

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS UPON RECEIVING THE ARTS ADVOCACY
AWARD
AT THE NATIONAL ARTS AWARDS GALA
AMERICANS FOR THE ARTS
THE NEW YORK STATE THEATER, LINCOLN CENTER
MAY 24, 1999**

Thank you Caroline [Kennedy], for that generous introduction and for the honor that you have all given me here this evening. I'm humbled to be honored along with Brooke Astor, Agnes Gund, Sanford Weill and one of this country's true artistic treasures, Jacob Lawrence.

What a pleasure it is to look out into the audience and see so many artists and arts advocates here tonight. President Kennedy once said, “the life of the arts, far from being in interruption, a distraction, in the life of the nation, is very close to the center of a nation’s purpose – and is a test of the quality of a nation’s civilization.”

And tonight, we honor some of those who have played defining roles in placing the arts at the center of our lives, and our nation’s purpose. I don’t believe we would be here tonight if it weren’t for Veronica Hearst, and her tireless commitment and enduring passion for the arts. I want to thank Veronica in particular for her invaluable role in helping to launch the White House Millennium Council – whose mission to preserve our cultural and historical heritage for future generations.

I also want to thank Bob Lynch, Michael Jordan, and Fred Lazarus for their leadership of the Americans for the Arts. Deep appreciation as well to Stephen Volk and Pamela Miles for all the work they've done to put together such a wonderful evening. I also want to thank tonight's emcee, the wonderful Ann Reinking [ryne-king] and our distinguished presenters, Caroline Kennedy, William Ivey, Vartan Gregorian, Walter Evans and Isaac Stern.

We are all here this evening not only to honor a number of remarkable individuals, but to celebrate, once again, the vital role that the arts play in all of our lives, and in the life of our democracy.

Like so many of you, I've had the opportunity to see how the arts can literally transform the lives of our young people – often turning lives of despair into lives of hope and possibilities. Whether it's through a “poetry slam” or a violin lesson or a neighborhood mural – we've all seen how children can discover their fullest potential through art, words, and ideas. There are no more powerful voices to get the arts back into our nation's schools than the people here this evening. And I know we won't rest until we reach that goal.

I've also had the privilege of living in one of the great living museums of history and art. And for me, one of the greatest pleasures of living in the White House is the opportunity to invite our millions of visitors to enjoy some of the finest examples of American art. From Gilbert Stuart to Georgia O'Keeffe, from Henry Ossawa Tanner to Alexander Calder. We have also showcased the great diversity of American sculpture in the Jacqueline Kennedy Garden - named for Caroline's mother, who did so much to preserve the history of the White House for the American people, and who believed so strongly that art should be part of everyone's life.

As we approach the turn of the millennium, the President and I are inviting the American people to honor their past and imagine their future by preserving our cultural heritage for our children and our grandchildren. I have just returned from a remarkable journey to America's Southwest – to “Save America's Treasures.” And I was able to see firsthand some of the irreplaceable sites and artifacts which are such a vital part of that heritage that we are seeking to preserve for future generations.

As I was looking up at the ancient cliff dwellings of Mesa Verde, I realized that we not alone in time. We are all linked to each other. And we need to make sure that we widen the circle to include all the diverse citizens in our culture. We also need to wide the circle of responsibility – so that we all are the caretakers of our cultural and historical treasures.

Whether we are engaged in supporting arts in the schools; or making sure that the great art collections of the world are available to every citizen; or helping to preserve the rich and diverse cultural heritage that defines who we are as a people, our efforts to promote the arts have a common purpose. To spark the spirit of imagination that has always fueled human progress. To remind us all of our common humanity. And to fortify the values of freedom, tolerance, and democracy that are at the heart of who we are, and who we hope to be. I want to thank all of you for your support of the arts – which we depend on every day to help express those core American values.

Thank you.

TRANSCRIPT IN PROGRESS
HILLARY RODHAM CLINTON
NATIONAL GALLERY OF ART SCULPTURE GARDEN
DEDICATION CEREMONY
MAY 19, 1999

Thank you very much. Thank you Robert. This is a wonderful day not only for the National Gallery and the Nation, but also for lovers of sculpture everywhere. I want to thank all of you who have helped to make this day a reality: Robert Smith for your leadership, Rusty Powell for your extraordinary vision and leadership. He has been, I must add, a very good friend and advisor to me on many issues including the creation of the very small sculpture garden in the Jacqueline Kennedy Garden at the White House. I also want to thank Mr. Laughlin and your family for the important role you've played in creating and supporting and providing leadership over the years for this great institution. And I know there are a number of artists here whose work either is or will be represented in the Garden.

And of course I want to add my great appreciation on behalf of the nation to not only the Morrison Gwendolyn Foundation but to Calvin Cafritz and the entire Cafritz family. For three decades this foundation has set the standard for philanthropy in Washington D.C. and we owe a great deal to the foundation and the family for their support of community service, education and arts, in the Capital and therefore in the entire country. And I would like all of us to join in expressing our gratitude to the foundation and the Cafritz family.

I also want to pay tribute to the public representatives here, particularly members of Congress who have, as Robert said, steadfastly supported the operations of this great institution. I particularly want to thank Congressman Ralph Regula. He has been a great friend of cultural institutions and national parks. I had the privilege this morning in the company of some of you to announce the first round of save America's federal grants, or Save America's Treasures, federal grants that are being used to enhance our public support of institutions, of artifacts, of documents, even of the National Gallery. And I want to thank Congressman Regula and those on both sides of the aisle for supporting our cultural and historic legacy. I am particularly pleased, as I said earlier, that two of the Save America's Treasures grants will go to the National Gallery, including one to preserve ten monumental sculptures from the permanent collection, works by Calder, and David Smith, Oldenburg, and Tony Smith, works that are in serious need of conservation to preserve their integrity. We are asking in the presence of this incredible accomplishment that all Americans join us in supporting the arts and in supporting our both national and cultural heritage. At the White House Millennium Council we have adopted the theme: "To Honor the Past and Imagine the Future," and I think that's exactly what this sculpture garden will do. I can imagine the streams of visitors from all over the world young and old, from every walk of life, who will be coming through these gates spending a few precious minutes, or even hours or maybe days in the beauty and the refuge that this sight represents. This makes a powerful statement: that art should be accessible to all people, that it has the power within us to invoke a deeper understanding of the world around us. And many have understood that. In fact, the vision for a garden on this spot was developed two centuries ago with the original plans for the city of Washington. And Lady Bird Johnson, Rosalyn Carter, others, have worked with the National Gallery over the years to try to bring that vision to public awareness. I have a particular delight in helping to dedicate this sculpture garden and receive it on behalf of

our nation, because, as some of you know, I've told this story before, I had my first date with my husband at the sculpture garden at Yale University art gallery. We were able to get in after a labor dispute. It closed the museum, which was the only way into the sculpture garden because Bill managed to convince the grounds keepers that we would pick up trash to get into to see the Henry Moore, which we did. That has been a special memory for me and certainly ignited a lot of my love for outdoor sculpture.

