlying the report?

- * The central premise of this report is that a vital culture is at the core of a thriving society. The creative force of the arts and the humanities strengthens our democracy. The members of the President's Committee see the arts and the humanities as a "public good," which benefits all Americans, just as surely as does a strong educational system. We found the commitment to support cultural activities a clear indicator of healthy communities.

- * American culture reflects the multiplicity of our people; the promise of democracy and the interactions of many peoples helped to create new ideas and artistic expressions that are uniquely American. This report uses a broad definition of culture, embracing many forms of creativity and the disciplines of the mind described as the humanities.

- * In the 20th century in America, and especially in the last 30 years of the public-private partnership that sustains cultural life, we have seen a remarkable flowering of the arts and the humanities. Our cultural life shows signs of vigor; it also displays many symptoms of stress.

- * Cultural organizations are being squeezed on many sides: by changing demographics and audiences, stagnating private philanthropy, cuts in federal and state funding, and government policies that threaten the nonprofit sector.

- * The cultural support system in the US is a complex, hybrid system. Cultural activity is sustained by many different sources: earned income; contributions from individuals, corporations and foundations; and local, state and federal government grants. The whole system is interdependent; it operates in "synergistic combination" with public and private donor sectors influencing each other and funding different parts within the whole. We assert that this system of support for culture must be valued and strengthened, not dismantled.

- * The cultural support system is underwritten by the often undervalued and undercompensated labor of artists and scholars.

- * Although government does not play the major role in funding culture, government

policies, programs and support influence cultural development in many ways. If the federal government plays a modest role, it is nonetheless critical - a signal to the rest of society that a vital culture is worth supporting.

* In the United States the amateur, the non-profit and the commercial creative enterprises all interact and influence each other constantly. The future vitality of American cultural life will depend on the capacity of our society to nourish amateur participation, to maintain a healthy non-profit sector, and to encourage innovation in the commercial creative industries.

* The United States has a great philanthropic tradition. Yet there are worrisome signs that new generations and newly profitable businesses are not carrying on that ethic of giving. We see a need for the renewal of American philanthropy.

* One of the major threats to the health of cultural life is the sorry state of arts and humanities education in our schools. Unless the arts are embraced into the curriculum, children are taught to cultivate appreciation, and learn the joys of participation, there will be fewer audiences, volunteers and donors in the future. Unless the humanities curriculum is strengthened, and students sharpen their reading, knowledge of history and ability to think critically, the informed participation on which our democracy depends will suffer.

5. Why do you think ~~this~~ report is important for Americans?

Americans are searching for ways to strengthen our democracy, improve our communities and enrich the individual lives of citizens, especially our children. Even as the President in his State of the Union address underlined the importance of a healthy economy, he stated that "the enduring worth of our nation lies in our shared values and our soaring spirit." *Creative America* proposes an exploration and celebration of America's cultural life that will value our nation's achievements as we enter a new century.

6. Why do we need a Millennium Initiative now? How can a cultural celebration at the turn of the century benefit all Americans?

* The proposed Millennium Initiative can renew our sense of pride in America's cultural accomplishments, and it can remind us that the diverse peoples of this nation have contributed to our culture and thus help rebuild a sense of community and common identity.

* A Millennium Initiative will provide an opportunity for the country to begin a comprehensive effort to preserve records, art works, and other priceless parts of our national heritage for the future.

* Other nations, notably Great Britain, have established active millennium commissions or initiatives, and an American Initiative will offer us an opportunity to join in an international celebration and promote the best of our scholarship and culture abroad.

7. Has President Clinton read your report; has he accepted its recommendations?

Yes, President Clinton received the report on Friday, February 21, 1997 and discussed it with Chairman John Brademas and the Committee's Co-Chairs. The President has embraced the central recommendation of *Creative America*: to reflect on America's past and to envisage our future through a national Millennium Initiative to celebrate American culture.

8. What is the PCAH going to do to implement its recommendations? Will a special committee or commission be appointed to carry out the recommendations of this report?

No new government agency or commission is proposed. Because the President's Committee already includes representatives from all the major cultural agencies, the Committee can help coordinate planning for the Millennium Initiative. The PCAH will use the major recommendations of the report as a blueprint for action and will work closely with the White House in the next four years to develop each of these major proposals.

9. How was the report paid for?

The report was researched and written over an eighteen-month period with the support of: AT&T Foundation, J. Paul Getty Trust, Horace W. Goldsmith Foundation, William and Flora Hewlett Foundation, William R. Kenan, Jr. Charitable Trust, Andrew W. Mellon Foundation, Sara Lee Foundation, Betty R. Sheffer Foundation, Texaco Foundation, and Warner Brothers. It also received substantial in-kind support from: The J. Paul Getty Trust, Howard Gilman Foundation and the Rockefeller Foundation.

10. How is the President's Committee supported?

The President's Committee on the Arts and the Humanities is a presidential advisory committee. It has forty-four private and public presidential appointees and a small staff of four employees. Half of its operating expenses are supported by the National Endowment for the Humanities and the National Endowment for the Arts; the rest is paid for with private funds, mostly from members. All projects are supported with private grants. PCAH members pay their own travel and expenses to attend meetings.

11. If Americans are participating in cultural life as much as you say, why is there a problem?

Yes, America participates in day to day experiences in the arts and the humanities. But, cultural life is experiencing a number of problems and stresses to the system of support. Such stresses include:

- stagnating private contributions
- worrisome signs that new generations and newly profitable businesses are not carrying

on the ethic of philanthropy

- large cuts in federal support
- some cuts in state support
- little means of earned income for some important organizations such libraries, archives, and historical societies
- lack of arts education and a weakening of the humanities curriculum

Cultural organizations have been coming up with creative ways to combat these deficiencies and earn more income; however, we are concerned that these stresses may erode our cultural base instead of building up our cultural capital for the generations to come.

12. Why do we need an initiative to renew American philanthropy when recent reports show charitable giving is increasing?

* Despite an 11% increase in overall giving in 1995, the arts and humanities did not share in the recent upswing. In fact, according to *Giving USA*, contributions to the arts, humanities and culture in 1995 did not increase at all over 1994 levels.

* Despite some gains in corporate and foundation giving, overall giving to the arts and the humanities has only recently recovered the levels it attained in 1989.

* Foundations and other donors report increased competition for their limited resources; there is a real danger that cultural organizations will be pushed aside or deemed lower priorities. The President's Committee believes that it is in everyone's interest to increase philanthropic giving overall and expand the share going to the arts and the humanities.

13. What evidence is there that the preservation of cultural material is a major need?

* Native American languages are disappearing; few older tribal members are fluent, and languages and traditions are not being passed down.

* Development puts pressure on cultural resources as well as natural resources. Care must be taken to preserve historic sites and landmarks or American communities will lose their sense of identity.

* Historic preservation offers an economic benefit to the community through jobs, tourism, and increased property value.

* An estimated 27,000 outdoor sculptures are deteriorating.

* Millions of books, newspapers, documents and manuscripts, photographs, sound recordings, and artifacts are at risk of disintegration because of their fragility and the manner in which they are stored.

14. Why can't cultural institutions digitize their cultural materials to be available over the new technologies? Why do we need a "massive public-private partnership?"

* The Internet and the World Wide Web will not fulfill their potentials to educate and enlighten without the content that cultural organizations, artists and scholars can provide.

* Non-profit cultural institutions generally do not have the resources, training, or hardware to digitize their materials.

* There must be agreed-upon standards and language that make these materials accessible through the current electronic distribution media (today, the World Wide Web).

* Because the works of artists and scholars are produced in both the commercial and non-profit worlds, our nation's cultural materials are owned in part by private entities.

15. Does the President's Committee support national standards in the arts and the humanities? Specifically, does it support the history standards?

* Our report supports, just as the President and a bipartisan group of the nation's governors do, high voluntary standards. The GOALS 2000: Educate America Act outlines a sensible plan whereby states are encouraged to implement state-wide standards using the national standards as models which they can adapt. States and local school boards are free to adopt even tougher standards if they wish.

* The first set of national history standards did generate some controversy. But, after further revision, a new set of history standards has been gaining wider acceptance and endorsement from figures as diverse as Arthur Schlesinger, Jr. and Diane Ravitch, who served in President Bush's Department of Education.

* While some disagreements are inevitable in any effort to formulate educational standards for a country as diverse as the United States, we're confident that sensible and balanced solutions can eventually be worked out. The important thing is to set high standards for our teachers and students.

16. Schools in America are locally controlled; can a federal report make any difference?

* The President's Committee supports local control of our schools, but we also know that parents want improvement in student performance and the best possible education for their children. *Creative America* demonstrates the importance of including the arts and humanities in a well-rounded curriculum, and provides evidence that these subjects can help our students.

* A national perspective can make a difference: much of the impetus for today's educational reform derives from the public outcry following a 1983 report by another national commission, *A Nation at Risk*.

* Our report can make a difference by pinpointing the steps we must take to improve education in the arts and the humanities.

17. **Both the President and Congress have made a balanced budget a high priority; how can you justify expenditures in the area of culture given overall budget constraints?**

The federal government presently spends just over one one-hundredth of one percent of the federal budget on the grant-making cultural agencies: the NEA, NEH and the Institute of Museum and Library Services. The nation receives substantial value from that expenditure in benefits to communities, education, and the economy. But the basic point is that a healthy cultural life is part of a functioning democracy.

The United States is rich in resources and rich in spirit: we can afford to champion a Creative America.

18. **How does the Committee justify more than doubling the appropriations to NEA, NEH and Institute of Museum and Library Services (IMLS) by the year 2000? Does the Administration favor such increased funding? Is it realistic?**

* To increase our modest federal investment from one one-hundredths of one percent of the federal budget to just over two one-hundredths of one percent, does not seem unrealistic. If the National Endowments and the Institute of Museum Services were supported at the level of their 1979 purchasing power, they would together be receiving about \$700 million in 1997.

