

fax

TELECOPIER TRANSMITTAL COVER SHEET

DATE: 9-10-96
TIME: 8:45 AM

From: RITA J PYNOOS
Phone: 310-859-8821
Fax: 310 275-1003

PLEASE DELIVER TO: SABRINA CORLETTE

Phone: 202-456 5708
Fax: 202 456 5709

PAGES SENT: 5 INCLUDING COVER SHEET

IF YOU HAVE ANY QUESTIONS OR DO NOT
RECEIVE ALL THE PAGES, PLEASE CALL.

COMMENTS:

As per our phone conversation this
morning - Here it is

Thanks
Rita

2

712-258-6563 ~~712-258-6563~~
258-6563

712-258-7584

INTRODUCTION

I AM EXTREMELY PLEASED TO BE HERE TONIGHT TO CELEBRATE WITH YOU THE EXHIBITION OF THE WHITE HOUSE COLLECTION OF AMERICAN CRAFTS AT THE LOS ANGELES COUNTY MUSEUM OF ART AND TO WELCOME THE FIRST LADY, HILARY RODHAM-CLINTON, TO OUR MUSEUM. BEFORE INTRODUCING THE FIRST LADY, I WISH TO GIVE SPECIAL THANKS TO: THE PRESIDENT AND CHIEF EXECUTIVE OFFICER OF OUR MUSEUM, ANDREA RICH, THE BOARD OF TRUSTEES OF THE LOS ANGELES COUNTY MUSEUM OF ART, STEPHANIE BARON, SENIOR CURATOR OF TWENTIETH CENTURY ART, MELODY KANSHAT, VICE-PRESIDENT OF EXTERNAL AFFAIRS, BETSY BRAUN, DIRECTOR OF THE NATIONAL MUSEUM OF AMERICAN ART, ANN STOCK, SPECIAL ASSISTANT TO THE PRESIDENT AND SOCIAL SECRETARY, THE REST OF THE MARVELLOUS WHITE HOUSE STAFF, AND THE WONDERFUL DONORS WHO MADE IT POSSIBLE TO BRING THIS EXHIBITION TO LOS ANGELES, JOAN BORINSTEIN, TARLTON MORTON, EILEEN NORTON, LEE RAMER, CANDY SPELLING, EDIE WASSERMAN AND MIMI WEST.

ON MAY 6, 1994, WHILE ON MY WAY TO TEA AS A GUEST AT THE WHITE HOUSE, I WAS ASKED BY ANN STOCK TO MEET WITH THE FIRST LADY TO VIEW THE WHITE HOUSE COLLECTION OF AMERICAN CRAFTS. FOR THE NEXT TWO HOURS, MRS. CLINTON SHOWED ME THE ENTIRE COLLECTION, PIECE BY PIECE. BEING A CRAFTSPERSON, I WAS CAPTIVATED BY HER KNOWLEDGE OF THE SPECIAL SKILLS AND ARTISTIC VISIONS REALIZED IN EACH PIECE, AND HER ENTHUSIASM AND LOVE FOR THE TRADITION OF CRAFT IN AMERICAN LIFE. NEEDLESS TO SAY, I NEVER DID GET TO TEA.

~1~

3

THE COLLECTION WAS THE CULMINATION OF MRS. CLINTON'S EFFORTS TO CELEBRATE THE YEAR OF THE CRAFT, DECREED BEFORE HER ARRIVAL IN THE WHITE HOUSE BY A PRESIDENTIAL PROCLAMATION AND A JOINT RESOLUTION OF CONGRESS. THE FIRST LADY HAD THE INSPIRATION TO CONCEIVE OF A PUBLIC EXHIBITION THAT DEMONSTRATED THE RENAISSANCE OF AMERICAN CRAFT BY PRESENTING THE WORK OF 72 LIVING ARTISTS AND THEIR REFLECTIONS ON CONTEMPORARY AMERICAN LIFE. SHE WAS RESOLUTE THAT THE FIELD OF CRAFTS SHOULD NOT BE TREATED AS A SECOND COUSIN TO THE VISUAL ARTS. FURTHER, SHE HOPED THAT THE COLLECTION, WHICH HAD BEEN SEEN BY ONE MILLION VISITORS TO THE WHITE HOUSE, COULD BE MADE MORE WIDELY AVAILABLE THROUGH A TRAVELING SHOW. AS A RESULT, 10,000 VISITORS TO OUR MUSEUM SAW THE COLLECTION DURING ITS OPENING WEEK. IN ADDITION, THE ENTIRE COLLECTION IS AVAILABLE FOR ELECTRONIC VIEWING ON THE INTERNET, INCLUDING INTERVIEWS WITH EACH OF THE ARTISTS.

REMEMBERING THAT DAY TWO YEARS AGO, WHEN MRS. CLINTON FIRST SHOWED ME THE COLLECTION, I AM DELIGHTED TO SEE IT SO BEAUTIFULLY EXHIBITED HERE IN OUR MUSEUM. IT WAS WELL WORTH MISSING TEA THAT DAY TO SHARE IN THIS SPECIAL EVENING.

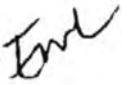
LADIES AND GENTLEMAN, IT IS MY GREAT HONOR TO INTRODUCE THE FIRST LADY OF THE UNITED STATES OF AMERICA, HILARY RODHAM-CLINTON.

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FACSIMILE COVER SHEET

DATE: September 9, 1996

TO: Melanne Verveer

FROM: Ellen McCulloch-Lovell 

FAX NUMBER: 202-456-6244

NUMBER OF PAGES TRANSMITTED (including cover sheet):

9

COMMENTS:

This is our free-lance writer's new draft. It needs more work - but I think it is a lot better!

We need to discuss today.

IF THERE ARE ANY PROBLEMS WITH THIS TRANSACTION, PLEASE CALL 202-682-5409.

MEMO TO: Ellen McCulloch-Lovell
FROM: Abby Margolis Newman
DATE: Thursday, September 5, 1996
RE: PCAH position paper

Because using a highlighting marker wouldn't translate via fax machine (darn!), I have underlined any changes made since the first draft you received.

Re: the "active" voice: I feel that using the present tense would be awkward and does not work for the purposes of this document. You are talking about the accomplishments of the Clinton Administration over the past four years, so past tense is necessary, at least for most of it. I have, however, tried to use "immediate past" (e.g. "the Clintons created" rather than "the Clintons have created") wherever possible.

Questions still open as of this time:

- 1) correct spelling of Thomas Hampson's name ✓ *dave*
- 2) specific scholars and historians whom you would like mentioned in bullet point under "What Better Backdrop than the White House?"

Please call me with comments after you've had a chance to review this. Thanks.

PRESIDENT AND MRS. CLINTON: CELEBRATING THE ARTS AND HUMANITIES IN OUR NATION

The human imagination is still the most powerful tool we have in moving forward as a civilization.
President William J. Clinton, October 7, 1993

Where there is imagination, there is always hope. Where there is potential for creative expression, there is always the possibility for human progress.

Hillary Rodham Clinton, June 15, 1994

The Clinton White House has done more to demonstrate its support for the arts and humanities than any Administration in recent history. President Clinton and the First Lady have gone to great lengths not only to showcase the arts, but also to honor scholars and historians who have made profound contributions to the humanities in America.

Most importantly, the President and the First Lady have repeatedly and vociferously defended the public funding of the National Endowments for the Arts and the Humanities, which continue to be under relentless attack from Congress.

As the President and Mrs. Clinton have so eloquently celebrated the arts and humanities throughout the past four years, we must also celebrate the First Couple: their steadfast commitment to the importance of these creative disciplines, their unwavering support of federal funding for the arts and humanities, and their central role in enabling the arts and humanities to survive and thrive during the Clinton Administration.

WHAT BETTER BACKDROP THAN THE WHITE HOUSE?

For more than two centuries, the arts and humanities have helped Americans transcend political, religious, racial, and ethnic divisions by engaging us in the common task of interpreting and expressing the meaning of human experience. When we read each other's stories, discuss each other's ideas, and feel each other's emotions through dance, painting, and song, we come to understand the complexity and texture of each other's lives. In so doing, we gain a greater appreciation and understanding of the breadth of human thought and emotion. And we gain a more profound sense of our common purpose as Americans.

President William J. Clinton, October 1994

The president and I have always believed that art is not a marginal part of our culture, nor a luxury that should only be accessible to those who can afford it. Art evokes our emotions and provokes our ideas. It enlarges our understanding of the world around us. It tells us who we are and what we can be, and it ought to be experienced and shared by all Americans.