I'm looking forward to coming here both as First Lady and enjoying this incredible addition to our city, but also, eventually, as a private citizen, being able to spend those precious minutes and hours here. The millions of visitors who come here may not know the names of all of you who have helped to bring this day about, but I hope you know what an extraordinary contribution your efforts, your planning, and your resources are making to the continuation of and really the renaissance of Washington D.C. This is a city that is really on the way back in every respect. It still is a beacon of course for tourists and visitors throughout the world because of our great sculpture exhibits inside and outside and for all of our other artistic contributions and museums. But, we're really adding to a city that is really coming back in so many other ways as well. This sculpture garden is something that gives us all a real shot in the arm, a real belief that we are on the right track as a nation and indeed here in the capital city.

When President Roosevelt dedicated the National Gallery on behalf of the nation, he said something which I quoted before, and I think all of us should remember, that "Art is part of the present life of all the living and creating peoples, all who make and build. These paintings are symbols of the human spirit and to accept this work today is to assert that the freedom of the human spirit shall not be utterly destroyed. Well he said that in 1941 as fascism spread across Europe. We accept this sculpture garden on behalf of the nation as we are unfortunately once again battling the worst forces of human nature in Europe again. But we will triumph there as we have triumphed in the past because the human spirit and particularly the American spirit stands for all that is best and right, not only at this time, but throughout history. And those fundamental values are enhanced and made even greater because of our commitment to the arts. So thank you for leading and shaping that commitment and making such a great gift to our nation.

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.

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE PRESIDENT'S COMMITTEE ON THE ARTS AND HUMANITIES
"COMING UP TALLER" REPORT ON AT-RISK YOUTH
THE WHITE HOUSE
APRIL 26, 1996**

It is a pleasure to have all of you at the White House for an occasion that gives us so much to celebrate.

Let me first thank Sheldon Hackney, Jane Alexander and Diane Frankel who, through thick and thin, have remained tireless in their efforts to promote our nation's rich cultural legacy.

On behalf of the President, let me also convey deep appreciation to the members of the President's Committee on the Arts and Humanities, who have devoted considerable time and attention over the past year to helping children discover their creative potential through art, words, and ideas. I ask each of you to please stand so that we may recognize your efforts.

Finally, I'd 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 to lives of despair and destruction. These men and women believe in the promise of every child -- and in the power of the arts and humanities to transform children's lives. Their dedication and expertise have given thousands of children new hope and confidence in their own futures. I'm delighted that some of these fine artists and educators are with us today.

Every day, through the media and television, we hear bad news 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.

Today, it gives me great pleasure to talk about a good news story -- a story being seen and heard across the country that reminds us of the progress we can make if we are willing to invest our children with the attention and nurturing they need and deserve.

What we are witnessing in every corner of America are examples of children -- children who might otherwise have been written off -- discovering joy, fulfillment, discipline and self-confidence through their own 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 that can save their lives and enrich their souls.

Children, my husband often says, need "something to say yes to." Children can say yes to music, dance, painting, poetry, writing, drama, history, photography and other forms of creative expression. Programs in the arts and humanities give children reasons to believe in themselves. They give children ways to understand each other and the world in which they live. They give children channels to cope with the challenges of their lives.

The Committee's study -- which, by the way, was funded entirely through 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.

It would take far too long for me to relate every story, but let me 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. 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 whose lives offer few opportunities for artistic and intellectual stimulation.

Clearly our nation today faces great challenges and difficult choices when it comes to how to allocate federal resources. But I hope that, as we establish our priorities for a new millennium, Americans will appreciate that the very small amount of public support given to the arts and humanities is a downpayment 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 is to make American culture available to the children who will be our nation's future workers and citizens.

In closing, and because this is National Poetry Month, let me pass on some eloquent words from Rita Dove, our national Poet Laureate from 1993 to 1995:

"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."

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 you for helping us celebrate the resilience of America's children, and the important role that American culture plays in our individual and collective lives.

Now, I have the pleasure of introducing a man we all admire as one of our nation's finest actors and citizens -- a man known most recently for being one of the best teachers ever to appear on the Hollywood screen -- Mr. Richard Dreyfuss.

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PERSONAL

personal: even the poorest schools had art, music, theater when we were growing up;

first date with Bill: we went to a Rothko show in New Haven; she lives surrounded by great art -- which they have spent alot of time picking out and admiring; one of them is a painting by William Tollman Carlton's Waiting for the Hour (1863) -- a scene of slaves gather around a table stuying a large pocket watch onf the eve of the emancipation proclamtion's enactvment" "Look at them, says Clinton, "just wait for that moment of freedom."

one of HRC's most overqhelming experience was seeing Picasso's Guernica in high school. stunning experience; saw it in context of a discssuion about values and war and the role that art and artists play in heightineing your sensibilities to the human expereince." she said that it had a lot to do with pointing her toward social activism. "I am sill very moved by visual arts that have some social context." talked about powerful image -- photogrph of nude woman with a sering scare when her breast had been -- on raising awareness bout breast cancer.

spent alot of time during college at museums in Boston; she named her first car (yellow) Ulius -- after Julius Otitski -- big yellow piece called Julius and Friends (1967).

for her mother's day wish a few years ago, when pres and chelsea asked her where she wanted to to: she aid the Barnes collection -- national gallery; IMM Pei took her around;

HRC has assembled the White House Cfats Collection -- permanent collection of 72 pieces by 77 artistans.

MILLENNIUM:

Millennium there; imagine the future; imagination key to millennium; honors past knowledge -- with art; democracy, citizenship; building community;

images of the future: many have apocalyptic view of the future; static; scarey; inhuman; isolated; homogenized;

must liberate our imaginations; Havel talks about globilization/homogenation;

but think of the dire predictions for this century -- this millennium; (get some);

we are at crucial point in history; one side of this wisdom of creativty, ancient and modern; on other side; backlash; understandable fear/despair that many children ot even learning basics, there is a great danger that we will take away from

children the ability to express themselves;

a strong cultural life is the signature of a great nation; arts and humanities stir our citizens minds and sense, stimulating learning and collective discourse we need in a participating democracy;

america has flourished over 200 years because of our willingness to cultivate the human spirit; can't live without them; they are a vital part of our national character, the motivating force that makes us who we are. (clinton)

importance of preserving the culture (talk about Mapuche indians -- losing their culture and fighting to get it back; handing it down to next generation;

IMAGINATION:

Albert Einstein: "When I examine myself and my method of thought, I come to the conclusion that the gift of fantasy has meant more to me than my talent for absorbing knowledge."

HRC: where there is imagination; there is always hope; where there is potential for creative expression, there is always the possibility for human progress." (1994)

imagine the future; why did kid pick up the gun? can't imagine a satisfying, fun future; problem in Jonesboro, in cities around the country; violence; frustration;

IDENTITY

think globally; act locally; sense of place; of identity; act in ways that would enhance common ground; control over our environment; connect to larger community; diversity yet also trust; imagination; what's like being in someone else's shoes; appreciation of them;

when we express our thoughts with pencil, paint and color with words on paper; in movements or melody; it gives us confidence in ourselves; allows us to be better understood; and guides into a calm, less aggressive stance toward the strangers.