* Inflation has reduced the impact of the federal cultural agencies.

* If the Endowments and the IMLS received the consumer price index (C.P.I.) increase, at an average 2.7 percent per year, from 1992 to the year 2000, the appropriation would be over \$465 million.

* Finally, two dollars per capita (using today's population of about 260 million) by the year 2000 is a goal, an ambitious one, we know. But it represents the kind of commitment to national cultural life that would keep our cultural capital strong for the next generation.

* The president supports increases for the NEA, NEH and IMLS, as his budget submission demonstrated. We are strongly in favor of his initiative. We believe that his budget requests are bolstered by our setting an ambitious goal for cultural funding.

19. **The Committee recommends a dedicated revenue to supplement funding for the NEA, NEH and IMLS - what does it have in mind?**

States and local governments have demonstrated that voters are willing to support special dedicated revenues and taxes to support the arts and the humanities. The federal

government uses this approach in certain cases; for example, the sale of the Duck Stamp - a special stamp purchased with a hunting license - supports the Fish and Wildlife Service.

The President's Committee proposes to study the options for a dedicated revenue. One example would be a "semipostal" stamp. This is a stamp bearing a surcharge over the normal postal rate; extra revenue is earmarked for public program or charity. Semipostals are used in many other countries; just last year, Canada released a semipostal stamp to support literacy programs.

A semipostal to benefit the arts and the humanities would require the support of Congress and the U.S. Postal Service. (Other dedicated revenues have been brought up by members of Congress. The President's Committee has not take a position on such ideas as dedicating a portion of the revenues derived from the extension of copyright from life plus fifty to life plus seventy; or on the potential sale of the digital spectrum.)

20. **Isn't support for America's cultural life something that is best left to local governments and the private sector? The report indicates that they are already doing a pretty good job of providing the support artists and scholars need.**

* It is appropriate for state and local governments to provide the amount of public support for the arts, humanities and culture they do today, but there is also a distinct federal role. Some needs and some projects are national in scope and require the coordination and leadership that are best provided by a national agency.

* While the percentage of funding for culture from the federal government has been declining, it is still important for stimulating private contributions. Despite the nearly 40% reductions in their budgets, the NEA and the NEH remain the largest single source of funding in their respective fields -- and virtually the only sources that are open to applicants across the nation purely on the basis of merit.

* The network of state arts and humanities councils and many local arts councils would not exist today without the leadership of the Endowments. Federal funding still serves as a powerful endorsement and model for other contributors - public or private.

* Public funds often go for activities for which it is most difficult to raise funds from private donors. The Institute of Museum and Library Services, especially through its grants for general operating support in activities and conservation, plays a key role that foundations and corporations rarely support.

21. **You recommend restoring the ability of the NEA to fund individuals - aren't these the grants that caused problems in the first place?**

The 1965 legislation that created the Endowments called on them to "facilitate the release of talent" to benefit the nation. Our cultural vitality still depends on the willingness of creative individuals to practice the arts and the disciplines of the humanities. Among the

small number of controversial grants were those given to major, respected cultural institutions, which in turn used NEA funds to support experimental works by artists.

Our nation has shown tolerance for a variety of expressions and dissonant voices. We can withstand a few controversies, and even a few mistakes along the way, to support cultural life.

22. Why can't cultural organizations earn more money to pay their way and to make up for reduced federal grants?

* First, as we note in our report, arts and humanities organizations are making valiant efforts to earn more and many are showing a great deal of imagination and skill in marketing themselves.

* But as our analysis of the non-profits shows, some activities that are crucial to society will never be "cost-effective" or able to pay their own way. By raising ticket prices or fees higher to earn more income, they exclude the broad public they are meant to serve.

* Many of the arts and humanities disciplines are "handicraft" industries or are very labor intensive. For this reason, as our research demonstrates, the arts and humanities are unable to capture productivity gains that benefit other sectors of the economy. (As economist William Baumol explains, it still requires four musicians and the same amount of time to perform a Mozart piece for a string quartet as it did in the 1770s.) Yet the artists and scholars who work in these fields must be paid living wages and the organizations that present or stage their work must pay current market prices for goods and services.

* Cultural organizations, such as libraries, historical societies, and museums which charge little to no admission are a public good, providing benefits to everyone in the community.

23. If the commercial creative industries are part of the cultural sector, as you say, then shouldn't they contribute more to the non-profit cultural activities?

Our report describes the interplay and influence already at work between these sectors. Certainly it would be a good thing if all our American businesses increased their giving to non-profit causes.

Our major point, however, is that the non-profit arts and humanities and the commercial creative industries should have a greater dialogue with each other to understand where they differ and what they have in common. We think there could be more creative partnerships. For example, non-profit cultural organizations could advise on and help supply talent for television programs and software for children.

24. **There is already a lot of cultural and educational exchange among countries, especially over the new technologies. Why is there a need for government programs?**

* New technologies and increased travel are expanding the nature and number of international contacts between peoples, but there is a need for in-depth cultural and scholarly exchanges that go beyond superficial experiences and short acquaintances. Programs such as the Fulbright exchanges build lasting and deep attachments between Americans and their counterparts abroad.

* The United States has global interests and is active on every continent. Because our corporations increasingly export goods and buy services in an international marketplace, they need trained specialists who understand the languages and culture of other nations. To develop this expertise requires sustained commitments of time and money, but most corporate and foundation funding is short-term and limited.

* Culture should be part of the diplomatic strategies of the United States. International cultural projects and cultural agreements can foster economic and political understanding.

* Cultural, educational and scholarly exchanges can help strengthen the development of civil societies in other parts of the world and can aid American efforts to develop democracies.

25. **Does President Clinton support the arts and the humanities?**

* The President and the First Lady, the honorary chair of this Committee, strongly support the arts and the humanities. In his budget for 1997 the President has called for significant increases in the budgets of the NEA, the NEH, and the IMLS. (\$136 million for the NEA, up from \$99.5 million; \$136 million for the NEH, from \$110 million; \$26 million for the Office of Museum Services at IMLS, up from \$22 million.)

* The President and the First Lady have consistently used the White House to honor and showcase American artists and scholars. In addition to the pleasure they take in presenting such annual awards as the National Medal of Arts, the Charles Frankel Prizes in the Humanities, and the Museum Services Awards, the President and the First Lady have invited artists and scholars to perform at the White House and in Inaugural events.

* The First Lady has instituted a regular exhibition of American sculpture in the White House Sculpture Garden, a highly visible location seen by thousands of visitors to the White House.

* The First Lady has championed arts and humanities programs for at-risk youth, praising the work of such programs as Gallery 37 in Chicago and the Manchester Craftsman's Guild in Pittsburgh, and publicizing this Committee's earlier report, *Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk*.

26. **The President has indicated that education and the economy are priorities for the next four years. How do the recommendations in Creative America support these priorities?**

* A strong education must include the humanities and the arts, and our report makes this point forcefully as one of its primary recommendations. We support educational reform efforts, with strong voluntary standards, and renewed local support for a strong K-12 education. We agree that teachers need the time, resources, and preparation to meet our nation's educational goals. Our recommendations to require coursework in the arts and competency in foreign languages for high school graduation will help ensure that these subjects have a place in the curriculum.

* *Creative America* explains that the arts and the humanities are absolutely essential to a sound educational system, and that they provide a solid base of thinking and communication skills that American businesses increasingly need to stay competitive in the global economy.

* Research shows that children who participate in arts-enriched curricula far out-perform students who do not. Data from the College Board demonstrates that students who have studied the arts for four years or more perform much better on the SAT tests than students without arts training.

* The humanities, as our report maintains, are essential to developing the analytical skills necessary for effective participation in our democracy.

* The arts and the humanities together produce students who are capable of creative thinking and problem-solving and enable students to express themselves clearly and effectively -- qualities that are increasingly important in an American economy where technology, communications and service industries are among our fastest growing sectors.

27. **Are you taking a position on copyright negotiation?**

No. We are aware that there are many discussions in government, business and the non-profit world about compensation for creators distributing their works on the new technologies. Many different solutions are being tested; it is premature to recommend one. We support the concepts of compensation and of fair use (limited free copying for teachers and scholars) as ways to encourage the flow of ideas.

28. **What meaning does a report like Creative America have for populations who do not yet have full access to participation in society? What evidence is there of minority participation in cultural activities?**

* Throughout the history of our democracy, the diverse populations which define America's social fabric have communicated in the language of expressive culture - arts and ideas. *Creative America* defines culture broadly to include Pueblo potters, university scholars, and classical vocalists. The report acknowledges the unique role of minority

cultures in defining the American experiences for both American citizens and for the millions of citizens of the world who hold the dream of democracy. As we join in what President Clinton has called "a national celebration of the American spirit," the arts and ideas of America's minority populations are crucial to maintaining our nation's role as a beacon of liberty and creativity.

* We are concerned that cultural organizations of color and neighborhood groups will be adversely affected by the recent cuts in public support. The National Network of Cultural Organizations of Color reports its members are reducing community outreach and programming because of funding cut-backs.

* A recent New York City study showed that organizations serving artists of color do not have nearly the access to private funds that other older, traditional institutions have. It found culturally-specific or diverse organizations received 29% of their budget from government sources in contrast to the 12% for other institutions.

* We recommend that cultural organizations look for participants and audiences in the larger population, including people of color, and invite them to be involved in every aspect of the organization, as leaders, donors, and cultural experts.

* The demographics of America are changing. As we move through the millennium, demographers predict increases in the number of children who are not white, especially in the states that hold most of America's youth, such as California and New York. Our cultural institutions need to adapt to evolving audiences.

29. **What is the biggest problem facing America's artists, scholars and cultural organizations?**

Their contributions to American life are not valued as they should be. *Creative America* finds that America's artists, scholars and cultural institutions make unique and lasting contributions to American society; however if the individuals and institutions that create, preserve and present America's cultural life are to answer the presidential challenge to "make the year 2000 a national celebration of the American spirit in every community," our democracy must find strategies to substantially increase both the stability and the reach of our cultural organizations.