Hillary Rodham Clinton, May 15, 1995

The President and Mrs. Clinton translated these words of appreciation for the arts and humanities into concrete deeds. For the last four years, the Clinton White House worked to bring the expressive powers of our country's artists and scholars to a larger audience:

- Hundreds of artists have performed at the White House, including Wynton Marsalis, Mstislav Rostropovich, Poet Laureate Rita Dove, Isaac Stern, Jessye Norman, Pinchas Zuckerman, Kathleen Battle, Thomas Hampson (~~2000-2001~~), and Dawn Upshaw

- Young artists have been showcased in performance at the White House, such as the St. Lawrence string quartet, young dancers from the National Dance Institute, and the Chicago Children's Choir
- The President and the First Lady hosted the four-part Public Broadcasting Service series, *In Performance at the White House*, presenting American talent in jazz, country and western, blues and soul
- American historians and other scholars, including _____, ^{were} have been invited to present their ideas and add their expertise to the Administration's thinking
- The First Lady created the White House Sculpture Garden to showcase 20th century American sculpture from museum collections all around the country, and to make the White House grounds more inviting and accessible to the thousands of Americans who visit every day
- The First Lady assembled the White House Crafts Collection, a permanent collection of 72 pieces by 77 outstanding American artisans.

YES, IT IS OUR RESPONSIBILITY

There are those who argue that public support is a luxury we can no longer afford. They mistakenly suggest that the arts are enjoyed only by a small, wealthy minority. But if public support for the arts disappears, those most affected will not be the richest Americans but the millions of citizens who rely on the N.E.A. to bring the arts to their local schools and communities.

I find it ironic that those who talk the loudest about America's loss of civility, character and values... are often the first to recommend obliterating the agencies responsible for promoting the arts programs that make Sophocles, Shakespeare, Mozart and O'Keeffe available to our children.

Hillary Rodham Clinton, June 21, 1995

America has flourished for over 200 years because of our willingness to cultivate the human spirit. In these challenging times, when some are questioning the value of public support for the arts and humanities, we must remember that these pursuits are not a luxury that we can live without — they are a vital part of our national character, the motivating force that makes us who we are.

President William J. Clinton, October 1995

The National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), the Institute of Museum Services (IMS) and the Corporation for Public Broadcasting have been under siege over the past few years. Proposed Congressional cuts to these agencies, if passed, would have devastated these federal cultural agencies and imperiled their futures.

A president less committed to the cause of the arts and humanities in this country might have gone along with the budget-cutting frenzy in the name of "smaller government." But President Clinton, understanding the vital role these federal agencies play in enabling all Americans to take part in our shared cultural heritage, stood firm in his defense of the NEA, NEH and IMS. In vetoing a 1996 Appropriations measure, he wrote to Congress in December of 1995:

This bill is unacceptable because it would unduly restrict our ability to protect America's natural resources and cultural heritage... the bill represents a dramatic departure from our commitment to support for the arts and the humanities. It cuts funding of the National Endowments for the Arts and Humanities so deeply as to jeopardize their capacity to keep providing the cultural, educational and artistic programs that enrich America's communities large and small.

HOW MUCH MONEY ARE WE TALKING ABOUT, ANYWAY?

In opposing federally-funded arts and humanities agencies, some members of Congress express, among other objections, their unwillingness to use taxpayer money for these programs. In reality, the NEA, NEH, and IMS combined budgets are just over \$235 million, a mere fraction of the billions of taxpayer dollars spent by our government every year. 230

The NEA budget accounts for less than 0.02 percent of the federal budget. Eliminating this small but vital agency would have grave consequences for local economies. Federal support for the arts helps attract tourists, stimulate business, expand the tax base and improve the quality of life — a huge return on a small investment.

Hillary Rodham Clinton, June 21, 1995

All across the United States, the (NEA) invests in our cultural institutions and artists. People in communities small and large in every state have greater opportunities to participate and enjoy the arts. We all benefit from this increased arts presence, and yet the cost is just 65 cents per American. The payback in economic terms has always been several-fold. The payback in human benefit is incalculable.

President William J. Clinton, April 6, 1995

In his 1997 budget message, the President recommended restoring \$36.5 million to the NEA's reduced budget of \$99.5 million, \$26 million to the NEH (now at \$110 million) and \$2 million to the IMS (now at \$21 million).

PROVIDING CULTURAL LEADERSHIP

As we become increasingly diverse in our society... the arts can help us understand each other, honor our differences, to appreciate the experiences and beliefs we share as Americans. Each of us is born into a society that passes along its values through its culture. And that's why the National Endowment for the Arts was established three decades ago: to enliven creative expression, and in so doing, to foster a collective sense of our common community and to make the arts more accessible to Americans of all walks of life.

President William J. Clinton, April 14, 1994

[The NEH's] work supports an impressive range of humanities projects.. As we approach the 21st century, the world is growing smaller and its problems seemingly bigger. Societies are becoming more complex and fractious. The knowledge and wisdom, the insight and perspective, imparted by history, philosophy, literature and other humanities disciplines enable us to meet the challenges of contemporary life.

President William J. Clinton, February 9, 1995

President Clinton appointed strong, energetic leaders to head the federal cultural agencies:

- Jane Alexander as Chair of the National Endowment for the Arts;
- John Brademas as Chair of the President's Committee on the Arts and Humanities;
- Diane Frankel as Director of the Institute of Museum Services; and
- Sheldon Hackney as Chair of the National Endowment for the Humanities.

Signaling his dedication to the importance of America's cultural life, the president revitalized the President's Committee on the Arts and the Humanities. He appointed prominent citizens — in his own words "artists, scholars, writers, thinkers, leaders in the corporate world and the philanthropic

community" -- and charged the Committee with the tasks of increasing private sector support for the arts and the humanities and increasing the public's perception of their value to society.

WHAT ABOUT THE CHILDREN?

Exposure to the arts must be a part of every child's schooling. Whether a youngster grows up in a ghetto, on a farm, in a city or a suburb, the arts are a vehicle for self-expression and for building self-esteem. The arts enable children from all backgrounds to develop their individuality and to contribute positively to the larger mosaic of American culture.

As part of our GOALS 2000 legislation, the arts will become a core subject in the school curriculum, along with English, math, science, history, civics, geography, and foreign language... If we plan wisely today, our children will enjoy a lifelong connection to the arts, to our collective spirit, and to the never-ending process of learning.

President William J. Clinton, April 14, 1994

The First Lady's longtime commitment to a better world for our children is indisputable. She recently honored the work of the NEA, the NEH, the IMS and the PCAH in using the power of the arts and the humanities to transform the lives of at-risk youth. On April 26, 1996, she released the President's Committee study, *Coming Up Taller: Arts and Humanities Programs for Children and Youth At-Risk*, which described over 200 effective and inspiring programs to help, in Mrs. Clinton's words, to "provide children with safe havens... The arts and humanities have the potential for being such safe havens. In communities where programs already exist, they are providing soul-saving and life-enhancing opportunities for young people." (*Coming Up Taller*, page 7)

CREDIT WHERE CREDIT'S DUE: HONORING THE ARTISTS

Human creativity is clearly the most powerful force on earth. And these awardees have exercised that power to the fullest. They have woven for us a wonderful mosaic of music and dance, art and literature, to comfort and inspire a troubled world.

President William J. Clinton, October 7, 1993
White House Presidential Arts Medal Ceremony

The National Medal of Arts, recommended by the National Endowment for the Arts, and the Frankel Prize for outstanding work in the humanities, recommended by the National Endowment for the Humanities, are awarded each year in a ceremony on the White House Lawn. Past recipients during the Clinton Administration include: Ossie Davis and Ruby Dee, Bob Hope, Roy Lichtenstein, Charles Kuralt, David McCullough, Cab Calloway, Ray Charles, Arthur Miller and William Styron.

Each year, the President and Mrs. Clinton host the reception for the Kennedy Center Honors, recognizing national figures in the arts. Among the many giants of American dance, music, theater and film honored during this nationally-broadcast event are: Jacque D'Ambroise, B.B. King, Neil Simon, Sidney Poitier and Marilyn Horne.

Other visible demonstrations of the President and the First Lady's commitment to honoring our artists and humanists include:

September 9, 1996

MEMORANDUM

TO:

✓ Melanne Verveer
John Brademas
Dick Woodruff
Ann Orr
Ann Sheffer
Maggie Daley
Lois Weisberg
George White

FROM:

Ellen McCulloch-Lovell *see for*

RE:

Platform

Ron Feldman, National Council on the Arts member, received a copy of the revised version of the Democratic Platform, which incorporated most of John's recommended language.

Thank you to everyone who helped make this happen.

THE 1996 DEMOCRATIC NATIONAL PLATFORM

it came time to act, he stood with a small minority to oppose the bipartisan V-chip bill. The President achieved a breakthrough agreement with the media and entertainment industries to develop a rating system for TV shows similar to the motion picture rating system, so parents can make informed decisions about what they want their children to watch. When parents control the remote, it is not censorship, it is personal responsibility for their children's upbringing.