BRIDGE

need to build a bridge between cultures; HRC: information is not knowledge; we're saturated with information with no content; mass media; don't help us; U of Michigan; it's using the arts and humanities to connect other dimensions of life; rewriting local curriculum around the reconstruction of bridge; learning about the

community; history; oral history; interdisciplinarian stuff; catalyst for putting things in more common space;

CLINTON: arts and humanities essential to appreciating and preserving our culture; also essential to our growth and renewal as a people (clinton); for it is only by deepening our understanding unleashing our imagination, and enlargening our capacities to see and feel, that we can envision a better future for ourselves, our communities, our nation.

CLINTON: arts and humanities help Americans transcend political religious, racial and ethnic divisions; by engaging them in the common task of interpreting and expressing the meaning of human experience. when we read each others stories, discuss each other's idea, and feel each other's emotions through dance, painting, and song, we come to understand the complexity and texture of each other's lives; gain greater appreciation and understanding of the breadth of human growth and emotion; and gain a more profound sense of our common purpose as Americans.

artists: help us discover the roots of deepest beliefs and gain a vision of our most promising possibilities;

SUBVERSION OF ARTS

arts/ catalyst to our imaginative efforts; TV: undermining imagination; by decency standards; what to do about it? (find out about organization that is calling for an end to TV.)

ART IN SCHOOL

role of art for children

importance of art to schools; at risk kids; it transforms them; Slotkin: nothing left to imagine; taking away capacity depriving young people; elevate arts and humanities in school; Manchester Guild; makes us whole because art demands all of our sense;

Om 1995. SAT scores for students whose studies included four or more years of the arts were 59 points higher on verbal and their non art counterparts. they were also 44 points higher in math.

concerned that cut backs in arts and science are coming just at the time when we need them the most;

HRC: exposure to the arts must be a part of every child's schooling. Whether a youngster grows up in a ghetto, on farm, in a city or suburb, the arts are a vehicle for self expression and for

building self esteem. children from all backgrounds develop individuality and contribute positively to the larger mosaic of american culture.

get "COMING UP TALLER: ARTS AND HUMANITIES PROGRAMS FOR CHILDREN AND YOUTH" -- About role of art in at risks kid's lives?

UNIVERSAL/DIVERSITY

whether it's an African dance, a Monet painting; and Shakespearean place: its an individual expression of a universal human experience. brings us together as a family; unites us in the recognition of our differences;

it underlies the american dream; optimistic view of the future; art can't driven by market place; need balance; accessible but not dumbed down;

"the root of oppression is the loss of memory; we are lost unless we remember our past and its powerf;

In a California program called Sentenced to the Stage, juvenile offenders in the LA area are asked to join drama and dance workshops as a condition of their probation; as a result of this and other similar efforts around country, the 1994 report of President's Committee on Arts and Humanities concluded that "such 'safe havens' are particularly potent" in reducing drug abuse, violence, and school drop out rates.

from new york to new mexico, programs that encourage children to write poetry, for example, resulted in children who are more relaxed, more self confidence, less inhibited, more accepting of each other; and more likely to improve their writing skills.

ROLE IN CIVIL SOCIETY

liberal, political and economic institutions depend on a healthy and dynamic civil society for their vitality; at the heart of concept of civil society lie "intermediate institutions" == private groups that lie between the realm of the state and the family; alexis de toqueville famously observed during his sojourn to America teeming with associations -- churches, human rights chapters, choral groups; book clubs; jazz clubs -- that have nourished dissident life -- pushing the boundaries of society; enlargening the public space -- for expression and exploration.

revitalizes society; enriches our lives;

the ability to form these kinds of groups demands trust -- if a society has a culture of trust, and particularly if its members have the capacity to trust people outside of their families, it

generatttttes "social capital" -- as useful as financial capital to its economic well being. (Francis Fukuyama)

goes on to argue that the strengthen of civil society strongly affects the industrial structure of societies; (large private professionally managed corporations vs. small, family run companies and a few giant state owned orporations;

civil society breeds sociality, community and citizenship; and bolsters liberal democratic government; Putnam: "Bowling Alone." dangerous trends; idea that culture and society shape the nature of government; Fukyama argues that overly centralized, regulatory and legalistic American state -- over the past 25 years -- has crowded out our once flourisning civil society;

what we need is not so much civil society but civics (what Romas called civitas: public spirited sacrifice for community; citizenship, even nobility; (not all civil society is civic minded.) while more Americans are bowling -- they're bowling alone.

WHAT CAN WE DO?

turn of TV; or at the very least improve standards, V chip etc; fight to get more arts and culture into schools; pressure congress to expand support for the arts;

LOOK at models like Michigan: grass roots; bipartisan; interdiscriplinary; community; creating synergy for action; one of the great ironies of the 21st century; capitalism undermines characteristics of capitalists: work ethic; family; repomsibility arts; mancehster guild; takes time; adult commitment; Sriptures: where there is no vision, people perish."

SUPPORT THE ARTS:PUBLIC AND PRIVATtoday, witnessing full scale assault on public support for the arts which is misguided and misinformed; art remains in the public domain -- accessible to all, firing the imaginations of all;

some say support for the arts is a lucury we can no longer affird: we are saying here today: it is a necessity for the contiuing strength and vitality of our community of culture in the nation..

they fail to appreciate what every generation in Americans has intuitively know: that our artistic imagination is critical to our civilization and our democracy.

TODAY:

life saturated with crudity, sterile, violence: Jonesboro, teen suicide; on the rise;

(Europe seems to be doing better job: unemployment higher; social skills high; women more opportunities for child care; support arts; arts connection; in civil society;

solution: give kids positive alternatives; turn of the TV; (Janet and Ted Stanley);

must stop notion that only singers can sing; only writers can tell stories, only painters can make images; only dancers can dance; must be inclusive ; part of the fabric of our lives;

Millennium there; imagine the future; "I had music, art, recess; -- imagination key to millennium; hor past knowledge -- with art; democracy, citizenship; building community;

images of the future: many have apocalyptic view of the future; static; scarey; inhuman; isolated; homogenized;

must liberate our imaginations; Havel talks about globalilization/homogenation;

but think of the dire predictions for this century -- this millennium; (get some);

think globally; act locally; sense of place; of identity; act in ways thaat would enhance common ground; control over our enviromnet; connect to larger community; diversity yet also trust; imagination; whit's like being in someone elses shoes; appreication of them;

need to build a bridge between cultures; HRC: information is not knowledge; we're saturated with information with no content; mass media; don't help us;

imagine the futur; why did kid pick up the gun? can't imagine a satisfying, fun future; problem in Jonesboro, in cities around the country; violence; frustration;

arts/ catalyst to our imaginative efforts; TV: underminining imagination; by decency stanndards; what to do about it? (find out about organization that is calling for an end to TV.)

importance of art to schools; at risk kids; it transforms them; Slotkin: nothing left ot imagine; taking away capacity depriving young people; elevate arts and humanities in school;

it underlies the american dream; optimistic view of th future; art can't driven by market place; need balance; accessible but not dumbbed down;

Michigan: grass roots; bipartisan; interdiscriplinary; community; creating synergy for action; one of the great ironies of the 21st century; capitalism undermines characteristics of capitalists: work ethic; family; repomsibility arts; mancehster guild; takes time; adult commitment; Sriptures: where there is no vision, people perish."