30. **Doesn't increasing support for the arts and the humanities just result in producing more offensive or obscure artistic and scholarly work?**

The positive impact of work produced in over thirty years of modest federal, state and local government support for the arts and the humanities far outweighs the few controversies. Most of what the Endowments and the IMLS do is basic to our community and national life: provide increased public access to cultural activities; preserve our historical and artistic legacy; educate children in the disciplines of the arts and the humanities; and exercise leadership so that projects of national significance are accomplished.

and humanities in our own lives and in the life of our great democracy. We are a nation whose strength and greatness are derived from the rich heritage and diversity of our people, from the richness of our artistic and intellectual traditions.

For more than 200 years our freedom has depended not only upon our system of government and the resolve of our people, but upon the ferment of ideas that shape our public discourse and on the flow of creative expression that unites us as a people.

Today we are on the eve of a new century. The arts and humanities are more essential than ever to the endurance of our democratic values of tolerance, pluralism, and freedom, and to our understanding of where we are and where we need to go. At a momentous time in our history like this when so much is happening to change the way we work and live, the way we relate to one another and the way we relate to the rest of the world, we cannot fully understand the past, nor envision the future we need to pursue without the arts and humanities.

It is, after all, through the arts and humanities that we unleash our individual and collective imaginations, and imagination is, in the end, the animating force of a democracy committed to constant renewal; the force that allows us to conceive of a brighter future and a better world; that allows us to overcome new challenges and grave difficulties. By imagining a better America and acting to achieve it we make our greatest progress.

That is why we must sustain our nation's commitment for the arts and humanities to build that bridge to the 21st century I am so committed to. We must have our theaters, our orchestras, our dance troupes, our exhibits, our lectures, our scholarship. We must have them all to strengthen and preserve our culture and instill in our children the democratic ideals we claim to cherish. And we must have them so that our young people can imagine what their lives might be like if they were better. For all the speeches I might give, the children struggling to overcome difficult circumstances, simply seeing the powerful example of the Harlem Boys Choir is probably more persuasive than any words I could ever utter. (Applause.)

Today, the average American spends about 80 cents to support federal funding of the arts and humanities -- about as much as it costs to buy a can of soda pop in a vending machine. In some places it costs more than that. (Laughter.) This tiny investment means that from Providence to Portland, from Minneapolis to Miami, from Dallas to Des Moines, Americans of all walks of life can share in the great artistic and intellectual life of our nation.

In America, we should all be able to enjoy art, ideas and culture, no matter what our station in life. And our children should be able to be exposed to them, no matter what their station in life. For children, federal support of the arts and humanities is particularly critical. Think of how often we hear stories about children who, unable to find safe outlets for their ideas, their emotions, their enormous physical energy, travel instead down the wrong road to destruction and despair. But across our nation, federal support to the arts and humanities has enabled tens of

**FIRST LADY HILLARY RODHAM CLINTON
COLUMN FOR RELEASE FEBRUARY 25, 1997
TALKING IT OVER/CREATORS SYNDICATE**

"Mr. Holland's Opus," which tells the story of a dedicated high school music teacher, is one of my favorite movies. I liked it not only because it started in the 1960s and brought back fond memories of the white socks and tennis shoes of that era, but because it reminded me of the art and music classes I once enjoyed so much in high school.

By no means was I a prize student of my school's arts departments. When the drama club put on "Bye Bye Birdie," for instance, the director allowed me on stage only after extracting a promise that I lip-synch. (I was very grateful when last month, more than 30 years after the final curtain fell on my high school production, I finally got to sing "xx" with Rosie O'Donnell on her show). But the classes and the early introduction to Mozart, Shakespeare and Monet instilled in me an appreciation for music, theater, and art that enriches my life to this day.

[Bill and I had our first date in a sculpture garden at Yale]

Thirty years ago it seemed as if even the smallest school in the poorest state, such as my husband's school in Hot Springs, Ark., had a band, had an orchestra, had art classes, put on plays. But today, in too many school districts across the country, these classes are considered frills and have failed to survive the fiscal chopping block.

In a report issued earlier this week, the President's Committee on the Arts and Humanities found that arts education in many of the nation's 15,000 school districts is meager or non-existent. For instance, the average amount of time spent on music fell 29% in the last 35 years. In many schools, art and music teachers must struggled with overwhelming class sizes and student loads. In Boston elementary schools, one music teacher is responsible for educating an average of 800 students. In Denver, the ratio is one to 700 students, and in Montgomery County, Maryland the ratio is one to 557 students.

Classes in the arts are not frills, but an essential component of a well-rounded education. They are crucial to the survival and flourishing of our national cultural life. ~~it is that art is not a marginal part of our culture, nor a luxury that should be accessible only to those who can afford it.~~ Art evokes our emotions, provokes our ideas, and can make our spirits soar. It enlarges our understanding of our national heritage and of the world around us. So it ought to be experienced and shared by all Americans. That is why we must do everything we can to strengthen our support for the arts and humanities in the coming years.

When the President and I moved into the White House four years ago, we realized that we were becoming guardians of a living, 200-year old museum. We wanted to make sure that the White House itself continued to highlight the vital role the arts have played in our democracy. In order to complement the

traditional decor and the centuries-old antiques, we decided to bring the art of our times into the formal rooms and gardens of the White House -- or as we like to think of it, "the people's house."

The Year of the American Craft in 1993 presented us with a wonderful opportunity to showcase one of our country's oldest, most vibrant, and most creative forms of cultural expression.

The following Spring, we installed the first of a rotating series of modern American sculpture in the Jacqueline Kennedy Garden at the White House. Each of the five sculpture exhibits to date has featured sculptures from specific regions of our country, most recently, Washington, D.C. And millions of visitors to the White House have been able to share in the extraordinary power of the sculptures.

If there is an underlying "message" to be gleaned from these exhibits in the American people's house,

The story of America -- of who we are, where we have been, and what we can be -- can be found in each of the 72 works in this White House crafts collection. For instance: Glass artist Dante Marioni's elegant "Yellow Pair," which is modeled after classical pottery forms, pays tribute to the roots of Western civilization. Cliff Lee shares the traditions of his Chinese heritage in his exquisite, carved porcelain work, "Peach Vase on a Pedestal." The Amish quilting tradition lives on in Adrien Rothschild's "Purple Mountain Majesty." And the landscape of the American Southwest, namely the scorched walls of its deep canyons, are molded into James Watkins' cauldron, "Ritual Display."

This crafts exhibit, which so eloquently embodies our nation's cultural traditions, The President and I are very excited about the Millennium Initiative described in this report. The approach of a new millennium presents us with a wonderful opportunity to celebrate a past full of artistic achievement, to raise awareness about the importance of the arts and humanities in our lives, and to examine the ideas, values and experiences that can shape our future.

The President is eager to lead this initiative that calls upon all citizens, local communities, state governments, federal agencies and private sector partners to create Millennium programs that reflect and celebrate our unique cultural heritage. As we have over the past four years with receptions, ceremonies, and rotating sculpture exhibits at the White House, the President and I will continue to use the American people's house to honor and showcase outstanding examples of American art and scholarship.

We all must work together to help communities identify and preserve their local traditions, history and folk creations for future generations. We must encourage the commercial and non-profit organizations that produce or own much of our cultural material to take steps to

preserve their holdings. And let us all do our part to foster the creation of public-private partnerships to ensure that America's cultural resources are made more widely available on new technologies such as the Internet and the World Wide Web -- so that a child growing up in some of our most isolated communities can take a virtual tour of any of our finest museums and libraries.

millennium initiative will help us all realize the important role the arts can play.

troubled neighborhoods, I met children whose lives had been transformed by their participation in ceramic art and photography programs. When they spoke of their experiences at the Guild and of their newly discovered love for the arts, it wasn't difficult to hear the excitement in their voices or see the hope in their eyes. The Guild had given these children, whom many schools had been labeled "at-risk," much more than the skills to shape clay or develop pictures. It gave them the confidence to finish school, to go to college, and to pursue their dreams.

So let us all work together to keep the arts alive and well in the future and in the public domain. Let us continue investing in the arts and humanities -- in the values we claim to honor, in the imaginations and spirit of our people, and in the cultural traditions that have sustained and strengthened our democracy. Now is no time to turn our backs on that legacy -- or its promise.

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Collective American Journey

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As this report has noted, the arts and humanities in America depend on a dynamic network of support, on partnerships between government agencies, private corporations, non-profit organizations and individual benefactors to nurture talent and bring the creative achievements of our best artists and artisans to as wide an audience as possible. The arts and humanities could never thrive, much less survive, on support from just one of these sources. That is why all of us must do our part and work to renew America's philanthropic spirit.

And government must take a leadership role in making sure that Americans of all walks of life have opportunities to develop their own talents and take part in the artistic and intellectual life of our nation. For children, especially those living in some of our most depressed neighborhoods, federal, state and local support of the arts and humanities, as well as the strengthening of arts and humanities programs in our schools, are critical. For these children, exposure to the world of arts and ideas can literally mean the difference between lives of accomplishment and lives of hopelessness and failure. As the President's committee showed last Spring in another report called "Coming Up Taller," arts and humanities education can offer children safe and productive alternatives to crime, violence, gangs, and drugs, transporting them beyond the bounds of their difficult circumstances.

I am reminded of how the opportunity to explore and develop creative potentials through singing, painting, sculpting, dancing, writing, or acting can transform a child's life each time I see a pair of brightly painted park benches in my office in Washington. They are the gifts of the students of Gallery 37, an organization started by President's Committee member Maggie Daley in Chicago that nurtures the artistic and creative talents of children of all backgrounds. Through paid apprenticeships in such fields as architecture, jewelry-making, bookbinding, and painting, the children have blossomed in so many ways. One child literally found his voice at Gallery 37. When he first joined the program, he refused to speak to other students or instructors. But in time, the eagerness to talk about his art not only moved him to speak, it also spurred him to critique the work of his peers.