We believe in public support for the arts, including the National Endowment for the Arts and the National Endowment for the Humanities. Public and private investment in the arts and humanities and the institutions that support them is an investment in the education of our children, the strength of our economy, and the quality of American life. We support high-quality, family-friendly programming. America is the leading exporter of intellectual property built on a strong foundation of artistic freedom. We are proud to have stopped the Republican attack on the Corporation for Public Broadcasting — we want our children to watch *Sesame Street*, not *Power Rangers*. And we echo the President's call to the entertainment industry: Work harder to develop and promote movies, music, and TV shows that are suitable — and educational — for children. President Clinton has revived and restored the Consumer Product Safety Commission as an effective guardian of children and families in and around their homes. We will continue to work with industry and consumers to protect children and other Americans from dangerous toys and hazardous products.

Tobacco. Cigarette smoking is rapidly becoming the single greatest threat to the health of our children. We know that 3,000 young people start smoking every day, and 1,000 of them will lead shorter lives because of it. Despite that, Senator Dole and other Republicans continue to ignore volumes of medical research to make baffling claims that cigarettes are not addictive. They even argue with distinguished Republican experts like President Reagan's Surgeon General C. Everett Koop. Presidents Clinton and Vice President Gore understand that we have a responsibility to protect our children's future by cracking down on illegal sales of tobacco to minors and by curbing sophisticated advertising campaigns designed to entice kids to start smoking before they are old enough to make an informed decision. The President has proposed measures to cut off children's access to cigarettes, crack down on those who sell tobacco to minors illegally, and curtail advertising designed to appeal to children. Tobacco companies may market to adults if they wish, but they must take the responsibility to draw the line on children.

Parents' responsibility. Today's Democratic Party knows that governments do not raise children, parents do. That is why President Clinton and Vice President Gore took action to order all federal agencies to make sure everything government does for children promotes responsibility from all parents, fathers as well as mothers. Now we challenge every parent to put their children first: to help them with their homework, to read to them, to know their teachers, and above all, to teach their children right from wrong, set the best example, and teach children how to make responsible decisions.

Community empowerment and cities. Today's Democratic Party understands that we cannot rebuild our poorest communities by importing cookie-cutter solutions from Washington. We have to give communities the tools they need to create opportunity. Citizens, local government, the private sector, and civic groups must come together and take the responsibility to rebuild their communities from the bottom up.

adopts transformed What I should have
donations. At the Guild, which is located in one of Pittsburgh's most troubled neighborhoods, I met inner-city schoolchildren whose lives had been changed by their participation in the Guild's ceramic art and photography programs. They told me that the artisans at the Guild had taught them much more than how to shape clay or develop pictures, they had also challenged them to use and stretch their imaginations, giving them greater confidence in their ability to succeed and become productive citizens. Eighty percent of the guild's students go on to college.

Chicago - Gallery 37 -

While those who oppose public funding for efforts like the Manchester Craftsmen's Guild have not succeeded in abolishing the NEA, their crusade will continue. My husband and his administration will stand firm against any and all future efforts to undermine a 30-year bipartisan commitment to the arts.

But, The arts have thrived in America because of a longstanding private and public partnership to bring the creative achievements of our best artists and artisans to as wide an audience as possible. 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 in the public domain.

Alive & well and

Public support for the arts is a downpayment on our future. It is an investment 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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Despite the
tragic number
of people

the artisans at the Guild had taught them much more than how to shape clay or develop pictures, they had also challenged them to use and stretch their imaginations, giving them greater confidence in their ability to succeed and become productive citizens. Eighty percent of the guild's students go on to college.

While those who oppose public funding for efforts like the Manchester Craftsmen's Guild have not succeeded in abolishing the NEA, their crusade will continue. So 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 protect our 30-year bipartisan commitment to keeping the arts in the public domain.

Public support for the arts is a downpayment on our future. It is an investment in the values we claim to honor, in 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.



TALKING IT OVER
BY HILLARY RODHAM CLINTON
FOR IMMEDIATE RELEASE

When you think of the arts in America, what first pops into your mind? If you're like most of us, you probably have an image of adults -- wealthy adults -- who have the time and money to go to the opera, attend a play or concert, or spend hours browsing through a museum.

In fact, the greatest beneficiaries of public funding for the arts are America's children. Through federal support of local arts agencies and community groups, hundreds of thousands of children each year are able to discover the joy, discipline and self-confidence that comes from their own artistic and creative expression.

That's why current arguments about limiting public funding for the arts are so misguided -- and short-sighted. Learning to paint, dance, write poetry, act, sing or play an instrument gives children reasons to believe in themselves and their own futures.

For many children from impoverished backgrounds, exposure to the arts can literally mean the difference between a life of accomplishment and one of hopelessness and failure. This idea is not my own; a recent report issued by the President's Committee for the Arts and Humanities, "Coming Up Taller," identified cultural programs that provide young people with safe and productive alternatives to crime, violence, gangs, drugs and other disturbing elements of popular culture.

One of those is the Manchester Craftsmen's Guild in Pittsburgh. It is a testament to the power of the arts to transform children's lives. The organization, which is supported by both the National Endowment for the Arts and donations from corporate and private foundations, trains inner-city schoolchildren in ceramic art and photography and opens their ears to world-class music.

But its students learn much more than how to shape clay, take pictures and appreciate jazz. They leave the guild knowing that they have the potential and tools to become successful and productive citizens. Eighty percent of the guild's students go on to college.

I met Bill Strickland, the founder of the Manchester Craftsmen's Guild, last month at a White House ceremony to celebrate arts programs that serve "at-risk" youth. Bill was himself headed in a downward spiral, he says, until an inner-city art teacher introduced him to "ceramics, jazz, and beautiful objects" and taught him that "having ideas had value."

"I learned that I could achieve recognition from my peers through creative activity," he says.

TALKING IT OVER 5/21/96

Page 2

Determined to give other children the same opportunities he enjoyed, he founded the guild. "The antidote for these 'at-risk' children, we have discovered, is to surround them with good architecture, good food, good artists and good teachers who are allowed to function in well-equipped environments and who will not accept anything less than the best that the human imagination can provide," he says.

Hundreds of young people have passed through the guild's doors during the past nine years. In that time, the guild has never had a police call, a fight, or a drug or alcohol-related incident. Although it's located in one of Pittsburgh's most depressed neighborhoods, there are no bars on the windows, security cameras in the building or guards at the door.

"Given the current enthusiasm for building prisons to lock people up," Bill said, "I would challenge them to build centers like this one to set children free."

While those who oppose public funding for programs like the Manchester Craftsmen's Guild have not succeeded in abolishing the National Endowment for the Arts and other federal cultural programs, their crusade will continue. And that means that all of us who care about the arts -- and what the arts can do for children -- have to work as hard as we can to protect a 30-year bipartisan commitment to making the arts more accessible to more Americans.

That historical commitment represents a belief that the arts have the power not only to improve our aesthetic surroundings but to improve our society as well. Learning about culture, after all, is fundamental to understanding our own heritage and the diverse world in which we live.

I find it particularly ironic that those who bemoan America's loss of values (particularly those arising from Western civilization) are often the first to recommend cutting public funds for the arts. Without federal support for arts programs, countless children would never be exposed to Sophocles, Shakespeare or Mozart -- or the painting of Georgia O'Keeffe, the music of Wynton Marsalis and the dance of Arthur Mitchell.

Today, funding for the NEA costs every American 32 cents a year, less than the price of a candy bar. For those who wonder whether it is money well spent, ask yourself this question: Would you rather see a child pick up a paintbrush or a pistol? Would you rather see a child pick up a guitar or a gun?

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May 21, 1996

Los Angeles County Museum of Art

The largest museum west of Chicago, the Los Angeles County Museum of Art founded in 1965 today houses over 150,000 works of art that extend from the ancient world--Egypt, Assyria, Greece, Rome, the Asian Steppes, and China--through the major periods and areas of ancient history to the most recent achievements in contemporary art.

Collections and exhibitions are housed in five buildings covering 415,000 square feet.

The museum's programs include more than 30 exhibitions annually as well as music, film and education offerings.

With more than 65,000 members, LACMA has one of the largest resident memberships in the nation; annual attendance is approximately 750,000.

1995-96 Los Angeles County Museum of Art Education Programs:

School tours

Over 60,000 students received free admission and docent or teacher-guided tours of the museum's permanent collection and special exhibitions; of these students 2,000 were provided with free bus transportation by the museum for schools in economically disadvantaged neighborhoods. Students were given free admission passes to return to the museum with their families.

Family Programs

Nearly 6,000 children and their parents participated in family art workshops, family music programs, and community busing; over 1,000 Latino, African America, and economically disadvantaged families participating in these programs received free transportation and admission.