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solution: give kids positive alternatives; turn of the TV; (Janet and Ted Stanley);

HILLARY RODHAM CLINTON TALKING POINTS
NATIONAL GALLERY OF ART SCULPTURE GARDEN
DEDICATION CEREMONY
MAY 19, 1999

This is a historic day for the nation. What a wonderful gift you have given to the American people, and the millions of foreign visitors who will pass this way, and see this beautiful garden.

I want to thank Robert Smith for that generous introduction. I am so pleased to be here with you, Director Earl Powell who has been a good friend and adviser to me on the sculpture garden we created at the White House and in our efforts to enhance the arts collection in the President's home.

I also want to acknowledge your chairman, Alexander Mellon Laughlin [Lawk – lin], whose family over the years has played such a significant role in creating, supporting, and providing leadership for this great institution. I am also honored to be here with the artists whose work is represented in the Garden.

Of course, I especially want to thank Calvin Cafritz and the Morris and Gwendolyn Cafritz Foundation. For three decades, the Cafritz Foundation has set a pace for philanthropy in Washington, DC. We owe a great deal to the Foundation and the Cafritz family for their support of community service, education, and the arts here in the

Nation's capital, and all Americans owe a debt of gratitude to them for making this Sculpture Garden possible.

I also want to pay tribute to Congressman Regula, who has been such a friend of our cultural institutions, and has supported our National Parks, with their great historic resources. Just this morning at the White House, with Members of Congress, I was privileged to announce the first round of our Save America's Treasures federal grants to some of our most significant historic sites and cultural collections. Congressman Regula – wasn't able to be with us there -- so I wanted publicly to commend him and thank him for supporting Save America's Treasures and for his leadership.

I am especially pleased to be able to tell all of you today that two Save America's Treasures grants will go to the National Gallery – including one to preserve 10 monumental sculptures from the Permanent Collection – including works by Calder, David Smith, Claes [Closs] Oldenburg, and Tony Smith. These works are in serious need of conservation to preserve their integrity and to restore them to the condition originally intended by the artists.

Save America's Treasures has enjoyed the generous support of the Congress. It is a project of the White House Millennium Council, whose mission is to ask all Americans to help us live out the national theme of "honor the past and imagine the future."

It is fitting that as we prepare for the new millennium, that we dedicate this Garden which is a remarkable gift to the future. It too honors the past, as the vision for a garden on this spot was laid two centuries ago when Pierre L'Enfant created his plan for the city of Washington. He imagined in this location a landscaped park. Ladybird Johnson, whom I greatly admire, had the inspiration to make this spot a sculpture garden.

Art should be accessible to all the people. It has the power to evoke in each of us a deeper understanding of our lives and the world around us. Among the arts, sculpture holds a special place for me and my husband. I often tell the story of how sculpture brought Bill and me together – after standing in line to register for law school classes, we found ourselves in front of the Yale University Art Gallery, which had a wonderful sculpture garden. A labor dispute had closed the museum's doors, but Bill managed to get the two of us in by offering to pick up trash. That was our first date.

Shortly after the President's first inauguration, I started thinking about bringing some favorite American pieces to the White House. With the help of my good friend J. Carter Brown, the idea for an outdoor sculpture garden began to take shape. We hoped to touch the million people who tour the White House each year. To lift their spirits, and inspire them, and sometimes puzzle them -- to encourage them to find the deeper meaning in what they see.

It is delightful to see Isamu [Ee – sah – moo] Noguchi's [No – goo – chee's] Great Rock of Inner Seeking and and Joel Shapiro's untitled work again. We had the privilege of displaying them at in the White House Sculpture Garden, as we have works by Louise Bourgeois, Ellsworth Kelly, and Roy Lichtenstein, who are all represented in this collection.

The National Gallery has always been an important steward of our artistic and cultural heritage. By opening its doors to millions of students, it has played a profound role in teaching the next generation about our history and the ties between past cultures and modern spirit.

I am sure it has inspired countless future artists, helping to preserve and nurture American creativity. And by creating an outdoor space for sculpture, the National Gallery it will expand the horizon of every visitor, just as two decades ago, the East Building gave 20th century art the prominence it deserves.

The millions of visitors who come here each year will be able to view these great works of art; sit and think about them and observe others' reactions; enjoy a refreshment while they take it in; or even take a spin around the ice skating rink. All in the grandeur of this beautiful setting in the shadow of the Capitol Dome. What a wonderful way to expose people to the world of art.

I have been eager to view the new collection here and hope that I can come back from time to time. I am intrigued by Thinker on A Rock. Rodin's The Thinker is now on display in the White House sculpture garden. Now I will look at Rodin's Thinker differently having seen Barry Flanagan's whimsical and provocative treatment of the subject.

And having just returned from Macedonia, where I had the chance to talk with Kosovar refugees who have endured such terrible

suffering, I have looked forward to contemplating Puellae [Poo - well - lie] by Magdalena [Mag - duh - lay - nuh] Abakanowicz [Ah - buh - cahn - o - vich]. I understand the sculpture was inspired by a story the artist heard about children who were found frozen to death in cattle cars as they were transported from Poland to Germany in 1942. Surely this work of art has new meaning as the haunting images of death trains are replayed today in Yugoslavia.

President Kennedy once said that --the life of the arts, far from being an interruption, a distraction in the life of the nation, is very close to the center of a nation's purpose, and is the test of quality of a nation's civilization. He noted that Abraham Lincoln ordered work to continue on the Capitol Dome during the Civil War. That Franklin Roosevelt, in the midst of World War II, dedicated the National Gallery of Art. They were not deterred by circumstances that today would seem daunting. They understood what they were fighting for.

This Sculpture Garden, this gift to the nation, gives us the inspiration and purpose to go on struggling for what we believe. I hope that every American who comes to Washington will visit the Sculpture Garden because they will leave enriched. I know that I will.

Let me leave you with President Franklin Roosevelt's words, spoken in the spring of 1941 as fascism spread across Europe, destroying lives and liberties, when he dedicated the National Gallery on behalf of the nation. He said, "Art is part of the present life of all the living and creating peoples -- all who make and build. These paintings...are symbols of the human spirit. To accept this work today is to assert that the freedom of the human spirit shall not be utterly destroyed."

I am honored to accept, on behalf of the nation, the National Gallery of Art Sculpture Garden. Thank you.

CLINTON
CREATIVE AMERICA"
TS 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 art 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 must encourage communities to identify and preserve their local traditions, history and folk creations. We must inspire 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 depend on partnerships between government agencies, private foundations, 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 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 can change a child's life each time I see a pair of painted park benches in my office. 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 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.