I had a similar experience when I visited the Manchester Craftsmen's Guild in Pittsburgh, an organization supported by both the National Endowment for the Arts and private donations. At the Guild, founded by a dynamic man named Bill Strickland in one of Pittsburgh's most

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FIRST LADY HILLARY RODHAM CLINTON
REMARKS AT THE PRESENTATION OF "CREATIVE AMERICA"
THE PRESIDENT'S COMMITTEE ON THE ARTS AND HUMANITIES
WASHINGTON, D.C.
FEBRUARY 24, 1997

Thank you John. I want to thank you and Ellen and the entire committee for all the time and hard work you have invested in preparing this report; for devising a thoughtful and practical blueprint for strengthening American cultural life, and for helping all of us recognize the vital role the arts and humanities play in our own lives and in the life of our democracy.

As this report shows, the creative forces that give life to the arts and humanities can be found everywhere, in every single person in America. These creative forces touch our lives everyday, sometimes without our even knowing it. They are as much behind a Nobel-prize winning volume of poems as they are behind a high school literary magazine; as much behind the priceless art hanging on the walls of the National Gallery as they are behind the quilts displayed at a local arts and crafts fair; as much behind a symphony's Mozart festival as they are behind the neighborhood piano recital.

These rich expressions of creativity are no less than the expressions of our great democracy. For 200 years, the freedom that is at the heart of our democratic system has unleashed the spirit of Creative America. It has spurred us to say and write and draw what we think, feel and dream. It has inspired us to celebrate through dance, in songs, in finger paint and on paper the story of America -- of who we are, where we have been, and what we hope to be. And through all of these activities encompassed by the arts and humanities, our democracy, in turn, is nurtured, strengthened, and made more resilient.

And as we prepare for a new century -- and a new millennium -- the arts and humanities are more essential than ever to the endurance of our democratic values of tolerance, pluralism and freedom. At a time when so much is happening to change the way we work and live, the way we relate to one another and the way we relate to the rest of the world, we cannot fully understand the past, nor envision the future we need to pursue without the arts and humanities.

That is why we must do everything we can to strengthen our support for the arts and humanities in the coming years. The President and I are very excited about the Millennium Initiative described in this report. The approach of a new millennium presents us with a wonderful opportunity to celebrate a past full of artistic achievement, to raise awareness about the importance of the arts and humanities in our lives, and to examine the ideas, values and experiences that can shape our future.

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**FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE PRESENTATION OF THE
NATIONAL MEDAL OF ARTS AND THE CHARLES FRANKEL PRIZE
WASHINGTON, DC
JANUARY 9, 1997**

It is a pleasure to be here and to welcome all of you for this wonderful occasion. I want to thank the Harlem Boys Choir for sharing the beauty and power of their music with us. What a wonderful example they offer of art's capacity to enliven our senses and make our spirits soar.

Normally, we gather at the White House for this ceremony. Today we are at the Mellon Auditorium of the Commerce Department. It's a little warmer here than on the South Lawn. Let me assure you that the change of venue, and the change of season, have in no way diminished our joy at taking part in this event.

It is particularly fitting that we usher in the New Year by celebrating the accomplishments of men and women who have done so much to shape our nation's culture. All of us feel deeply that the arts and humanities are essential to nourishing the American mind and spirit. We all share in the belief that the arts and humanities are not a luxury, but a necessary part of life. And we are all committed to supporting the individuals and institutions that enrich our nation's cultural life through the arts and humanities. I thank you for the work you do every day on behalf of American culture, and for your efforts to promote the arts and humanities in these critical times.

It is now my pleasure to introduce one of America's true champions of the arts and humanities, the President of the United States.

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of the human experience. He has challenged actors, audiences, and fellow writers to explore the complexities of our emotions, attitudes, and relationships.

A native of Washington, D.C., he won the Pulitzer Prize three times, for "A Delicate Balance," "Seascape," and most recently for "Three Tall Women." I ask you to join me in congratulating Edward Albee. (Applause.)

Audiences from Russia to the Philippines to our own shores have experienced firsthand conductor Sarah Caldwell's passion for music and her commitment to bring some of our world's most difficult, yet beautiful, operas to the stage.

Sarah Caldwell has dedicated her life to promoting and introducing opera to new audiences here and around the world. She conducted her first opera at Tanglewood in 1947; founded the Boston Opera 10 years later, and went on to become the first woman ever to conduct the New York Metropolitan Opera. She is truly opera's First Lady. And if you will forgive me a small amount of parochialism, she has come a long way from our native state of Arkansas -- (laughter) -- and I am very proud of her. (Applause.)

A photographer whose work has inspired both peers and casual viewers, and a teacher whose ideas and methods have influenced university curricula, Harry Callahan is a national treasure. More than 50 years ago he discovered the camera's power to capture the sublime and seemingly everyday subjects -- nature, the city and people. His subtle, contemplative pictures convey an intensely personal vision of the world. They have graced photography exhibitions in some of the finest museums around the world. A native of Detroit, his work reminds us that there is always much more than meets the eye. (Applause.)

I'm delighted to honor a woman who has spent some four decades creating and nurturing one of the leading artistic institutions in our Nation's Capital. The Arena Stage is a living legacy of the vision, the talent and the creative energies of Zelda Fichandler. The Arena is one of our country's leading regional theaters, and under her leadership has brought plays such as "Inherit the Wind," "After the Fall," and "The Crucible" to audiences in Russia, Hong Kong and Israel. In 1976, she and the Arena became the first company based outside New York to win a Tony.

Thank you very much for all you have done. (Applause.)

Musician, composer and bandleader, Eduardo "Lalo" Guerrero has spent a creative life celebrating and exploring his Mexican American heritage in music from mariachis to orchestra pieces. An Arizona native, he began his career while still in his teens, composing what later became the unofficial anthem of Mexico. In the 60 years since, he has been prolific and inspired, composing songs that have topped the charts on both sides of the border. In 1980, the Smithsonian Institution named him "a national folk treasure." And we are honored to honor him today. (Applause.) He still has his salsa, you see. (Laughter.)

First, let me say that we are glad to see Lionel Hampton here safe and sound. (Applause.) A legendary bandleader, singer and the first musician to make a vibraphone sing and swing, he has been delighting jazz audiences for over half a century. Anyone who has ever heard his music knows that he is much more than a performer, he is a pioneer.

When Louis Armstrong invited him to play the vibraphones at a recording session in 1936, he realized he had found his calling. He mastered the vibes quickly and performed the first jazz vibraphone solo ever recorded. In 1936 he joined the Benny Goodman Trio, but soon he formed his own band and over the years has nurtured the talents of many jazz leaders, including Quincy Jones and Dinah Washington. He is a lion of American music and he still makes the vibraphone sing. (Applause.)

Dancer, choreographer and teacher Bella Lewitzky first began creating dances in her hometown of Redlands, California, when she was just seven years old. With Lester Horton, she founded the Dance Theater of Los Angeles in 1946. Twenty years later she formed the Lewitzky Dance Company, a troupe that has performed to critical acclaim around the world. Now in her 80th year, when it would be just as easy to rest upon her well-deserved laurels, she is eagerly looking to start new projects, and I hope all of you have inspired her here today. (Applause.)

Vera List has touched generations of students, teachers, artists, performers, audiences and artistic institutions across America. For more than half a century, she has lent her vision, energy and resources to philanthropic efforts to promote the arts at universities, museums and through artistic endowments. The charitable foundation that she and her husband Albert created in 1945 helped to underwrite the construction of the Metropolitan Opera House at Lincoln Center more than three decades ago. She has sponsored an opera performance for under-privileged children, PBS broadcasts highlighting the American artists, and many other varied and worthy arts projects. She has done what private citizens must do if we are going to bring the arts to all the American people. And we thank her for it. (Applause.)

We would be hard-pressed to find any American who doesn't recognize Robert Redford as one of our nation's most acclaimed actors, directors and producers. He won an Academy Award for Best Director for "Ordinary People." He's won numerous other awards and made wonderful movies.

The most important thing to me about Robert Redford is that he could have been well satisfied to be a movie superstar, but instead, chose an entirely different life, because, for years and years and years, he has supported and encouraged many young and emerging screenwriters and directors to the Sundance Institute in Utah. He's helped to promote nontraditional cinema. He's opened the doors for many new artists and their films.

I can say also, in an area not covered by today's awards, he has been a passionate advocate of preserving our natural heritage and protecting our environment. And the Vice President and I were honored to have him with us at the Grand Canyon a few months

ago when we set aside 1.7 million acres to Grand Staircase-Escalante National Monument in Southern Utah, a cause that he pressed for for years and years and years.

It is very important when a person with immense talent, resources and fame tries to give the gift of creativity back to people who would otherwise never have a chance to fulfill their own God-given abilities. We honor him for that today and thank him. (Applause.)

Throughout a lifetime as an author and illustrator, Maurice Sendak has singlehandedly revolutionized children's literature. In works such as "Where The Wild Things Are," he has created heroes and adventures that have captured the imagination of generations of young readers. His books have helped children to explore and resolve their feelings of anger, boredom, fear, frustration and jealousy.

Hillary and I read, "Where The Wild Things Are" alone to our daughter scores and scores of time. And I can tell you, he helped me to explore my feelings of anger, boredom, fear, frustration and jealousy. (Laughter.) His books have become staples of children's libraries and family bookshelves. They will always be a beloved part of our national culture, and they have done a great deal to help our children find their own imaginations. (Applause.)

We were having a picture -- Mr. Sendak said that, this is my first grown-up award. (Laughter and applause.)

I feel that I should sing about our next honoree -- but I won't, relax. (Laughter.) Stephen Sondheim is one of our nation's finest composers and lyricists. Not only are his words and melodies timeless, appealing to all generations, they mirror the history and experiences we share as Americans. His work is indelibly etched on our national cultural landscape. Who among us can't rattle off some words from "West Side Story," "A Funny Thing Happened On The Way To The Forum," "Gypsy," "A Little Night Music" or "Sweeney Todd"?