Barrier Free Programs

Over 3,000 children with disabilities participated in *Barrier Free* programs at the museum and in their schools including "Youth at Risk" and "Learning Disabilities" components.

Evenings for Educators

More than 3,000 teachers participated in the Education Department's culturally diverse professional development program focusing on classroom applications for the visual arts; 2,000 school administrators throughout Los Angeles County were given complimentary admission to attend the program with a parent.

School and Community Outreach Programs

Over 8,000 students and families participated in outreach programs focusing on the museum's permanent collection and special exhibitions. Programs such as the *Korean Outreach Program* were offered to students and families from Korean.

Latino, and African American neighborhoods. All programs were intended for economically disadvantaged visitors.

The importance of art education:

- . The arts inspire self-confidence and help keep students interested in school.
- . The arts help children develop critical thinking skills for life and work.
- . Art education improves student performance in other subject areas.
- . Art exposure introduces children to a range of cultures and points of view.
- . Art education reaches children with learning difficulties.

**I AM EXTREMELY PLEASED TO BE HERE TONIGHT
AT THE LOS ANGELES COUNTY MUSEUM OF ART
AS WE CELEBRATE THE EXHIBITION OF
THE WHITE HOUSE COLLECTION OF AMERICAN CRAFTS.**

**IT IS ALSO MY VERY GREAT PRIVILEGE TO WELCOME
OUR GUEST OF HONOR, AMERICA'S FIRST LADY,
HILLARY RODHAM CLINTON.**

**BEFORE INTRODUCING MRS. CLINTON,
I WANT TO EXTEND HEARTFELT APPRECIATION
TO A NUMBER OF PEOPLE WHO HAVE MADE THIS
EXHIBITION AND THIS EVENING POSSIBLE**

**FIRST, DR. ANDREA RICH, PRESIDENT OF THE LOS ANGELES
COUNTY MUSEUM OF ART AND
THE MEMBERS OF THE MUSEUM'S BOARD OF TRUSTEES;**

**STEPHANIE BARON, SENIOR CURATOR OF 20TH CENTURY
ART,**

**MELODY KANSAT, VICE PRESIDENT OF EXTERNAL
AFFAIRS,**

**BETSY BRAUN, DIRECTOR OF THE NATIONAL MUSEUM OF
AMERICAN ART;**

**ANN STOCK, SPECIAL ASSISTANT TO THE PRESIDENT AND
SOCIAL SECRETARY ;**

AND THE REST OF THE MARVELOUS WHITE HOUSE STAFF.

**SPECIAL THANKS TO MY HUSBAND, MORRIS PYNOOS, FOR HIS
ASSISTANCE AND PATIENCE.**

**AND , OF COURSE, I WANT TO EXPRESS ALL OUR APPRECIATION
TO THE WONDERFUL DONORS WHO MADE IT POSSIBLE TO
BRING THIS EXHIBITION TO LOS ANGELES:**

**JOAN BORSTEIN, TARLTON MORTON, EILEEN NORTON,
LEE RAMER, CANDY SPELLING, EDIE WASSERMAN,
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EFFORTS TO CELEBRATE THE YEAR OF THE CRAFT**

**THIS SPECIAL YEAR HAD BEEN DECREED BEFORE HER ARRIVAL
AT THE WHITE HOUSE BY A PRESIDENTIAL PROCLAMATION
AND A JOINT RESOLUTION OF CONGRESS.**

THE FIRST LADY'S INSPIRED RESPONSE WAS A PUBLIC EXHIBITION.

ITS PURPOSE WAS TO DEMONSTRATE THE RENAISSANCE OF AMERICAN CRAFT BY PRESENTING THE WORK OF 72 LIVING ARTISTS AND THEIR REFLECTIONS ON CONTEMPORARY AMERICAN LIFE.

MRS. CLINTON WAS DETERMINED THAT THE FIELD OF CRAFTS NOT BE TREATED AS A SECOND COUSIN TO THE VISUAL ARTS.

SHE ALSO HOPED THAT THE COLLECTION, ALREADY SEEN BY A MILLION VISITORS TO THE WHITE HOUSE, COULD BE MADE AVAILABLE TO AN EVEN WIDER AUDIENCE THROUGH A TRAVELING SHOW.

AS A RESULT, 10,000 VISITORS TO OUR MUSEUM ENJOYED THE BEAUTY OF THE COLLECTION DURING ITS OPENING WEEK.

THOUSANDS MORE WILL FOLLOW THEM BEFORE THE EXHIBITION LEAVES LOS ANGELES.

IN ADDITION, THE ENTIRE COLLECTION IS AVAILABLE FOR ELECTRONIC VIEWING ON THE INTERNET, COMPLETE WITH INTERVIEWS WITH EACH OF THE ARTISTS.

Post-it® Fax Note	7671
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WHITE HOUSE DINNER

**Wednesday, September 11, 1996
6:30 pm**

DRAFT

Revised 9/9

WELCOME

- Good evening and welcome to the Los Angeles County Museum of Art. I am Andrea Rich, President and CEO of the museum.
- On behalf of the Board of Trustees and the entire museum staff, we are honored to have you as our guests this evening.
- It is particularly thrilling to welcome our First Lady, Hillary Rodham-Clinton, to LACMA, and to recognize the commitment so many of you made to bringing the White House Collection of American Crafts to Los Angeles. (applause)
- My thanks as well to the County Board of Supervisors, all of whom are in attendance this evening, for their continued support and their tremendous dedication to making the arts accessible to the residents of this great County. The County's annual commitment of over \$14 million to this institution (1/2 of our operating budget), leads the way nationally as an example of a successful public/private partnership. Thank you. (applause)
- The exhibition you viewed earlier this evening, was organized by the National Museum of American Art Smithsonian Institution. With us this evening are Elizabeth Broun, Director of the National Museum of American Art Smithsonian Institution, Kaki Hockersmith, Allied Member of the American Society of Interior Design and Member of the Committee for the Preservation of the White House, and our own curators Leslie Bowman and Jo Lauria who coordinated the exhibition in Los Angeles. Thank you for your fine work. (applause)

- I would also like to extend our special thanks to Bijan Fragrances for helping us with this evening's event.
- Iris Cantor and her late husband, Bernie Cantor, are known the world over as quintessential philanthropists. Their love for the arts and altruistic involvement in the international community are the cause for many celebrations and honors. Here in Los Angeles, Iris has served with distinction as a member of our Board of Trustees and on the boards of the UCLA Foundation, Otis College of Art and Design, The Discovery Fund for Eye Research, and the Blue Ribbon Committee of the Music Center. Iris established the UCLA Medical Center's Iris Cantor Center for Breast Imaging, and the Iris Cantor - UCLA Women's Health Center. Iris Cantor's philanthropic spirit and determination to share, to help and to heal is demonstrated nationwide on a daily basis.
- It is my pleasure to introduce to you Iris Cantor.

REMARKS FROM IRIS CANTOR

[Andrea Rich remains nearby while Iris Cantor delivers her remarks.]

[Andrea Rich returns to podium to introduce Rita Pynoos.]

INTRODUCTION OF RITA PYNQOS

- Thank you, Iris. I am now pleased to introduce to you Rita Pynoos. Rita spearheaded the effort to bring *The White House Collection of American Crafts* to Los Angeles. We are indebted to her for her help and guidance, and are inspired by her commitment to sharing this wonderful collection with our museum visitors.

[Andrea Rich takes her seat.]

[Rita Pynoos introduces First Lady Hillary Rodham-Clinton.]

REMARKS BY FIRST LADY HILLARY RODHAM-CLINTON

[Mrs. Clinton delivers her remarks and remains by the podium.]

[Andrea Rich returns to podium to introduce the Los Angeles County Board of Supervisors.]

PROCLAMATION PRESENTATION

- Thank you Mrs. Clinton. Ladies and gentleman, please welcome the Los Angeles County Board of Supervisors and Chairman Michael Antonovich.

[Board presents the proclamation.]

[Board members and Mrs. Clinton take their seats. Andrea Rich delivers closing remarks.]

CLOSING

- First Lady Hillary Rodham-Clinton has already spoken eloquently about the importance of community, education, and the arts – it takes a village.
- The Clinton White House has given its unyielding support to the arts, knowing that the arts are an integral part of this country's fabric and one of the elements that brings a community together.
- Like our country, the arts thrive on diversity, varying forms of expression, and the sharing of ideas.
- This description also characterizes Los Angeles. Our city is one of the most diverse, creative, and dynamic cities in the country and the world.
- The unique character of LA brings the city alive. It is also what drives the mission of this institution, LA's own art museum.