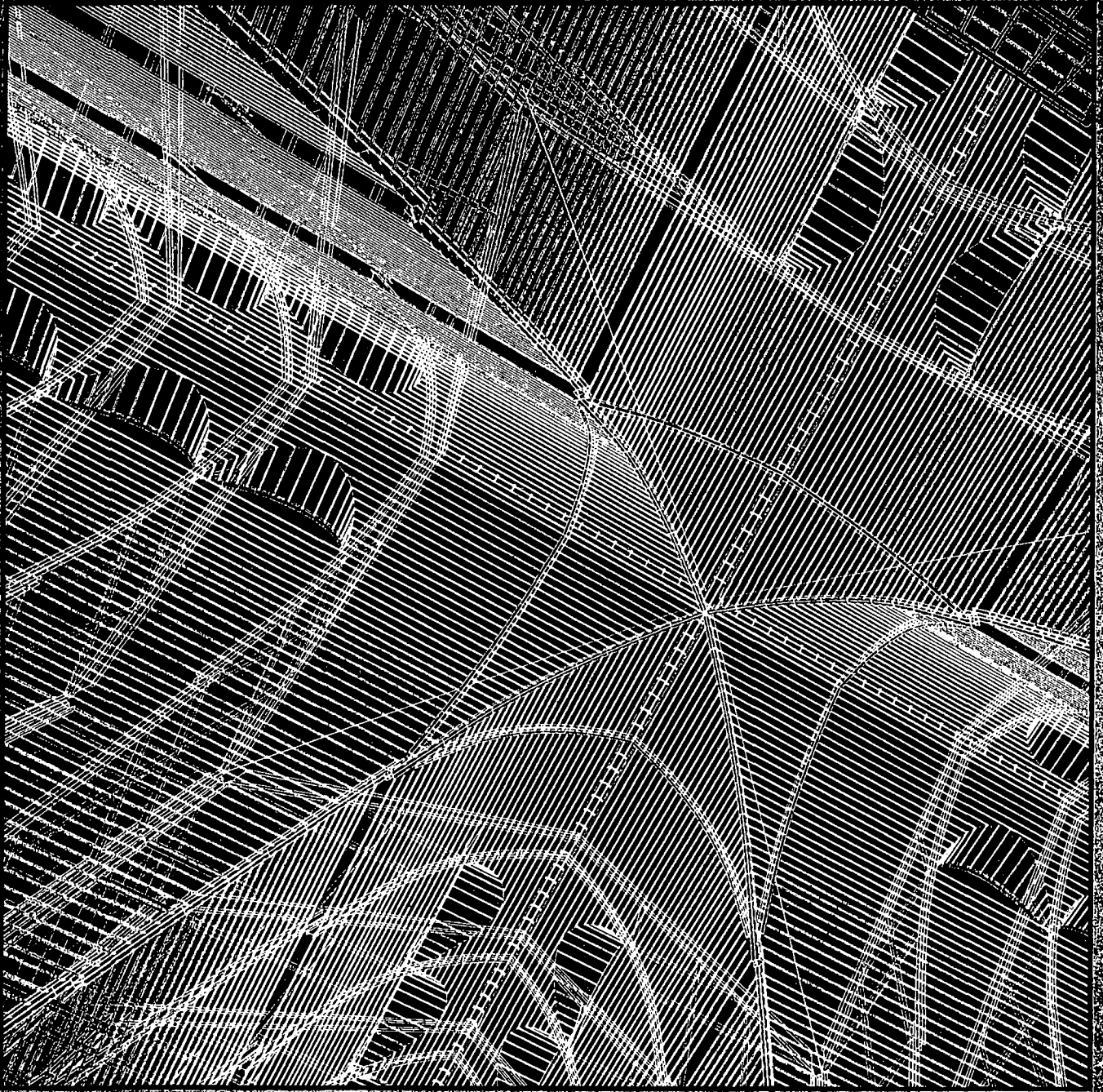
We also need to bolster our great humanities institutions -- our libraries, museums, universities and research centers -- to ensure that all Americans have opportunities for lifelong learning. They are the catalysts and the incubators for so many of the great ideas that have kept our democracy strong -- and moving forward.

So let us all work together to keep the arts and humanities 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.

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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Creative America



A REPORT TO THE PRESIDENT
by the President's Committee on the Arts and the Humanities



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THE PRESIDENT'S COMMITMENT TO THE ARTS AND THE HUMANITIES

"For more than two centuries, the arts and the 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 doing so, 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

President Clinton believes that a strong cultural life is the signature of a great nation. He has observed that the arts and the humanities stir our citizens' minds and senses, stimulating the learning and collective discourse we need in a participatory democracy.

Affirming Public Support

"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

President Clinton stood firm in his defense of the National Endowment for the Arts, the National Endowment for the Humanities and the Institute of Museum Services in the face of Congressional attempts to eliminate these agencies and to undermine our nation's rich cultural tradition. In vetoing the 1996 Interior Appropriations bill, 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."

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).

Celebrating America's Artists and Scholars

"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

Through events at the White House, the President and the First Lady convey the importance of the arts and the humanities, ~~in their rich variety~~, to American society.

Awards: Each year the President honors the nation's leading artists, scholars and cultural institutions.

- 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~~ awarded each year in a ceremony ~~at the White House lawn~~. Recipients include: Ossie Davis and Ruby Dee, Charles Kuralt, David McCullough, Ray Charles and Arthur Miller.
- The National Award for Museum Services, presented by the First Lady in October 1994 and 1995, (explain)
- The National Heritage Awards, also presented by Mrs. Clinton, ~~which~~ recognize great traditional artists from the rich diversity of U.S. heritage.
- The Presidential Design Awards, hosted annually by the First Lady, ~~which~~ showcase the best in federal ~~buildings~~ and construction.

Isn't it also inventions and machines?

Exhibitions: The First Lady opened up the White House for exhibits of American art that the visiting public ~~have the chance to see~~. on view for the visiting public.

- 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~~ ^{visitors} who ~~visit every day~~ enter each day.
- The First Lady assembled the White House Crafts Collection, a permanent collection of 72 pieces by 77 outstanding American artisans.

Events: Hundreds of artists performed at the Inaugural ceremonies and at the White House during the last four years, including Maya Angelou, Aretha Franklin, Mstislav Rostropovich, Isaac Stern, Jesse Norman, Pinchas Zukerman, Kathleen Battle, Thomas Hampson and Dawn Upshaw. Also showcased were:

Jessye?

- Young artists such as the St. Lawrence String Quartet, young dancers from Jacques D'Amboise's National Dance Institute, and the Chicago Children's Choir.
- The four-part Public Broadcasting Service series, "In Performance at the White House," presenting American talent in jazz, country and western, blues and soul music.
- American historians and other scholars, such as _____, ~~adding~~ ^{who shared} their ideas and expertise to ~~the Administration's thinking~~.

with by Administration Special.

Expanding Our Children's Creativity

(HRC quote?)