Decade after decade, Steven Sondheim continues to delight audiences here and around the world with his treasured lyrics. He has won five Tony Awards, was awarded the Pulitzer Prize in 1993, received the Kennedy Center Honor for Lifetime Achievement in 1993. But he has given us more than we could ever give to him. Steven Sondheim. (Applause.)

In less than 30 years, the Boys Choir of Harlem has become one of the world's finest singing ensembles. The Choir gives 100 concerts every year and has performed at the White House, the United Nations and all around the world. These accomplishments would be enough to merit a medal, but the Boys Choir of Harlem has also changed and saved lives.

Over the years it has recognized and nurtured the God-given potential of thousands of young people whose talents might otherwise have gone unnoticed. The 550 boys and girls who attend the Choir Academy of Harlem learn much more than how to sing on key and in harmony. They learn that through discipline, hard work and cooperation, anything is possible

and dreams do come true.

I again say they are a powerful, shining symbol to all the young people of this country about what they can become if the rest of us will just do our part to give them the chance. (Applause.)

I now have the honor of introducing the recipients of the Charles Frankel Prize.

Poet, professor of poems, and activist for poetry, Rita Dove helps us to find the extraordinary in the ordinary moments of our lives. She has used her gift for language, her penetrating insight and her sensitivity to the world around her to mind the richness of the African American experience, as well as the experience of everyday living. Winner of the Pulitzer Prize in 1987 and recently Poet Laureate of the United States, she is considered one of her finest poets, and she truly is a life force of poetry. (Applause.)

Best-selling author, historian and political commentator, Doris Kearns Goodwin has enriched our understanding and appreciation of the people and institutions that have shaped American government, American history and American politics. Her great gift is to tell the story of America through rigorous scholarship, engaging prose and anecdotes and details that bring alive major events and political figures. She has worked in the White House, taught at Harvard, written books about President Johnson, the Kennedys and the Roosevelts.

Her latest work, "No Ordinary Time," won the Pulitzer Prize in 1994. And I can tell you it made the details of the White House come alive. I actually had the book, walking from room to room, imagining what it all looked like all those long years ago. In that book alone, she did a great service to the United States in helping us to understand our history, our leaders and what this country is really all about. (Applause.)

Political philosopher, public servant, builder of civil society, Daniel Kemmis has dedicated his life to reawakening America's sense of community, of citizenship, of working together for the common good. In his books and lecture and during his tenure in politics, he has spread the gospel of community involvement and explored the roots and true meaning of our democracy. He is a welcome and convincing voice against cynicism and social divisiveness.

As we look to the next century, with ours the strongest, most vibrant democracy in the world, but increasingly more diverse, the question of whether we will learn to identify ourselves in terms of our obligations and our opportunities in the larger community, to learn to work together across the lines that divide us with mutual respect for the common good is perhaps the greatest question facing the American people. Daniel Kemmis has helped to make sure we give the right answer. (Applause.)

Arturo Madrid is pioneering the field of Latino studies in the United States. He's been an advocate for expanding educational opportunities for Hispanic students all across America. As

professor of modern Spanish and Latin America literature, and founder of the Tomas Rivera Center, the nation's leading think-tank on Latino issues, he has helped Americans discern and appreciate the impact of Hispanic life on American culture and literature.

An entire generation of Latino academics at the nation's top universities owe some part of their success to Arturo Madrid's work. And now as we see Americans of Hispanic heritage, the fastest-growing group of our fellow citizens, the full impact of his work is bound to be felt in the future. So we thank him for what he has done and for what he has done that will be felt in generations yet to come. (Applause.)

Bill Moyers has received about every award there is in his field, quite simply because he has proved himself a giant in broadcast journalism. For more than 25 years he has used the power of television to tackle some of the most difficult and complex issues facing our nation, to explore the world of ideas and to help millions of viewers better understand each other and the society in which we live.

At a time in which the media often is used to truncate, oversimplify and distort ideas in a way that divide rather than enlighten, the work of Bill Moyers' life is truly and profoundly important and encouraging.

Though he has known to most Americans now as a broadcaster, his career has been as wide-ranging as his documentaries. He has been a newspaper reporter and a publisher, a campaign aide, a deputy director for the Peace Corps, and when he was still just a child, presidential press secretary to President Johnson. Most important to me, he is a living rebuke to everybody's preconceptions about Baptist preachers. (Laughter.) He is truly a 20th century renaissance man. (Applause.)

When I gave him the award, he said, now they'll make us pay for that one. (Laughter.)

Ladies and gentlemen, I ask you to join me in giving one more hand to every one of these outstanding Americans. They are terrific. (Applause.) And now appropriately, our program will close with The Boys Choir of Harlem's rendition of "Amazing Grace."

END

1:34 P.M. EST

FIRST LADY HILLARY RODHAM CLINTON
REMARKS AT THE PRESENTATION OF "CREATIVE AMERICA"
THE PRESIDENT'S COMMITTEE ON THE ARTS AND HUMANITIES
WASHINGTON, D.C.
FEBRUARY 22, 1997

Thank you John. I want to thank you and Ellen and the entire committee for all the time and hard work you have invested in preparing this report; for devising a thoughtful and practical blueprint for strengthening American cultural life, and for helping all of us recognize the vital role the arts and humanities play in our own lives and in the life of our democracy.

When we hear the term "the arts and humanities," many of us become a bit daunted. We tend to think of the thick tomes of dense research produced by professors at universities, or of the multi-million dollar bidding that takes place at some art auctions, or of a black-tie opening night at the Opera. We tend to think of the arts and humanities as the exclusive domain of the fabulously wealthy or the intellectual elite.

But, as this report argues on almost every single page, the creative forces that give life to the arts and humanities can and should be found everywhere, in every single person in America. The arts and humanities touch our lives everyday, sometimes without our even knowing it -- from the Nobel-prize winning volumes of poetry lining our library shelves to the heartfelt letter written from mother to daughter; from the priceless art hanging on the walls of the National Gallery to the magic marker portrait of the family dog hanging on a refrigerator door; from the local symphony's annual Mozart festival to the neighborhood piano recital.

These rich expressions of creativity are no less than the expressions of our great democracy. The freedom that is at the heart of our democratic system unleashes the spirit of American creativity. It allows us to say and write and draw what we think, feel and dream. It allows us to celebrate through dance, in songs, in finger paint and on paper the story of America - of who we are, where we have been, and what we hope to be. And through all of these activities that encompass the arts and humanities, our democracy, in turn, is nurtured and reinforced.

For more than two centuries our freedom has depended not only upon our system of government and the resolve of our people, but upon the ferment of ideas that shape our public discourse and on the flow of creative expression that unites us a people.

And as we prepare for a new century -- and a new millennium -- the arts and humanities are more essential than ever to the endurance of our democratic values of tolerance, pluralism and freedom. At a time when so much is happening to change the way we work and live, the way we relate to one another and the way we relate to the rest of the world, we cannot fully understand the past, nor envision the future we need to pursue without the arts and humanities.

That is why we must do everything we can to strengthen our support for the arts and humanities in the coming years. The President and I are very excited about the Millennium

Initiative described in this report. The approach of a new millennium presents us with a wonderful opportunity to celebrate American ideas and artistic achievement, to raise awareness about importance of the arts and humanities in our lives, and to examine the ideas, values and experiences that can shape our future.

The President is eager to lead this initiative that calls upon all citizens, local communities, state governments, federal agencies and private sector partners to create Millennium programs that reflect and celebrate our unique cultural heritage. And as we have over the past four years with receptions, ceremonies, and rotating sculpture exhibits at the White House, the President and I will continue to use the American people's house to showcase outstanding examples of American art and scholarship into the year 2000.

And we all must work together to help communities identify and preserve their local traditions, history and folk creations for future generations. We must encourage the commercial and non-profit organizations that produce or own much of our cultural material to take step to preserve their holdings. And let us all do our part to foster the creation of public-private partnerships to ensure that America's cultural resources be made more widely available on new technologies such as the Internet and the World Wide Web -- so that a child growing up on a remote farm can take a virtual tour of any of our finest museums and libraries.

As this report has noted, the arts and humanities in America depend on a dynamic network of support, on partnerships between government agencies, private corporations, non-profit organizations and individual benefactors to nurture talent and bring the creative achievements of our best artists and artisans to as wide an audience as possible. The arts and humanities could never thrive, much less survive on support from just one of these sources. That is why all of us must do our part and work to renew America's philanthropic spirit.

Government must take a leadership role in supporting in the arts and humanities and in making sure that Americans of all walks of life have opportunities to develop their own talents and share in the artistic and intellectual life of our nation. For children, especially those living in some of our most depressed neighborhoods, federal support of the arts and humanities is critical. For these children, exposure to the arts can literally mean the difference between lives of accomplishment or lives of hopelessness and failure. As the President's committee showed last Spring in another report called "Coming Up Taller," the arts can offer children safe and productive alternatives to crime, violence, gangs, and drugs, transporting them beyond the bounds of their difficult circumstances.

I am reminded of how the opportunity to explore and develop creative potentials through singing, painting, sculpting, dancing, writing, or acting can give children reasons to believe in themselves and in their futures each time I see a pair of brightly painted park benches in my office in Washington. They are the gifts of the students of Gallery 37, an organization in Chicago that nurtures the artistic and creative talents of children of all backgrounds. Through paid apprenticeships in such fields as architecture, jewelry-making, bookbinding, and painting, the children have blossomed in so many ways. One child literally found his voice at Gallery 37. When he first joined the program, he refused to speak to other students or instructors. But in

time, the eagerness to talk about his art not only moved him to speak, it also spurred him to critique the work of his peers.