- The Los Angeles County Museum of Art is situated at the heart of this village, both figuratively and literally. LACMA is located at our city's center and it is held dear by our city's residents.
- We are one of the greatest cultural institutions of the world, with collections that span the history of human creativity from ancient times to the present. We offer something for everyone's interests and tastes.
- Through a wide range of special events, exhibitions, and programs for children and adults, this museum strives to reach out to all facets of the village.
- In the coming year, we will be making several announcements about our institutional initiatives and strides towards expanding our role as LA's museum – serving and engaging all of our constituencies, from those who have never before visited a museum to the art historian and scholar.
- In order for imagination, vitality, and creativity to endure and grow in this village, it is critical that all of us expand our vision and recognize the importance of the arts in our community and in each of our daily lives.
- There are many familiar faces in our audience tonight and many new friends who have come to celebrate this special occasion. I hope I can count on each of you to continue to enjoy "our museum" and to support the arts throughout our community.
- Thank you and enjoy your dinner.

Melody Karschat from Betsy Braun's
INTRODUCTION
Thank you Andrea

I AM EXTREMELY PLEASED TO BE HERE TONIGHT TO CELEBRATE WITH YOU THE EXHIBITION OF THE WHITE HOUSE COLLECTION OF AMERICAN CRAFTS AT THE LOS ANGELES COUNTY MUSEUM OF ART AND TO WELCOME THE FIRST LADY, HILARY RODHAM-CLINTON, TO OUR MUSEUM. BEFORE INTRODUCING THE FIRST LADY, I WISH TO GIVE SPECIAL THANKS TO: THE PRESIDENT AND CHIEF EXECUTIVE OFFICER OF OUR MUSEUM, ANDREA RICH, THE BOARD OF TRUSTEES OF THE LOS ANGELES COUNTY MUSEUM OF ART, STEPHANIE BARON, SENIOR CURATOR OF TWENTIETH CENTURY ART, MELODY KARSCHAT, VICE-PRESIDENT OF EXTERNAL AFFAIRS, BETSY BRAUN, DIRECTOR OF THE NATIONAL MUSEUM OF AMERICAN ART, ANN STOCK, SPECIAL ASSISTANT TO THE PRESIDENT AND SOCIAL SECRETARY, THE REST OF THE MARVELLOUS WHITE HOUSE STAFF, AND THE WONDERFUL DONORS WHO MADE IT POSSIBLE TO BRING THIS EXHIBITION TO LOS ANGELES, JOAN BORINSTEIN, TARLTON MORTON, EILEEN MORTON, LEE RAMER, CANDY SPELLING, EDIE WASSERMAN AND NIMI WEST.

ON MAY 6, 1994, WHILE ON MY WAY TO TEA AS A GUEST AT THE WHITE HOUSE. I WAS ASKED BY ANN STOCK TO MEET WITH THE FIRST LADY TO VIEW THE WHITE HOUSE COLLECTION OF AMERICAN CRAFTS. FOR THE NEXT TWO HOURS, MRS. CLINTON SHOWED ME THE ENTIRE COLLECTION, PIECE BY PIECE. BEING A CRAFTSPERSON, I WAS CAPTIVATED BY HER KNOWLEDGE OF THE SPECIAL SKILLS AND ARTISTIC VISIONS REALIZED IN EACH PIECE, AND HER ENTHUSIASM AND LOVE FOR THE TRADITION OF CRAFT IN AMERICAN LIFE. NEEDLESS TO SAY, I NEVER DID GET TO TEA.

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THE COLLECTION WAS THE CULMINATION OF MRS. CLINTON'S EFFORTS TO CELEBRATE THE YEAR OF THE CRAFT, DECREED BEFORE HER ARRIVAL IN THE WHITE HOUSE BY A PRESIDENTIAL PROCLARATION AND A JOINT RESOLUTION OF CONGRESS. THE FIRST LADY HAD THE INSPIRATION TO CONCEIVE OF A PUBLIC EXHIBITION THAT DEMONSTRATED THE RENAISSANCE OF AMERICAN CRAFT BY PRESENTING THE WORK OF 72 LIVING ARTISTS AND THEIR REFLECTIONS ON CONTEMPORARY AMERICAN LIFE. SHE WAS RESOLUTE THAT THE FIELD OF CRAFTS SHOULD NOT BE TREATED AS A SECOND COUSIN TO THE VISUAL ARTS. FURTHER, SHE HOPED THAT THE COLLECTION, WHICH HAD BEEN SEEN BY ONE MILLION VISITORS TO THE WHITE HOUSE, COULD BE MADE MORE WIDELY AVAILABLE THROUGH A TRAVELING SHOW. AS A RESULT, 10,000 VISITORS TO OUR MUSEUM SAW THE COLLECTION DURING ITS OPENING WEEK. IN ADDITION, THE ENTIRE COLLECTION IS AVAILABLE FOR ELECTRONIC VIEWING ON THE INTERNET, INCLUDING INTERVIEWS WITH EACH OF THE ARTISTS.

REMEMBERING THAT DAY TWO YEARS AGO, WHEN MRS. CLINTON FIRST SHOWED ME THE COLLECTION, I AM DELIGHTED TO SEE IT SO BEAUTIFULLY EXHIBITED HERE IN OUR MUSEUM. IT WAS WELL WORTH MISSING TEA THAT DAY TO SHARE IN THIS SPECIAL EVENING.

LADIES AND GENTLEMAN, IT IS MY GREAT HONOR TO INTRODUCE THE FIRST LADY OF THE UNITED STATES OF AMERICA, HILARY RODHAM-CLINTON.

2

FIRST LADY HILLARY RODHAM CLINTON**"DEMOCRACY'S DEBT TO THE ARTS"**

This is an ominous time for those of us who care deeply about the arts in America. A misguided, misinformed effort to eliminate public support for the arts not only threatens irrevocable damage to our cultural institutions, but also to our sense of ourselves and what we stand for as a people.

One of the great successes of the arts in America is that they are not the preserve of any "cultural elite". Through museums, theaters, libraries, schools, dance companies, folk festivals and concerts, the arts truly are part of the public domain, accessible to all, and encouraging of every person's artistic expression, imagination and sensibility.

The National Endowment for the Arts, in partnership with individuals, corporations, foundations and other arts patrons, has helped transform whole communities by bringing the arts and artists to millions of Americans who otherwise might never have had the opportunity to explore first-hand our shared artistic heritage.

The President has shown in his new budget plan that we can balance the budget over the next 10 years without undermining our commitment to the arts. The budget for the NEA accounts for less

than .02 percent of the federal budget. Eliminating this small but vital agency would have grave consequences for our local economies. Federal support for the arts help attract tourists, stimulate business and development, generate urban renewal, expand the tax base and improve the quality of life for our towns and cities -- a huge return on a small investment.

Despite an unparalleled bipartisan commitment to the arts in this country over the past 30 years, there are those among us who argue that public support is a luxury we can no longer afford. They mistakenly suggest that the arts are enjoyed only by a small, wealthy minority in our society. But if public support for the arts disappears, those most affected will not be the richest Americans but the millions of citizens who rely on the NEA to bring the arts to their local schools and communities.

I find it ironic that those who talk the loudest about America's loss of civility, character, and values (particularly those arising from Western civilization), are often the first to recommend obliterating the federal agencies responsible for promoting and funding arts programs that make Sophocles, Shakespeare, Mozart, and O'Keefe available to children in our schools and communities.

They fail to appreciate what every generation of Americans has intuitively known: that the artistic imagination is critical to our civilization and our democracy. They forget the prescient words of John Adams: "I must study politics and war that my sons may have liberty to study mathematics and philosophy. My sons

ought to study mathematics and philosophy . . . in order to give their children a right to study painting, poetry, music. . . ."

The power of the arts is not simply to provide pleasant aesthetics, but to help move us forward as a democracy. Human expression, as conveyed through painting, sculpture, music, dance, theater and other forms of art, enables us to understand better the complexities of life and gives us a bridge to the world preceding and surrounding us.

Most important, exposure to our cultural traditions enriches the lives of our children. Too often today we see children who, instead of discovering the joys of painting, music, sculpting, or writing, express themselves through acts of frustration, helplessness, hopelessness and even violence. The arts offer an alternative to the more disturbing elements of our popular culture and present a safe haven that allows children to develop and explore their creative potentials and transports them beyond the bounds of their difficult circumstances.

These children are future citizens whose exposure to the roots and diverse richness of human civilization will enhance their understanding of their own heritage and the world in which they live.

Clearly our nation today faces great challenges and difficult choices. But as the rhetoric heats up over the proper role of government in our society, I hope we will remember that public support for the arts is a downpayment on our future. It is an investment in the values we claim to honor and the cultural

traditions in which democracy has flourished for 218 years. Now is no time to turn our backs on that legacy -- or its promise.

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First Lady Hillary Rodham Clinton is honorary chair of the President's Committee on the Arts and Humanities. This article is based on remarks she delivered at the Metropolitan Museum of Art earlier this month.