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 President and Mrs. Clinton believe that all children should be able to explore their creative potentials through artistic and intellectual activities. They also have seen (first hand) how participation can transform "any child, but especially those at risk, beyond the bounds that circumstance has prescribed." (Hillary Rodham Clinton)

(continues to)
The First Lady draws attention to the central role the arts and the humanities play in children's lives as she highlights some of the most successful programs in the country.

- Recently, she visited the Manchester Craftsman's Guild in North Pittsburgh and Gallery 37 in Chicago - programs for at-risk youth. *Gallery 37 not just for at-risk*
- In a White House ceremony recognizing the work of the National Endowment for the Arts, the National Endowment for the Humanities and the Institute of Museum Services, she released Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk, prepared by the President's Committee on the Arts and the Humanities.

explain its findings

(note: not sure we were including the above bullets)

The Administration encourages programs and partnerships ^{with} across the government, such as the youth program "Pathways to Success" funded by the Department of Justice and the National Endowment for the Arts.

Providing Cultural Leadership

President Clinton believes that the federal government can be a leader in supporting and promoting our cultural traditions.

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 the Humanities
- Diane Frankel as Director of the Institute of Museum Services
- 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 and charged the Committee with the ~~task~~ ^{mission} of increasing private sector support for the arts and the humanities and increasing the public's ~~perception~~ ^{appreciation} of their value to society.

Federal agencies with cultural programs expand the influence of the arts and the humanities at home and abroad.

- U.S. Information Agency artistic and scholarly exchange programs share America's cultural genius with people around the world.
- The General Services Administration improves the design of public buildings and incorporates art into federal architecture.
- The Art in Embassies Program at the U.S. Department of State places over 2,200 works of art in more than 170 countries.
- The 1995 White House Conference on Travel and Tourism promoted cultural and heritage tourism. ??

End with quote?

Try to list more federal agency programs?

Under Affirming Public Support add: President Clinton supported full appropriations to our great federal cultural institutions such as the Smithsonian Institution, the Library of Congress, the National Gallery of Art and the Kennedy Center for the Performing Arts. (?)

I think this is still too long - what can we drop?

Arts Week at P.S. 164

On a small stage at Public School 164 in Queens, three ninth graders formed a tableau vivant portraying the emotion "hopeless." They were performing for their peers, who had enacted emotions like "suspicion" and "jealousy," but they were also performing for Greer Hansen, their teacher, for Barbara Brown, the principal of P.S. 164, and for the playwright Wendy Wasserstein, who came to this classroom as part of Arts Education Week. It was, in fact, the kind of class and the kind of school where hopelessness seemed in very short supply. When, to much laughter, one student asked Ms. Wasserstein, "What's it like to have all your hopes fulfilled?" the question seemed to measure an ambition rather than a deficit.

P.S. 164 — the Queens Valley School of the Visual, Performing, and Literary Arts — is a magnet school for prekindergarten to sixth grade in Community School District 25. Ms. Brown, who arrived in 1989, discovered unused rooms throughout the building that have been converted to classrooms and studios for dance, visual arts, instrumen-

tal and choral music, video production and drama.

It is always tempting to say that these things only take money. But that is clearly not true. What they also take — besides determination and resourcefulness — is the conviction that the arts are central to education itself. Arts in the schools are justified in many ways. Some people call them a form of audience development. Some point out the link between arts education and greater success in academic disciplines and in learning generally.

But in at least one sense a child making art is no different from a grown-up artist making art. What matters is the work at hand, not the apologies or the theories that get levied in its behalf. It is remarkable — and shameful — how easy it was to cut away the arts from the public schools in the 1970's and how hard it has been to reconstruct their presence ever since. P.S. 164, as Ms. Wasserstein said on the way back to Manhattan, is "a dream, a vision." It is also the kind of place where hopes begin to be fulfilled, and that is justification enough for arts in public schools.

PHOTOCOPY
PRESERVATION

Arts Education, for a Week

As New York City's budget cutters scanned the numbers over the last two decades, arts education always seemed to have the vulnerable look of luxury. Culture for schools too often became a "frill" that could be sacrificed to fiscal responsibility. Now, even with modest budget increases for arts in the schools in the last few years, the arts education program is not what we should expect for the culture capital of the world. There is not even an arts curriculum for New York City's public schools.

"So where are we going to get the audiences of the future?" asks Martin Segal, former chairman of Lincoln Center and now head of the New York International Festival for the Arts. "Nobody is born loving Mozart. You need exposure to it, to other kinds of music." Moreover, art can keep some students in school, and drama and other art forms

can be a pathway to literacy for those who cannot approach reading any other way.

So, Mr. Segal, the Mayor, the Schools Chancellor, a group of business leaders and more than 40 professional artists are launching Arts Education Week today to show how 126 city cultural institutions can work with public schools. Some students have been invited backstage at the New York Philharmonic. Others will participate in workshops at the Dance Theater of Harlem. Still others will display their own efforts, like the photographs featured this week at the Bread and Roses Gallery.

It is heartening that some of the city's most talented adults are sharing their craft and enthusiasm with New York's 1.1 million public school students. Now, if only the arts could return to the schools for a lasting engagement.

The Boys of Spring

David Wells added the finishing touch to the New York Yankees' divine spring yesterday by pitching a perfect game against the Minnesota Twins. In a major league season ridiculed for thin pitching, Wells produced a masterpiece of a kind Yankee fans have not witnessed since Don Larsen retired every Dodger he faced in the 1956 World Series. Perhaps his artistry will even slow the unseemly rush to abandon Yankee Stadium.

Few occasions in sports rival a perfect game for sustained excellence and tension. The excruciating and wonderful thing about a perfect game is that there is zero margin for a mistake. Each batter can bring a hit, a walk or an error that would spoil the afternoon. By the sixth inning it was clear Wells, who can be overpowering one day and hopelessly bad the next, was in a groove.

Soon fans at the stadium were rising to cheer every delivery. When Wells took the mound in the ninth inning, teammate David Cone was so tense he could barely watch from the dugout, and pulled his jacket over his face. Word of the triumph flashed

across the city by television, telephone and shout, lifting New Yorkers still dispirited by the Knicks' elimination from the playoffs last week.

Wells's performance, or something like it, almost seemed ordained for the Yankees this year. After losing their first few games in April, the team has been nearly unbeatable. The Yankees have excelled at every facet of the game during one of the most dazzling early-season winning spans in baseball history. Owner George Steinbrenner finally seems to have gotten his money's worth with his liberal hiring of expensive free agents.

On a squad with few flamboyant players, Wells cuts a distinctive figure with his affinity for good times and keen sense of Yankee history. The club did not look kindly on his antics last year when Wells showed up for one game wearing a wizened cap once used by Babe Ruth. Instead of posting large "K's" on the stadium facade to mark every strikeout recorded by Wells, a group of his fans sticks up pictures of beer mugs. No one in the front office was offended yesterday.