I had a similar experience when I visited the Manchester Craftsmen's Guild in Pittsburgh, an organization supported by both the National Endowment for the Arts and private donations. At the Guild, which is located in one of Pittsburgh's most troubled neighborhoods, I met inner-city schoolchildren whose lives had been transformed by their participation in the Guild's ceramic art and photography programs. When they spoke of their experiences at the Guild and of their newly discovered love for the arts, it wasn't difficult to hear the excitement in their voices or see the hope in their eyes. The Guild had given these children, whom many schools had labeled "at-risk," much more than the skills to shape clay or develop pictures. It gave them the confidence to finish school, to go to college, and to pursue their dreams.

I urge all of you who care about the arts -- especially what the arts can do for children -- to continue your admirable efforts to support the arts in our communities. We all must work together to keep the arts alive and well in future and in the public domain. Let us all continue investing in the arts and humanities -- in the values we claim to honor, in the imaginations and spirit of our people, and in the cultural traditions that have sustained and strengthened our democracy. Now is no time to turn our backs on that legacy -- or its promise.

###

different name

arts and humanities puts people off -- but "creative" is something people value

writing songs scribbling songs, inventing poems -- patents

in fact democratic system released a unique creative spirit in this country unlike

debates about culture haven't been anything to celebrate. Anti-elitist.

Spirit.

Something we take for granted -- we don't even think about it.

Touch our lives without our even knowing it.

So I am very pleased to be receiving this report. When John presented the report to the President, the president said he was very excited about this millennium initiative.

does give us an unprecedented opportunity to reflect on the past.

1) "Creative" Art everywhere. -- don't forget patents

2) Democracy; ferment of ideas -- that we are a nation of immigrants -- crafts at the White House -- amish to african to asian touches to everything

3) I thank the Committee for all of their hard work -- for helping us understand all of this how the arts work, how they are supported. And I am excited about the blue print you have provided

4) President is very excited about the idea of a millennium initiative -- how we are going to make sure that this touches every community across America. And wonderful opportunity the turn of the millennium presents us.

One by one the initiatives -- philanthropy. Preservation needs ; public private partnership; strengthen education -- public education -- tradition in Boston -- Bill Clinton learned to play the Saxophone in Hot Springs; and I want to say a few words about arts education for our neediest kids: Gallery 37 and Manchester Craftsmen's Guild.

That is why we must raise funding.

And White House Forum -- I have been privileged to travel on behalf of the U.S. -- life enriched by the culture: In Thailand the festival of lights and the dancers. Chilean Poems by Pablo Neruda.

Cross cultural fertilization, fertilized by cold hard cash. ferment of ideas, nurturing of our children through culture.

That is what we all need to do in the coming years. It is a plan for the millennium. A plan for the future.

FIRST LADY HILLARY RODHAM CLINTON
REMARKS AT THE PRESENTATION OF "CREATIVE AMERICA"
THE PRESIDENT'S COMMITTEE ON THE ARTS AND HUMANITIES
WASHINGTON, D.C.
FEBRUARY 21, 1997

A blue print for what needs to be done in the coming years and in the next millennium. Creative America -- when we use terms like "arts and humanities" people get put off -- assumed to be elitist. 2) Creative America But really its about the creative forces that are at work everywhere in America,

3) expression of our democracy -- our freedom allows us to do all these things -- from Nobel prize winning poetry to the priceless art that hangs on art gallery walls to the chart-topping pop song that our children blast repeatedly on their stereos to a heartfelt letter from a mother to her daughter to the portrait of a beloved cat immortalized in fingerpaint and watercolor.

I was with the President when John delivered this report

Asked to explore what the arts mean -- and they are no less than at the centre of our democracy. Freedom to do anything democracy unleashes creativity. A society that thrives. to scribble poems, write scripts for public access television -- when a child stages a play in a backyard or portrays a beloved cat in finger paint and water color, Much awaited -- you know, we don't often think of the culture that's all around us.

unique opportunity to lead a celebration that will enable our citizens to understand the past and to imagine the future.

Millennium Initiative to involve all Americans

"He had been thinking about millennium initiative, how can we get every community involved very attentive.

Thanked him for state of the union address -- asked us to do this report. Looked through the report.

18 months. Commissioned papers.

Creative America -- high value think is good. Arts and humanities - not so sure.

Incredible creativity to celebrate.

thousands of those children to see their first play, their first ballet, their first Monet. What a transforming experience it can be when a young person discovers his or her own gifts for music, for dance, for painting, for drama, for poetry, photography or writing.

One man who knows firsthand about the power of art to change young people's lives is the artist who designed the medal that some of our honorees will receive today. Bob Graham is one of our nation's finest sculptors. After the Los Angeles riots, he decided to hire inner-city gang members as assistants and apprentices in his studio in Southern California. These young men have recharted their futures and found that instead of feeling alienated by society, they are now valued for the contributions they are making to society.

The earlier we start developing these creative impulses for artistic and intellectual potential, the better off our children and we will be. As Hillary wrote in her book, we know a great deal more today about the importance of providing such stimulation for children in the very first years of life. We know how important it is for children to hear words, listen to stories, develop their imaginations. That's one reason I'm challenging all of our people to work with us toward a goal of making sure every boy and girl in our country can read a book independently by the third grade.

Perhaps no one has done as much to show the power of the written word on children, not to mention on their parents, as Maurice Sendak, one of our honorees today. I'm delighted that he will join Hillary tomorrow at the Georgetown University Medical Center to read to children who are getting their checkups there. And I thank them both for help to kick off a national effort to educate Americans about reading even to our very youngest children.

For the better part of this century the world has looked to the United States not simply for military and economic and political leadership, but for cultural leadership as well. So as we embark upon this new century, let us make sure that our nation remains the cultural oasis it is today. I am optimistic about our prospects because of the commitment and the dedication of those of you who are gathered here, and because our nation is honored and blessed by the artists and thinkers we recognize today.

In an age when words and images and ideas are too often diluted, devalued, and distorted, when what we see and hear is routinely reduced to catch phrases and instant images, the men and women on this stage represent instead the profound, lasting and transcendent qualities of American cultural life.

Now it gives me great pleasure to present the 1996 National Medal of Arts Awards and the Charles Frankel Prize. First, the men and women being awarded the National Medal of Arts.

Last month we paid tribute to our first honoree at the Kennedy Center, and I'm proud to honor him again. For some 40 years, playwright Edward Albee has been a dominate and inspirational figure in American theatre. His plays offer raw and provocative portrayals

Statement of Dr. John Brademas, Chairman
President's Committee on the Arts and the Humanities

Release of Creative America, A Report to the President
February 25, 1997

I want to warmly welcome the members of the public and the media who have come to this great library to hear about the report of the President's Committee on the Arts and the Humanities to President Clinton: Creative America.

I should like first to thank my friend of many years, the distinguished Librarian of Congress and a member of the Committee, Jim Billington, for his gracious remarks and for reminding us all of the central place in our national life of our institutions of culture.

Last Friday - together with our co-chairs, Peggy Cooper Cafritz and Cynthia Schneider; and our able and hard working director of the Committee, Ellen McCulloch-Lovell; and her diligent deputy, Malcolm Richardson - I had the honor of presenting our report to President Clinton, who had asked the President's Committee to prepare this study for him.

Today the Honorary Chair of the Committee, who was also present in the Oval Office - and an unceasing supporter of the arts and the humanities - is with us to discuss the report. We could not be more pleased.

I am also proud that here today are the members of the President's Committee on the Arts and the Humanities. For the last year and a half we have met and contributed our best thinking to preparing this report. We have also sought the ideas of many authors; we have commissioned research; we have talked with hundreds of experts. But it was the thoughtfulness, experience and good judgment of this Committee that really shaped this report. We have achieved a consensus report.

What did the President ask us to do? He requested a report that articulates the benefits of the arts and the humanities to society, describes the system we have developed to support cultural life in the United States and finally, makes recommendations for strengthening the arts and the humanities in our country. We have, I assert, done what the President asked us to do. Creative America contains fifty-five proposals for launching a national Millennium Initiative. These proposals are subsumed under five major categories: educating our youth, investing in cultural capital, renewing philanthropy, affirming the public role and expanding international cultural relations.

Creative America reflects the conviction of the President's Committee that a vital culture contributes to a strong democracy. In our report, we affirm that a great nation must invest in its cultural preservation and development even as it supports scientific discovery and protects natural resources.

Over the years, America has created a treasure of cultural capital - cultural institutions, traditions, and creative men and women who produce works of art and scholarship. The freedom of a democratic society, coupled with the amalgam of many peoples, has released a creative spirit in our great nation unlike any other. Our citizens write, explore ideas, make art, celebrate their diverse cultures and express themselves in uniquely American voices. The achievements of our artists and scholars are admired around the world.

Surveying the size and scope of the lively arena of American culture, we defined it broadly to embrace the many expressions and explorations that appear in the amateur, non-profit and commercial cultural worlds. We tend, I think, to discuss the arts and the humanities and the system that supports them, too narrowly. In fact there is a large cultural sector in America. This sector embraces many amateur groups and millions of individual participants; it includes the products of the non-profit arena as well as parts of the creative commercial industries. And obviously when we speak of culture, we think as well of libraries, institutions of higher education, historic preservation groups and public broadcasting organizations.

Our Committee believes that the future vitality of American culture will depend on the capacity of our society to nourish amateur participation, to maintain a healthy non-profit sector, and to encourage innovation in commercial enterprises.

We are particularly concerned with the arts, humanities and folklife that are preserved, produced and presented by our non-profit sector. For the not-for-profit world in America plays an indispensable role in providing services to society. Non-profit cultural organizations, by definition, will never earn as much as it costs to produce their programs. Our report explores the reasons for this dilemma. Like many of our cherished institutions, they do not survive in the marketplace alone. To thrive, non-profit cultural organizations require both private and public investment.

Creative America paints a portrait of a nation that is full of creative women and men, and cultural organizations of all kinds. If things are so lively, you might ask, what is the issue? Why this report? If the President's Committee sees great vitality, we also see worrisome signs of stress. Over the years, an uneven economy, stagnating private contributions, uncertainty about reductions in government support, and changing audiences are among the factors that have adversely affected the health of cultural organizations and discouraged many artists and scholars.