FIRST LADY HILLARY RODHAM CLINTON
REMARKS TO THE LOS ANGELES COUNTY ART MUSEUM
WHITE HOUSE COLLECTION OF AMERICAN CRAFTS
LOS ANGELES, CALIFORNIA
SEPTEMBER 11, 1996

Thank you Rita [Pynoos], for that very kind introduction. Let me thank you for your personal commitment to helping all of us appreciate the rich tradition of crafts in America. I know that if it hadn't been for your tireless efforts, thousands of people here on the West Coast would not have been able to enjoy the beautiful works of glass, metal, ceramic, fiber, and wood that we celebrate today. So, I'm very glad that our missed tea has led to the exhibition of the White House Collection of American Crafts here in the Los Angeles County Art Museum.

When the President and I moved into the White House nearly 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 White House Collection of American Crafts, which was assembled by Michael Monroe, the curator of the Smithsonian's Renwick Gallery, was unveiled around Christmastime of that year.

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 four sculpture exhibits to date has featured sculptures from specific regions of our country, most recently, the Northeast. And millions of visitors to the White House have been able to share in the extraordinary power of the sculptures. I'm happy to say that because of the continuing generosity of the Cantor Foundation, a new fifth exhibit, highlighting the work of sculptors from Washington, D.C. will go up this fall.

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

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. Glass artist Dante Marioni's elegant "Yellow Pair," which is modeled after classical pottery forms, evokes our roots in Ancient Greek 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 of Pennsylvania live 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, comes to the people of Los Angeles at a very critical time for the arts in America. Over the past two years, we have witnessed a misguided, misinformed effort to eliminate public support for the arts. There are some among us who argue that public support of the arts only serves to benefit a small, wealthy, minority in our society.

But if public support for the arts disappears, those most affected will not be the richest Americans, but the thousands of citizens who rely on the National Endowment for the Arts and other federal funding to bring the arts and artists to their local schools and communities.

I find it particularly ironic that those who bemoan America's loss of values (particularly those arising from Western civilization) are often the first to recommend cutting public funds for the arts. Without federal support for arts programs, countless children would never be exposed to Sophocles, Shakespeare, or Mozart -- let alone the painting of Norman Rockwell, the music of Wynton Marsalis and the dance of Martha Graham.

Today funding for the NEA costs every American 32 cents a year, less than the price of a candy bar. But for many children living in our poorest neighborhoods, those 32 cents and exposure to the arts can literally mean the difference between lives of accomplishment or lives of hopelessness and failure. This idea is not my own; a recent report issued by the President's Committee for the Arts and Humanities, "Coming Up Taller," showed how the arts can offer children safe and productive alternatives to crime, violence, gangs, and drugs, transporting beyond the bounds of their difficult circumstances.

I have seen firsthand 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.

I am reminded of this 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, a privately-funded 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. I remember the story of a child who 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 art not only moved him to speak, it also spurred him to critique the work of his peers.

I had a similar experience this spring, when I visited the Manchester Craftsmen's Guild in Pittsburgh, an organization supported by both the NEA 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 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.

The arts have thrived in America because of a longstanding private and public partnership to bring the creative achievements of our best artists and artisans to as wide an audience as possible. 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. For his part, the President will stand firm against future efforts to undermine a 30-year bipartisan commitment to the arts. We all must work together to keep the arts alive and well in the public domain.

Public support for the arts is a downpayment on our future. It is an investment 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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Today funding for the NEA costs every American 32 cents a year, less than the price of a candy bar. But for many children living in our poorest neighborhoods, those 32 cents and exposure to the arts can literally mean the difference between lives of accomplishment or lives of hopelessness and failure. This idea is not my own; a recent report issued by the President's Committee for the Arts and Humanities, "Coming Up Taller," showed how the arts can offer children safe and productive alternatives to crime, violence, gangs, and drugs, transporting beyond the bounds of their difficult circumstances.

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and what we can be -- can be found in each of the 72 works in this White House Crafts Collection. Glass artist Dante Marioni's elegant "Yellow Pair", ^{which is} inspired by classical pottery forms, pays tribute to our roots in Ancient Greek 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 of Pennsylvania ~~as well as the mountains of West Virginia~~ live 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."

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see the works as they appeared on display in the White House. For those who don't have access to computers, or who want something more permanent, there is also a beautiful book that showcases each piece.

- The pieces in this collection represent the beauty and diversity of American craftsmanship as well as the generosity of the crafts artists. It is our hope that this exhibition will help further appreciation of crafts as a vital part of our cultural life.

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4TH STORY of Level 1 printed in FULL format.

Copyright 1993 The Times Mirror Company
Los Angeles Times

January 10, 1993, Sunday, Home Edition

SECTION: Calendar; Page 7; Calendar Desk

LENGTH: 2808 words

HEADLINE: COVER STORY;
CULTURE VULTURE-IN-CHIEF;
BILL CLINTON PLAYS THE SAXOPHONE, BUYS ART AND IS A VORACIOUS FILM BUFF, BUT HOW
WILL HIS ADMINISTRATION TREAT THE ARTS?

BYLINE: By AMEI WALLACH, Amei Wallach is the art critic for New York Newsday.

DATELINE: LITTLE ROCK, Ark.

BODY:

Back when he was still "at that vulnerable age when I thought dance wasn't for real men," Robert Peck remembers, his parents prodded him into attending a ballet performance in Washington. And there in the audience was President John F. Kennedy, not in the least perturbed, it seemed, at this public assault on his manhood.

Peck, a member of Bill Clinton's arts and humanities transition team, traces his love of ballet back to that shameless display of arts enthusiasm on the part of a U.S. President. "That's the sort of stuff that is every bit as important for a President as some of the policy decisions," he says.

There is every reason to believe that President Clinton will also be caught red-handed at the ballet, as he so often has been in Little Rock, where his daughter, Chelsea, has been attending the Ballet Arkansas School four afternoons a week for eight years.

Bill and Hillary Clinton won't be able to sneak unnoticed into the balcony of the Kennedy Center the way they used to at Little Rock's Arkansas Repertory Theatre, where their main purpose was "to see the show, not to be seen," as Rep founder and director Cliff Baker puts it. And it may get a little complicated if the President and his daughter personally drop by a museum to pick out loans for their official residence, as they did in Arkansas.

But it seems altogether likely, as Peck predicts, that the Clintons "will be found at concerts and dance presentations at the Kennedy Center and going to art exhibits." They will make those personal gestures that say to the world that the arts are meaningful, not marginal.

But in the Clinton household, high art coexists with popular culture. "If he had his way, I suspect, he would see every film that was showing in America," says Deborah Sale, an old FOB, or "Friend of Bill." His musical instrument of choice is more honky-tonk than high-toned, Fleetwood Mac is enjoying a renaissance thanks to the campaign's use of the group's "Don't Stop," and

Los Angeles Times, January 10, 1993

Clinton's fondness for Elvis Presley is legend. There will even be an Elvis impersonator in the inaugural parade.

But Elvis isn't the half of it.

In Little Rock, the President and his family have been in the habit of treating theater, dance, art exhibitions and, especially, music and film as just so many pleasurable facts of a richly lived life. The Clintons have helped where they could -- with contributions of time, advice, prestige and their own money: \$300 to Ballet Arkansas in 1991 (according to the Chronicle of Philanthropy), \$300 to the Arkansas Educational Television Network, \$250 to the Arkansas Arts Center.

"He wasn't taught arts in a formal setting, but because he loved music he learned about the other arts," says Beverly Lindsey, an old friend and former Arkansas Arts Council executive director. "Then, living in Washington (as an undergraduate) and living in London (as a Rhodes scholar), he learned to appreciate not only the treasures but the process."

The arts may not be "a driving passion with the Clintons," as Townsend Wolfe, longtime director of the Arkansas Arts Center puts it. "But these are very educated people, and art is a part of their education and culture, and they realize the need personally and societally for the arts."

This may come as a surprise to those in the arts community who have been waiting for the President-elect to say something -- anything at all -- about the subject closest to their hearts. Aside from a statement in the Democratic platform, so far his mouth has been nowhere near where his money is, but clues are emerging.

The National Endowment for the Arts will be only one facet of Clinton's cultural agenda, says Sale, who was an arts official in the Carter Administration, is now coordinating the transition's cultural team and may well end up heading the NEA. (Lloyd Richards, former head of the Yale School of Drama, and Cynthia Mayeda, head of the Dayton Hudson Foundation, are two other names often bandied about.)

The focus, Sale says, will be on "broadening the role of the arts, so that the arts are a part of everyday life." Theoretically, so all-pervasive a policy would make it more difficult for conservatives to scapegoat the arts. Clinton was never morally tested in Arkansas on this issue -- as one observer put it, there was no controversial "Piss Christ" there for him to worry about.