The New York Times

MONDAY, MAY 18, 1998

PHOTOCOPY
PRESERVATION

Drug May Prevent Breast Cancer

Doctors to Release Raloxifene Data

By Rick Weiss

Washington Post Staff Writer

A new drug may profoundly reduce women's odds of getting breast cancer, according to eagerly awaited data to be released by researchers today.

The drug, raloxifene, recently gained Food and Drug Administration approval for the prevention of the bone-thinning disease osteoporosis in post-menopausal women. But breast cancer prevention advocates and others have been watching the drug closely during the past several months, as hints of its potential power to prevent breast cancer began to emerge at scientific meetings.

At a conference in Los Angeles, doctors are scheduled to provide the first formal release of those data. Compared with those who took dummy pills, post-menopausal women who took one tablet of raloxifene daily had about one-third the odds of getting invasive breast cancer after two years.

"To see a 70 percent overall reduction in risk is astounding," said Steven Cummings, a professor of medicine and epidemiology at the University of California, San Francisco, who with V. Craig Jordan of Northwestern University led the key raloxifene studies. Unlike tamoxifen, the only drug until now shown to cut the chances of developing breast cancer, raloxifene so far seems not to increase the risk of endometrial cancer. And raloxifene's ability to prevent breast cancer appears to extend to women who are not at especially high risk for the disease—something that has not been demonstrated with tamoxifen.

But some scientists and patient advocates cautioned against reading too much into the new results. The raloxifene studies have not gone on long enough to generate trustworthy numbers, they said.

See CANCER, A6, Col. 1



Joey Kindregan, 10, of Springfield, with parents Sazi and Tom, is one of 500 children in the country with Ataxia Telangiectasia.

Fighting to Save Their Children

Parents Wage Extraordinary Battle to Defeat Rare and Deadly Disease

By Cindy Looper

Washington Post Staff Writer

Suzi Kindregan noticed recently that her 10-year-old son Joey had stopped playing with his Power Rangers, and no longer built elaborate forts for them. He never mentioned that the toys had become too hard for him to manipulate; he just quietly put them all aside.

It was one more sign that his disease is progressing, that time is running out.

Children with the rare genetic disorder AT, or Ataxia Telangiectasia, are usually in wheelchairs by age 10. As more brain cells die, the children lose so much muscular control that they cannot move their eyes to read. They are nearly 1,000 times more likely to get cancer and rarely live beyond their teens.

But Joey is alive at a time when medical science is making giant leaps in the understanding of diseases generally, and of Joey's disease in particular. Since 1995, researchers have discovered the gene that causes AT, created a mouse with that gene and will soon begin to test treatments. And although scientists caution that there is no guarantee that a therapy will be developed during Joey's lifetime, the possibility is tantalizingly within reach.

That fact has spurred Kindregan and other parents of AT children to step into a research funding vacuum to a degree that has amazed both the scientific and foundation worlds. Not only have parents involved with the AT Children's Project raised \$4 million in a few years, but they have persuaded prominent researchers to devote their time to studying a disease diagnosed in only 500 children nationwide, including three in the Washington area.

See DISEASE, A7, Col. 1



Zachary Klein, 5, held by mom Cynthia, has the disease, which was diagnosed about three years ago. Also shown is sister Jane, 2.

U.S. Urges Pakistan to Forgo Tests

Clinton Plea Issued as Nation Seems Set on Nuclear Exercise

By Dan Ball

Washington Post Staff Writer

BIRMINGHAM, England, May 17—In the face of fresh indications that Pakistan is preparing for a nuclear test, President Clinton issued another urgent appeal today for that country to stand back from the brink, and he predicted that a show of restraint would produce economic, political and security benefits for it.

Clinton spoke shortly after Pakistani officials, including Foreign Minister Gohar Ayub Khan, suggested that Pakistan is close to responding to a series of bomb tests by India last week and India's declaration that it is a nuclear power.

"It's a matter of when, not if, Pakistan will test," Khan told the Associated Press. "The decision has already been taken by [the] cabinet." Other officials said Pakistan is keeping its options open. [See story on Page A13.]

Leaving a meeting with Russian President Boris Yeltsin, Clinton told reporters: "I still have hopes that the prime minister [Nawaz Sharif] and the Pakistani government will not go through with a nuclear test. And I believe that we can, the rest of us who would support that, can work with them in a way that meets their security interests without the test."

Clinton's comments came as the leaders of the major industrialized nations, known as the Group of Eight, concluded their annual meeting deeply divided over whether to impose sanctions on India, as the United States and others have done. A closing communique, while condemning the tests, contained only a vaguely worded statement

See SUMMIT, A12, Col. 2

Satellite Launch Globally Links Wireless Phones

By Mike Mills

Washington Post Staff Writer

Perched atop a Delta II rocket, five 1,600-pound satellites rode into orbit from a California launch pad yesterday, marking the start of a new era in global communications.

They are the final members of a 66-satellite "constellation" now orbiting 421 miles above earth. With them, a District company called Iridium World Communications Ltd. is on target to begin offering a unique kind of wireless telephone and paging service on Sept. 23. For the first time, if all goes according to plan, people will be able to send and receive telephone calls or electronic messages from any point on earth using handheld phones and pocket-sized pagers.

"This is a great day," Edward Stano, chairman and chief executive of Iridium, said of the launch from Vandenberg Air Force Base. "This puts us in business. Right now we're all feeling really good."

Iridium is aiming the service at more than 20 million people who travel internationally for business and personal reasons. They include corporate executives and government workers who dislike not knowing whether their cellular phones will work in a distant country. It also includes relief

See IRIDIUM, A8, Col. 1

Far-Reaching Tobacco Bill Moves to Center Stage

Push for Change, Desire for New Revenue Propel Legislation to Senate Floor

By Sandra Tobias

Washington Post Staff Writer

The Senate is scheduled this week to begin considering one of the most ambitious pieces of legislation it has attempted in decades. The bill proposes to reach across the nation to curtail smoking in most workplaces and public buildings, strip many city streets of cigarette billboards, eliminate cigarette vending machines, pay for substantial new medical research and

fund an unprecedented campaign to de-glamorize smoking—especially among teenagers.

Seldom has Congress moved so quickly to work such monumental change on a major industry and to affect the behavior of so many Americans.

"It is a large thing, one of the biggest actions in a bill Congress will have ever tried to deal with," Senate Majority Leader Trent Lott (R-Miss.) said in an interview broadcast Saturday on CNBC.

The "National Tobacco Policy and Youth Smoking Reduction Act," which could be voted on by the end of the week, would impose the largest price hike ever on cigarettes and broad restrictions on a \$50 billion industry once considered politically invincible. Its goal is to reduce tobacco's toll on the nation's health and to change the culture of smoking by stopping teenagers from taking that first enticing puff.

See TOBACCO, A4, Col. 1



"Take nothing for granted," Sen. John McCain cautions.

Failure of Talks Opens A Window on Microsoft

At Issue: What Consumers See on Screen

By Elizabeth Corcoran and Rajiv Chandrasekaran

Washington Post Staff Writers

Settlement talks between Microsoft Corp. and government lawyers derailed this weekend over an issue that will dominate the bitter courtroom battle set to begin today: What people will see when they turn on their computers.