Certainly, the sorry state of arts and humanities teaching in our schools is one of the major threats to the health of cultural life in America. Unless the arts are embraced within the curriculum and children are taught appreciation and experience the joys of participation, there will be fewer audiences, volunteers and donors in the future. Unless the humanities curriculum is strengthened, and students sharpen their reading skills, their knowledge of history and ability to think critically, the informed engagement on which our democracy depends will suffer.

The divisive debate over the federal role in supporting cultural life has been discouraging to the many creative Americans who work to keep our intellectual and artistic life strong. This debate also masks other signs of instability that must be addressed: the lack of growth in private giving to the arts and the humanities, the increased competition for private funds from other pressures of society, the changing population of the United States and the necessity for cultural organizations to reach out to new audiences.

The United States has a great and noble tradition of philanthropy. Yet there are worrisome signs that new generations are not carrying on the ethic of giving. Individuals are by far the largest single source of support for the arts and the humanities in this country. We see a need for a renewal of American philanthropy.

As we approach a new century and the next millennium, it is time to take stock of our cultural accomplishments and shore up the unique system of support that had led to a flourishing of cultural opportunities in the United States, especially in the last thirty years.

In America, our support system for culture is composed of many interdependent parts: the contributions of individuals, corporations and foundations; federal, state and local government funds; and all the imaginative ways in which cultural organizations earn income.

The President's Committee looked into some new resources to finance the arts and the humanities. We found encouraging initiatives at the state and local levels. There are other ideas that are worth exploring. But we found no silver bullet: no new source or structure that will replace our complex, interdependent support system.

There were a few ideas that we decided not to recommend. For example, we do not advise following the British model of raising funds through a national lottery. We believe lotteries are unpredictable sources and a poor public policy choice for providing citizens with educational and cultural opportunities.

Among our many recommendations, there are eight I want to highlight today.

First and foremost, we believe that the Millennium soon to begin offers the nation a time to reflect on our past and envisage our future, celebrating, as President Clinton challenged us to do in his State of the Union Address, the American spirit in every community through the arts and the humanities.

We are urging the President and the First Lady to lead a national Millennium Initiative, summoning our scholars, artists and cultural organizations to help envision our future.

We recommend another national initiative - to renew American philanthropy. We call on the President to convene civic, foundation and business leaders to find ways to increase charitable giving overall and specifically to the arts and the humanities.

We note that community foundations - the fastest growing segment of the foundation world - are capable of both raising funds and directing them to community purposes. Community foundations constitute a new resource for funding cultural activities.

We believe it is time to assess the nation's preservation needs and to devise plans to protect our cultural legacy. We do not want to lose important parts of our history or artistic and scholarly work.

We recommend a public-private partnership to digitize cultural materials to make them available on the new technologies. To fulfill its potential to educate and enlighten, the information superhighway must be enriched by cultural content.

Strengthening arts and humanities education is so central to the future of a creative America that our report recommends a series of steps to improve teaching and to forge partnerships among schools and cultural organizations.

We recommend an investment in national leadership through gradual increases in funding for the grant-making cultural agencies - the National Endowment for the Humanities, the National Endowment for the Arts and the Institute of Museum Services - to reach a level of spending equal to \$2 per person by the year 2000.

Finally, in an era where information instantly crosses national borders, we find that international cultural and educational programs are more important than ever. We call for a White House Forum by 1998 to discuss enhancing such programs, including cultural and scholarly exchanges.

The years leading up to 2000 are a time during which we can examine the abundant terrain of human thought and expression to find ideas, images and stories of significance to our lives as Americans and as human beings. We can use the arts and the humanities to connect us to our past and reveal the future in all its possibilities.

Now I am honored to introduce our distinguished Honorary Chair, the person who will serve our nation as First Lady in the year 2000. She has greatly encouraged the work of this Committee and has closely followed our deliberations. The First Lady and the President have hosted some the nation's outstanding artists and thinkers at the White House and in her travels around the United States she has visited a number of cultural programs for young people.

Ladies and Gentlemen, I am proud to give you the First Lady, Hillary Rodham Clinton.

**FIRST LADY HILLARY RODHAM CLINTON
COLUMN FOR RELEASE FEBRUARY 25, 1997
TALKING IT OVER/CREATORS SYNDICATE**

"Mr. Holland's Opus," which tells the story of a dedicated high school music teacher, is one of my favorite movies. Not only because it started in the 1960s and brought back fond memories of the white socks and tennis shoes of my own high school days, but because it reminded me of our public education system's once strong commitment to arts education.

Thirty years ago it seem that even the smallest school in the poorest state, such as my husband's school in Hot Springs, Ark., had a band, had an orchestra, had art classes, drama classes, put on plays. And now I look around, and just as we saw in the movie, these are considered frills. By no means was I a prize student of my high school's music or arts departments. When the drama club put on "Bye Bye Birdie," for instance, the director allowed me on stage only after extracting a promise that I lip synch. (I was very grateful when last month, more than 30 years after the event, I finally got to sing xx with Rosie O'Donnell on her show). But the experience instilled in me a great appreciation for the arts

Even the smallest school, in the poorest state -- like my husband's school in Hot Springs, Arkansas -- had

cut for a number of reasons -- because it's considered a frill -- but it's not.

I see proof that it's not every day.
Gallery 37

Millennium -- strive.

millennium initiative will help us all realize the important role the arts can play.
Millennium
that's why i'm sad that in a report released by the President's committee to hear that education in the
arts and humanities is not as strong as it should be.

I've been thinking about the arts and humanities lately because I've just finished reading a report
by the President's Committee on the Arts and Humanities.

Touches our lives.

Draft

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS AT THE PRESENTATION OF "CREATIVE AMERICA"
THE PRESIDENT'S COMMITTEE ON THE ARTS AND HUMANITIES
WASHINGTON, D.C.
FEBRUARY 24, 1997**

Thank you John. I want to thank you and Ellen and the entire committee for all the time and hard work you have invested in preparing this report; for devising a thoughtful and practical blueprint for strengthening American cultural life, and for helping all of us recognize the vital role the arts and humanities play in our own lives and in the life of our democracy.

When we hear the term "the arts and humanities," many of us become a bit daunted. We tend to think of the thick tomes of research produced by professors at universities, or of the multi-million dollar bidding that takes place at some art auctions, or of a black-tie opening night at the Opera. We tend to think of the arts and humanities as the exclusive domain of the fabulously wealthy or the intellectual elite.

But, as this report shows, the creative forces that give life to the arts and humanities can found everywhere, in every single person in America. These creative forces touch our lives everyday, sometimes without our even knowing it. They are as much behind a Nobel-prize winning volume of poems as they are behind a heartfelt letter written from a mother to her daughter; as much behind the priceless art hanging on the walls of the National Gallery as they are behind the magic marker portrait of the family dog; as much behind the local symphony's Mozart festival as they are behind the neighborhood piano recital.

These rich expressions of creativity are no less than the expressions of our great democracy. For 200 years, the freedom that is at the heart of our democratic system has unleashed the spirit of American creativity. It has spurred us to say and write and draw what we think, feel and dream. It has inspired us to celebrate through dance, in songs, in finger paint and on paper the story of America -- of who we are, where we have been, and what we hope to be. And through all of these activities encompassed by the arts and humanities, our democracy, in turn, is nurtured, strengthened, and made more resilient.

And as we prepare for a new century -- and a new millennium -- the arts and humanities are more essential than ever to the endurance of our democratic values of tolerance, pluralism and freedom. At a time when so much is happening to change the way we work and live, the way we relate to one another and the way we relate to the rest of the world, we cannot fully understand the past, nor envision the future we need to pursue without the arts and humanities.

That is why we must do everything we can to strengthen our support for the arts and humanities in the coming years. The President and I are very excited about the Millennium Initiative described in this report. The approach of a new millennium presents us with a wonderful opportunity to celebrate a past full of ideas and artistic achievement, to raise

awareness about the importance of the arts and humanities in our lives, and to examine the ideas, values and experiences that can shape our future.

The President is eager to lead this initiative that calls upon all citizens, local communities, state governments, federal agencies and private sector partners to create Millennium programs that reflect and celebrate our unique cultural heritage. As we have over the past four years with receptions, ceremonies, and rotating sculpture exhibits at the White House, the President and I will continue to use the American people's house to honor and showcase outstanding examples of American art and scholarship.

We all must work together to help communities identify and preserve their local traditions, history and folk creations for future generations. We must encourage the commercial and non-profit organizations that produce or own much of our cultural material to take steps to preserve their holdings. And let us all do our part to foster the creation of public-private partnerships to ensure that America's cultural resources are made more widely available on new technologies such as the Internet and the World Wide Web -- so that a child growing up in some of our most isolated communities can take a virtual tour of any of our finest museums and libraries.

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And government must take a leadership role in making sure that Americans of all walks of life have opportunities to develop their own talents and take part in the artistic and intellectual life of our nation. For children, especially those living in some of our most depressed neighborhoods, federal support of the arts and humanities, as well as the strengthening of arts education in our schools, are critical. For these children, exposure to the arts can literally mean the difference between lives of accomplishment or lives of hopelessness and failure. As the President's committee showed last Spring in another report called "Coming Up Taller," arts education can offer children safe and productive alternatives to crime, violence, gangs, and drugs, transporting them beyond the bounds of their difficult circumstances.

I am reminded of how the opportunity to explore and develop creative potentials through singing, painting, sculpting, dancing, writing, or acting can transform a child's life each time I see a pair of brightly painted park benches in my office in Washington. They are the gifts of the students of Gallery 37, an organization in Chicago that nurtures the artistic and creative talents of children of all backgrounds. Through paid apprenticeships in such fields as architecture, jewelry-making, bookbinding, and painting, the children have blossomed in so many ways. One child literally found his voice at Gallery 37. When he first joined the program, he refused to speak to other students or instructors. But in time, the eagerness to talk about his art not only moved him to speak, it also spurred him to critique the work of his peers.