Clinton could revive the Federal Council on the Arts and Humanities, which fell into disuse during the Reagan and Bush years. Robert Peck, as head of the interagency arts activities section of the transition team, says he is concentrating on how to let the NEA and the National Endowment for the Humanities "help other agencies carry out their missions," in fields like health, economic development, urban renewal, product design and foreign trade.

Peck rejects an idea dear to the hearts of arts professionals: having a culture czar. He sees a potential federal council head as more low key, perhaps an NEA or NEH chairman. American University President Joe Duffey held the position when he was NEH chairman. Someone like former congressman and retired New York University President John Brademas could "act like the science and

Los Angeles Times, January 10, 1993

technology adviser in the White House," Peck says. "He doesn't give orders to NASA and the National Science Foundation. He gets them in a room and asks who is doing what."

As arts groups anxiously sniff the transition winds for signs of how artists and institutions battered by the arts wars of the Reagan and Bush years will fare in the new Administration, there's a great deal to be learned from what Gov. Clinton did for the arts in Arkansas, from the signals emanating from the transition camp and from the Clintons' personal habits.

The President-elect is a legendary quick study in the symbolism department, particularly when John Kennedy was in some way connected with the symbol. Kennedy's inauguration was notable for a poem read by Robert Frost, at a time when just having a live poet in attendance seemed revolutionary. Clinton's rather more radical selection is the theatrical African-American Maya Angelou, who won her reputation with poems of her Arkansas childhood.

His grab-bag tastes in music will be in evidence during the entire inaugural week. The Cate Brothers, Ernie and Earl, with whom Clinton has sat in on sax, will perform their bar songs at a Bluejean Ball next Sunday ("Bill's not too bad," Ernie Cate says of Clinton's saxophone playing. "He's not fantastic. He likes to try.") Dramatic soprano and high school friend Carolyn Staley, who made history on election night with her rendition of "The Star-Spangled Banner" at the Old State House in Little Rock, will sing the hymn "Be Not Afraid" at a prayer breakfast on inauguration day, Jan. 20. And at the inauguration itself, opera star Marilyn Horne will perform "The Star-Spangled Banner" and a medley of American songs.

Beyond the symbolism, we can look to Arkansas as the model for how the Clinton Administration will deal with the arts. What Clinton did do in Arkansas, and what transition advisers hope he will do on a national scale, is to integrate the arts with such government priorities as economic development, urban renewal and education. In Arkansas, you can't graduate from high school without a half-credit in music, drama or the visual arts. (Hillary Clinton was on the controversial board that instituted a mandatory arts requirement in Arkansas schools in 1987 as part of Clinton's education reform package.) There's also enthusiasm within the transition for a National Center for Arts Education, perhaps on a model worked out by the Kennedy Center.

In Arkansas, the state-supported Arts Council, with a modest budget of \$1.6 million, spent a sizable portion of its funds building arts organizations throughout the state that could fund local tours by major institutions such as the Arkansas Rep and Arkansas Symphony. (However, economically distressed Arkansas ranks 49th in per-capita arts spending among the 56 states and territories, according to the National Assembly of State Arts Agencies.) With a population of 176,000, Little Rock supports the Rep and a symphony orchestra, as well as an opera company, a ballet company and the Arts Center, which has one of the finest regional collections of drawings in the country. And all of these have blossomed under Clinton and his predecessor in the State House, David Pryor.

But some in the New York arts Establishment worry about a model for funding that emphasizes geographical inclusiveness. "We can't afford to sacrifice Robert Wilson to fund the symphony in Little Rock if we have to make a choice," says New York gallery owner Richard Feigen.

Los Angeles Times, January 10, 1993

However much symbolic and tactical support the arts receive in the Clinton Administration, the old populism-versus-elitism arguments of the Carter years are apt to be revived. The Solomonic problem will continue to be how to allocate scarce resources to the grass roots, the cutting edge and the "majors."

One particularly reassuring message out of Little Rock comes from FOB Susan Purvis, who teaches studio art at one of the magnet schools the Clinton Administration set up in Arkansas. "I think he fears no art," Purvis says, quoting the \$2 "Fear No Art" buttons on sale at the Arkansas Art Center.

And Arkansas Rep's Cliff Baker offers another: "There's been so much support for the arts here in Arkansas at a time when states like Michigan and Massachusetts have cut arts funding to zero," he says. "And that's despite a state law which requires a balanced budget. I think what the governor has done is make an atmosphere supportive of the arts. The fact that he personally supports projects gives them a credibility, so that legislators can't say the arts are peripheral."

In Bill Clinton's own life, the arts began with music. In Hot Springs, when they were high school students and Carolyn Staley was "the preacher's kid next door," she'd spot Bill Clinton's light on, call him on the phone and say, "Let's practice." Their sax-piano duo produced "very intense practice sessions -- no monkey business," she says. "Virgil Spurlin, his band director in Hot Springs, said, 'I never put anything in front of Bill Clinton he couldn't sight-read.' He kept pushing Bill -- more 16th notes, or harder intervals."

In those days, Clinton's record collection leaned heavily to band classics. "He hadn't been exposed to fine arts; concert bands were the closest you could come to symphonic orchestra in Hot Springs," Staley says. Later, when she came home from college, she'd be practicing, "and Bill would come in and sit down and I didn't even know he was there. I'd get through playing and (hear) clap, clap, and I'd look around and it would be Bill." By then he was a voracious consumer of gospel, blues, folk and jazz.

Though his own practicing was intense, he'd already given up any serious ambitions toward being a musician. "I've heard him say there are two reasons he didn't go into music," Staley says. "He said, 'I wasn't good enough to really be a genius of international stardom' -- and he would have wanted to be the best. And he saw a Democratic convention when he was 8 or 9 and he got smitten with politics and leadership."

To this day, when there's time to don a choir robe, he'll sing with the Immanuel Baptist Church choir in Little Rock. And he'll pull Staley aside to play a new tape -- "you've gotta hear this" -- of Mickey Mangun of the Alexandria Apostolics Choir, or ply her with gifts of Mozart recordings. At Oxford, friends Strobe Talbott and Brooke Shearer would accompany him to hear guitarist John Williams play Bach and Handel "at a wretched little auditorium with great sound," Shearer remembers, though Joan Baez, Dizzy Gillespie and harder sounds were more common fare. "We were all rock 'n' roll babies," Shearer says. The Clintons named their daughter after Judy Collins' rendition of Joni Mitchell's "Chelsea Morning," and Collins has been invited to sing at the inaugural.

Los Angeles Times, January 10, 1993

Clinton has been known to aid and abet his artistic friends. He passed along a tape of Carolyn Staley's singing to Marilyn Horne when he presented the opera singer with an honorary Arkansas ambassadorship. The next day, he called Staley to report that Horne had called him at midnight to say how much she liked Staley's voice and wanted to help. Horne arranged an audition for Staley in Carnegie Hall, Staley held a concert in Little Rock to raise money for the journey, and the Clintons invited the funders to a post-concert reception at the governor's mansion.

Such parties are a much-used Clinton device to support core causes: education, health, children's issues. And Little Rock arts groups have been frequent beneficiaries. Mimi Dortch, an arts mover and shaker in Little Rock, remembers a benefit for the ballet at the mansion a night or two before Chelsea was born. "So Chelsea was born with ballet on her mind."

When the Arkansas Rep was looking for backers for "Pageant" (a new play currently touring as "American Beauty"), the Clintons invited 20 corporate executives to the governor's mansion. At the door there was a bill of fare listing what they could fund -- from the full production to the posters. "Maybe we would have gotten \$10,000 without that," says Rep director Baker. "But due to Hillary and Bill's excitement, we got \$18,000. For a state this poor, that's something!" With that kind of cheerleading on a national scale, business might be more inclined to reverse its current slump in arts spending.

When the National Museum of Women in the Arts in Washington offered to exhibit the work of women artists from each of the 50 states, Arkansas was one of the first to organize the necessary committees, funding and local juried exhibitions. And the governor personally contributed \$100 and held a party for the artists chosen.

The Clintons already knew most of the artists. In fact they collect works both from those who made the final cut -- like Jane Frier Hankins, best known for her whimsical, down-home painted stoneware figures -- and those who did not, like Margaret Speer.

Five or six years ago, when Speer had a studio in the heatless, waterless old train station in Little Rock, Clinton used to take a break from his run for a look at what she was doing. For Hillary's birthday one year, he bought the little bronze "To Have or Have Not," with its detachable baby/fetus balanced precariously in its mother's arms. Another time, Hillary called and said Clinton's staff wanted to buy him a piece, called "Magnetism"; he had been talking about since seeing it in Speer's studio, with its two bronze heads confronting each other like half-moons that want to be one whole.

The point is that the Clintons actually collect art -- not how sophisticated their taste is.

Bill Clinton is particularly attracted by art with a message or practical applications -- such as the Thomas Moran painting that helped swing public opinion toward preserving Yellowstone as the first national park. For Clinton, the arts are often a teaching tool.