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9TH STORY of Level 1 printed in FULL format.

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The Ethnic NewsWatch
New York Beacon, The

April 3, 1996

SECTION: Vol. 3; No. 12; Pg. 29

LENGTH: 405 words

HEADLINE: Declining Levels Of Support For The Arts

BODY:

Declining Levels Of Support For The Arts.

The President's Committee on the Arts and the Humanities recently released a new report documenting changing private sector funding trends for the arts and the humanities.

The report's findings include disturbing evidence that giving to the arts and the humanities is weakening and that the average size of individual donations to arts and cultural organizations has decreased.

The report, Looking Ahead: Private Sector Giving to the Arts and the Humanities, summarizes surveys funding trends by private individuals, foundations and corporations to present the most current overall survey of donations to American cultural organizations. The author, consultant Nina Kressner Cobb, interviewed more than 100 foundation and private sector leaders to obtain a current snapshot of private sector funding.

The weakening in some arts and humanities funding sources comes at a time when American non-profits generally are experiencing difficulty in maintaining previous levels of support. The report speculates that arts funding may be experiencing increased competition from other areas.

Looking Ahead notes that, when measured in inflation-adjusted dollars, private funding for all charitable causes has not surpassed 1989 levels, despite strong economic growth. For the first time in a decade, total giving to all causes fell below two percent of the Gross Domestic Product.

In addition to examining private sector funding, the report also attempts to assess the likely impact of declining federal funds from the National Endowment for the Humanities, the National Endowment for the Arts, and the Institute of Museum Services. Interviews with officials at private foundations indicate that many private funders may actually decrease, rather than maintain, their funding for cultural programs.

Even the largest foundations surveyed rarely attempt to administer national programs, and foundation giving on the whole is highly concentrated in certain regions and often limited to a small number of institutions.

Looking Ahead reports that, despite significant growth in foundation giving in the 1980s, the National Endowment for the Arts remains the single largest funder of the arts in the United States.

The Ethnic NewsWatch, April 3, 1996

Even fewer private foundations support the humanities, the report finds and the N.E.H. is also the largest and most systematic funder of the humanities in the country.

ETHNIC-GROUP: African/Caribbean

LANGUAGE: English

LOAD-DATE: June 13, 1996

13TH STORY of Level 1 printed in FULL format.

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The Washington Post

March 08, 1996, Friday, Final Edition

SECTION: STYLE; Pg. B02

LENGTH: 872 words

HEADLINE: Resourceful Battle Strategies; NEH, NEA Regroup On Fund-Raising

BYLINE: Jacqueline Trescott, Washington Post Staff Writer

BODY:

After 18 months of threats to their survival, the arts and humanities endowments have decided to fight back with an enterprise strategy, seeking to ensure their future by finding new sources of funding.

In doing so, they are following Congress's orders. At this point last year, the endowments' critics were shouting "privatization"; in fact, Congress ended up cutting a total of \$ 133 million from the funding for the national endowments for the arts and humanities and the Institute of Museum Services.

At the first round of appropriations hearings this week, Sheldon Hackney, chairman of the National Endowment for the Humanities, made it clear that humanities projects need more money, not less, to continue.

"As I see it, enterprise is an expression of our commitment to identifying and implementing new ways of doing business," he said. "How can we generate resources, or revenues if you will, from the products that NEH has helped to create so that these monies can go to support future projects?"

The NEH, whose funding was cut by 36 percent last year, has set up an Enterprise Office to attract partners from the private sector. The National Endowment for the Arts, which saw a 40 percent cut, has started a similar development unit. Both are working with reduced staffs in a fiscal vacuum -- their reduced '96 funding has never been approved by Congress or the White House.

Hackney said at the hearing that the White House intends to ask for a \$ 136 million NEH allocation for fiscal 1997, a figure that didn't seem to raise any Republican or Democratic eyebrows. But the panel, headed by Rep. Ralph Regula (R-Ohio), expressed concern about the projects that have been curtailed as a result of last year's cut.

The agency has eliminated dissertation grants and the Young Scholars Program for high school and college students, suspended grants for translations and archaeological research, cut its summer teachers' institutes by 30 percent, decreased its support for the editing and publication of presidential papers by 30 percent, and reduced by 27 percent its preservation programs. As a result of the latter cut, 20,000 brittle books and 230,000 newspaper pages will not be microfilmed this year.

Another possible income generator would be the extension of the endowment's recovery clause, which requires that successful projects pay back their NEH

The Washington Post, March 08, 1996

grants. Such a move was endorsed by the congressmen and Hackney. In fact, the only project that has delivered a total return has been Ken Burns's "Civil War" series, which gave back its entire \$ 1.3 million grant.

In an interview in his office, Hackney described the broad consultation he is undertaking to determine the feasibility of seeking wealthy individual sponsors. A small group of scholars, museum officials and fund-raisers will meet at the endowment today to discuss funding and the NEH's own future. "It's a sounding board," said Hackney. "We want them to help us dream big and create."

But this is an uphill struggle. Support for documentary films and some research books will be easy to find, but a donor may hesitate at the lack of philanthropic bang from donating materials to school libraries. But Hackney thinks there are enough potential donors to create an "echo effect" for spinoff projects, such as interpretation at historic sites, dictionaries, encyclopedias and databases, and scholarly research.

"I don't think we could even hope to raise significant amounts of money to fund brand-new, full-fledged projects," said Hackney, stressing his belief that any new money will be supplemental.

This caution is well placed. The fund-raising climate is increasingly competitive and somewhat stagnant. Foundations have told the endowments they will not be increasing their money for the arts and humanities. Only one foundation, Andrew W. Mellon, gives extensively to the humanities, and it provided \$ 30 million last year, far less than the NEH.

Even with this dismal outlook, the NEH has had some success. When Hackney proposed creation of the National Conversation, the flagship project to encourage Americans to discuss the American identity, the MacArthur Foundation, Time Warner Inc. and other government and private groups joined the endowment or sponsored their own programs.

Others in the humanities warn that humanities-specific fund-raising is a slow and difficult process.

"It is much harder to support core work in the humanities now than it was 10 years ago," said Bob Connor, director of the National Humanities Center in Durham, N.C. "The enterprise office should lock arms with us in the trenches and go together to sources. This is really worth doing." Attracting individual support is one of the center's goals. In five years its contributions from former fellows has increased from \$ 6,000 to \$ 15,000; gifts from other private individuals went from \$ 15,700 to \$ 78,400.

Though fiscal realities are forcing the public humanities to operate differently, Hackney warned that it would be a mistake to fund only projects with an immediate return.

"Much of what we do is really unglamorous," he said, saying the ripple effect of humanities research may take 20 years. "But quite necessary."

GRAPHIC: Photo, ray lustig, NEH Chairman Sheldon Hackney: An enterprising soul.

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June 06, 1996, Thursday, Final Edition

SECTION: STYLE; Pg. C06

LENGTH: 547 words

HEADLINE: House Panel Cuts Funding to Cultural Agency

BYLINE: Jacqueline Trescott, Washington Post Staff Writer

BODY:

In their first consideration of next year's funding for the federal cultural agencies, House appropriators yesterday reduced the budget for the National Endowment for the Humanities (NEH) by 10 percent. The subcommittee also voted to maintain the National Endowment for the Arts (NEA) and the Institute for Museum Services (IMS) at their current levels.

The NEA remains at \$ 99.5 million, an amount that represented a 40 percent cut from the 1995 appropriation; it also represented a bittersweet victory over boisterous forces in the House that called last year for the agency's immediate elimination. For the fiscal year that starts in October, the IMS was held to \$ 21 million.

The vote taken in subcommittee yesterday was a hearty rebuke to the White House, which had requested \$ 136 million each for the NEA and NEH and \$ 23 million for the IMS. The lack of acrimony over the appropriations, however, signaled that the funding of the agencies would probably not be a central issue in this election year.

Even the thorny problem of the agencies operating without congressional reauthorization seemed solved. Rep. Ralph Regula (R-Ohio), chairman of the House interior subcommittee, announced that Rep. Dick Armey (R-Tex.) had promised to protect the funding if no increases were presented.

After last year's cuts, both agencies had to sharply reduce their staffs and reorganize their internal operations and grant-distribution procedures. In addition to the mandated cuts, the federal funds are shrinking because of inflation. The NEH, for example, has argued that its current budget of \$ 110 million represents a decline in buying power of 65 percent since 1979.

"This 10 percent cut, on top of last year's 36 percent cut, will make it all that more difficult, if not impossible, to preserve George Washington's papers, to fund the next King Tut's traveling exhibit, to provide 'The Civil War' to PBS's millions of viewers," said NEH Chairman Sheldon Hackney yesterday.

Another sign that the agencies will be protected in the event a brush fire over cultural funding ignites comes in the form of two letters sent by Republican congressmen to House Speaker Newt Gingrich and Regula. Asking for continued support for the agencies, the letters indicate that the standing pledge from a group of House freshmen to eliminate the NEA by the end of fiscal 1997 would face a hard fight. The letter sent to Gingrich yesterday and signed by 29 Republicans cited reverses in arts education programs and community

education and outreach programs of arts institutions because of last year's cutbacks.

A group of 28 Republicans, who had favored last year's level of \$ 110 million for the NEH, asked Regula to consider the agency's role in funding preservation projects and saving brittle books and historically significant newspapers.

Other cultural institutions fared well yesterday. The panel gave the Smithsonian Institution \$ 367.4 million, including a hefty 20 percent increase for operations and maintenance backlogs. The Holocaust Museum was given a 4 percent increase, bringing it to \$ 29.7 million, the National Gallery of Art got a 3 percent increase, giving it nearly \$ 60 million and the Kennedy Center received \$ 20 million, also a 3 percent increase.

LANGUAGE: ENGLISH

LOAD-DATE: June 06, 1996June 06, 1996