"I think it comes from his awareness of the cognitive process," says Beverly Lindsey. "You don't learn art just so you can learn the names of paintings. It's

Los Angeles Times, January 10, 1993

a tool toward higher thinking skills."

She remembers "so vividly one time watching Bill at the symphony with Chelsea in his arms. She was 3 or 4. The orchestra was warming up, and he was pointing out to her what the instruments were and how they sounded."

When he could, Clinton found ways to integrate his enthusiasms. For the past dozen years, the Clintons have lived downtown, in a historic restoration district, surrounded by like-minded people dedicated to reclaiming the neighborhood. He helped preserve an antebellum house by transforming it into a decorative arts museum. And the one arts project he personally instigated, the Delta Cultural Center, built on a popular blues festival to create an economic revitalization project in an abandoned railway station in Helena.

Such crossover enterprises are made possible by Arkansas' umbrella approach to its cultural resources, under the cabinet-level Department of Arkansas Heritage. On a national level, Clinton could envision the same role for the Federal Council on the Arts and Humanities.

If that comes to pass, whoever chairs the council will surely have the President's ear. Clinton may not have been deeply involved with the Arkansas Arts Council, but two of his oldest friends -- Staley and Lindsey -- directed the agency. And they had access. What will happen next in Washington may not be exactly what controversial performance artist Karen Finley has in mind, and it may disappoint the board of the Metropolitan Opera. But it's bound once again to make the arts visible as a source of nourishment, not nastiness, on the national scene.

GRAPHIC: Photo, Bill Clinton ponders Rodin's "Bust of Young Balzac," given to the Arkansas Arts Center in honor of the governor by Iris and Gerald Cantor. BARRIE LYNN BRYANT; Photo, 'I've heard him say there are two reasons he didn't go into music. He said, 'I wasn't good enough to really be a genius of international stardom.' . . . And he saw a Democratic convention when he was 8 or 9 and he got smitten with politics and leadership.' CAROLYN STALEY, Soprano and Clinton high school friend BERNIE BOSTON / Los Angeles Times; Photo, COLOR, COVER, Photo illustration of Bill Clinton, TOM BIEN LARRY DAVIS / Los Angeles Times

LANGUAGE: ENGLISH

FIRST LADY HILLARY RODHAM CLINTON
REMARKS TO THE LOS ANGELES COUNTY ART MUSEUM
WHITE HOUSE COLLECTION OF AMERICAN CRAFTS
LOS ANGELES, CALIFORNIA
SEPTEMBER 11, 1996

Thank you Rita [Pynoos], for that very kind introduction. Let me thank you for your personal commitment to helping all of us appreciate the the rich tradition of crafts in America. I know that if it hadn't been for your tireless efforts, thousands of people here on the West Coast would not have been able to enjoy the beautiful works of glass, metal, ceramic, fiber, and wood that we celebrate today. So, I'm very glad that our missed tea has led to the installation of the White House Collection of American Crafts here in the Los Angeles County Art Museum.

When the President and I moved into the White House nearly four years ago, we realized that we were becoming guardians of a living, 200-year old musuem. We wanted to make sure that the White House itself continued to highlight the vital role the arts have played in our democrcacy. 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 White House Collection of American Crafts, which was assembled by Michael Monroe, the curator of the Smithsonian's Renwick Gallery, was unveiled around Christmastime of that year.

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 four exhibits to date have featured sculptures from specific regions of our country from the Northeast to the Southwest. And millions of visitors to the White House have been able to share in the extraordinary power and uniqueness of the sculptures. I'm happy to say that because of the continuing generosity of the Cantor Foundation, a new fifth exhibit, highlighting the work of sculptors from Washington, D.C. will go up this fall.

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

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. Glass artist Dante Marioni's elegant "Yellow Pair", inspired by classical pottery forms, pays tribute to our roots in Ancient Greek 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 of Pennsylvania as well as the mountains of West Virginia live 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 national heritage, comes to the people of Los Angeles at a very critical time for the arts in America. Over the past two years, we have witnessed a misguided, misinformed effort to eliminate public support for the arts. There are some among us who argue that public support of the arts only serves to benefit a small, wealthy, minority in our society.

But if public support for the arts disappears, those most affected will not be the richest Americans, but the thousands of disadvantaged children who rely on the National Endowment for the Arts and other federal funding to bring the arts and artists to their local schools and communities.

I find it particularly ironic that those who bemoan America's loss of values (particularly those arising from Western civilization) are often the first to recommend cutting public funds for the arts. Without federal support for arts programs, countless children would never be exposed to Sophocles, Shakespeare, or Mozart -- or the painting of Georgia O'Keeffe, the music of Wynton Marsalis and the dance of Arthur Mitchell.

Today funding for the NEA costs every American 32 cents a year, less than the price of a candy bar. For many children living in our poorest neighborhoods, those 32 cents and exposure to the arts can literally mean the difference between lives of accomplishment or lives of hopelessness and failure. This idea is not my own; a recent report issued by the President's Committee for the Arts and Humanities, "Coming Up Taller," showed how the arts can offer children safe and productive alternatives to crime, violence, gangs, and drugs, transporting beyond the bounds of their difficult circumstances.

I have seen firsthand 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.

This spring, I visited the Manchester Craftsmen's Guild in Pittsburgh, an organization supported by both the NEA 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 changed by their participation in the Guild's ceramic art and photography programs. They told me that the artisans at the Guild had taught them much more than how to shape clay or develop pictures, they had also challenged them to use and stretch their imaginations, giving them greater confidence in their ability to succeed and become productive citizens. Eighty percent of the guild's students go on to college.

While those who oppose public funding for efforts like the Manchester Craftsmen's Guild have not succeeded in abolishing the NEA, their crusade will continue. So 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 protect our 30-year bipartisan commitment to keeping the arts in the public domain.

Public support for the arts is a downpayment on our future. It is an investment in the values we claim to honor, in 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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FIRST LADY HILLARY RODHAM CLINTON
REMARKS TO THE LOS ANGELES COUNTY ART MUSEUM
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SEPTEMBER 11, 1996

[Andrea Rich Inscantor]
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The story of America -- of who we are, where we have been,

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FAX

DATE: SEPTEMBER 6, 1996

TO: Sabrina Corlett

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FROM: RITA J. PYNOOS

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COMMENTS: I will send the educational materials as soon as the museum compiles it today.

Thank you.

Rita

PAGES TO FOLLOW 2

**FIRST LADY HILLARY RODHAM CLINTON
WHITE HOUSE CRAFTS RECEPTION
NATIONAL MUSEUM OF AMERICAN ART
APRIL 27, 1995**

TALKING POINTS

[Acknowledgements: Elizabeth Broun [BRUNE], Director of National Museum of American Art; Michael Monroe, Curator-in-Charge, Renwick Gallery; Michael Heyman [HAY-man], Secretary of the Smithsonian Institution; and the artists and patrons who donated craft pieces]

- I'm delighted that all of you could be here tonight to celebrate the opening of this exhibit. It is so exciting to me personally that this fine collection of American crafts will be available to the public here at the National Museum of American Art through the summer.
- When the President and I moved into the White House in 1993, we wanted to make sure the White House continued to reflect the important role that art and culture have played in our democracy for more than two centuries.
- The Year of American Craft in 1993 gave us a wonderful opportunity to display contemporary American crafts in the formal rooms of the White House.
- The 1993 White House Christmas Tree was covered with ornaments donated by crafts artisans from all over the United States. There were close to 8,000 craft ornaments on the tree.
- This collection includes 72 objects selected from all regions of the country, reflecting the rich cultural diversity of our nation and our history. It includes works in a wide range of mediums: glass, metal, ceramic, textiles, and wood. And it reflects the great spirit and generosity of our crafts artists and supporters of the American crafts movement. All the works were donated by the artists or their patrons.
- After the exhibit was put in place, over 1.5 million Americans viewed these beautiful objects while visiting the White House.
- Along with the "real life" collection, the National Museum of American Art has opened an "Internet Virtual Tour" of the collection. This audio/visual tour allows the viewer to examine each piece, get information about the artists, and

**REMEMBERING THAT DAY TWO YEARS AGO,
WHEN MRS. CLINTON FIRST SHOWED ME THE COLLECTION,
I AM DELIGHTED TO SEE IT SO BEAUTIFULLY DISPLAYED
HERE IN OUR MUSEUM.**

**IT WAS WELL WORTH MISSING TEA THAT DAY TO SHARE IN THIS
SPECIAL EVENING.**

**LADIES AND GENTLEMEN, IT IS NOW MY GREAT HONOR TO
INTRODUCE THE FIRST LADY OF THE UNITED STATES OF
AMERICA, HILLARY RODHAM CLINTON.**