The Justice Department believes that providing more choices for what consumers see on the first screen of Microsoft's Windows software is the best way to loosen what regulators regard as the company's stranglehold on personal computers. The software giant contends that such a demand amounts to the government dictating what Microsoft's products should look like.

"What the government is asking would significantly hamper us

we've worked for and built for the last 23 years at risk," Microsoft Chairman Bill Gates said in a statement.

The story of the negotiations and the way they foundered may be the clearest guide to what lies ahead, as the Justice Department and 20 state attorneys general seek to write what amount to new antitrust rules for the digital age.

Though the case will be argued in terms of arcane technological and legal jargon, the gut issue will remain the one that surfaced so clearly this weekend: an aggressive company determined to maintain its ability to innovate, challenged by antitrust lawyers who see this behavior as anti-competitive and illegal.

When the settlement talks began Friday, government lawyers were betting that Microsoft would agree to let personal computer



As Good as It Gets

New York Yankees pitcher David Wells is carried off field after throwing the 13th perfect game in modern major league history. Wells, who once played with Baltimore, shut down Minnesota, 4-0, for the first perfect

Viacom Sells Off Part Of Simon & Schuster

British Company Wins Bidding Battle

By Paul Farhi

Washington Post Staff Writer

Pearson Plc, a diversified British media and entertainment company, won a bidding contest for Simon & Schuster's educational and reference book publishing division, paying \$4.6 billion in the largest deal ever in the book business.

Pearson, which publishes the Financial Times newspaper and owns Madame Tussaud's Wax Museum in London, joined with the American buyout firm Hicks Muse, Tate & Furst of Dallas to submit the winning bid to Simon & Schuster's owner, Viacom Inc.

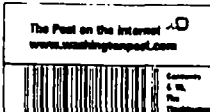
Among the other final bidders was a consortium led by Michael Milken, the convicted "junk bond" financier, whose group included cable television giant Tele-Communications Inc. and Drexel Burnham

erts & Co., the powerful leveraged buyout firm that acted with the publishing company Houghton Mifflin Co.

Pearson will keep the educational units and sell Simon & Schuster's professional and reference book divisions to Hicks Muse, one of the largest owners of radio and television stations in the United States.

Viacom will keep its consumer, or "trade," division, which publishes such authors as Stephen King.

See MERGER, A14, Col. 4



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The New York Times

June 21, 1995, Wednesday, Late Edition - Final

SECTION: Section A; Page 19; Column 1; Editorial Desk

LENGTH: 659 words

HEADLINE: Arts for Our Sake

BYLINE: By Hillary Rodham Clinton; Hillary Rodham Clinton is honorary chairwoman of the President's Committee on the Arts and Humanities. This article is based on her remarks at the Metropolitan Museum of Art earlier this month.

BODY:

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, libraries, schools, dance companies and concerts, the arts are truly part of the public domain, accessible to all and capable of encouraging every person's artistic expression and sensibility.

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

The President has shown that we can balance the budget over the next 10 years without undermining our commitment to the arts. The N.E.A. 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.

Despite a 30-year bipartisan commitment to the arts, 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 (particularly those arising from Western civilization) are often the first to recommend obliterating the agencies responsible for promoting arts programs that make Sophocles, Shakespeare, Mozart and O'Keefe available to our children.

They fail to appreciate what every generation of Americans has intuitively known -- that the artistic imagination is critical to our civilization and our

The New York Times, June 21, 1995

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 esthetics but to help move us forward as a democracy. Human expression, as conveyed through the arts, 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, we see children who, instead of discovering the joys of painting, music, sculpting or writing, express themselves through acts of frustration and even violence. The arts offer an alternative to the more disturbing elements of our popular culture, and a safe haven that allows children to explore their creative potential, transporting them beyond the bounds of their difficult circumstances. Their 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 faces difficult choices. But as the rhetoric heats up over the role of government in our society, I hope we will remember that public support for the arts is a down payment on our future. It is an investment in the values we claim to honor and in 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.

GRAPHIC: Drawing.

LANGUAGE: ENGLISH

LOAD-DATE: June 21, 1995

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.

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE PRESIDENT'S COMMITTEE ON THE ARTS AND HUMANITIES
"COMING UP TALLER" REPORT ON AT-RISK YOUTH
THE WHITE HOUSE
APRIL 26, 1996**

It is a pleasure to have all of you at the White House for an occasion that gives us so much to celebrate.

Let me first thank Sheldon Hackney, Jane Alexander and Diane Frankel who, through thick and thin, have remained tireless in their efforts to promote our nation's rich cultural legacy.

On behalf of the President, let me also convey deep appreciation to the members of the President's Committee on the Arts and Humanities, who have devoted considerable time and attention over the past year to helping children discover their creative potential through art, words, and ideas. I ask each of you to please stand so that we may recognize your efforts.

Finally, I'd 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 to lives of despair and destruction. These men and women believe in the promise of every child -- and in the power of the arts and humanities to transform children's lives. Their dedication and expertise have given thousands of children new hope and confidence in their own futures. I'm delighted that some of these fine artists and educators are with us today.

Every day, through the media and television, we hear bad news 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.

Today, it gives me great pleasure to talk about a good news story -- a story being seen and heard across the country that reminds us of the progress we can make if we are willing to invest our children with the attention and nurturing they need and deserve.

What we are witnessing in every corner of America are examples of children -- children who might otherwise have been written off -- discovering joy, fulfillment, discipline and self-confidence through their own 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 that can save their lives and enrich their souls.

Children, my husband often says, need "something to say yes to." Children can say yes to music, dance, painting, poetry, writing, drama, history, photography and other forms of creative expression. Programs in the arts and humanities give children reasons to believe in themselves. They give children ways to understand each other and the world in which they live. They give children channels to cope with the challenges of their lives.

The Committee's study -- which, by the way, was funded entirely through 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.

It would take far too long for me to relate every story, but let me 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. Her 19 classmates in the program will all graduate from high school this spring.

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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 whose lives offer few opportunities for artistic and intellectual stimulation.

Clearly our nation today faces great challenges and difficult choices when it comes to how to allocate federal resources. But I hope that, as we establish our priorities for a new millennium, Americans will appreciate that the very small amount of public support given to the arts and humanities is a downpayment 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 is to make American culture available to the children who will be our nation's future workers and citizens.

In closing, and because this is National Poetry Month, let me pass on some eloquent words from Rita Dove, our national Poet Laureate from 1993 to 1995:

"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."

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 you for helping us celebrate the resilience of America's children, and the important role that American culture plays in our individual and collective lives.

Now, I have the pleasure of introducing a man we all admire as one of our nation's finest actors and citizens -- a man known most recently for being one of the best teachers ever to appear on the Hollywood screen -- Mr. Richard Dreyfuss.

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3RD STORY of Level 1 printed in FULL format.

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Newsday

March 9, 1997, Sunday, ALL EDITIONS

SECTION: FANFARE; Page C15

LENGTH: 918 words

HEADLINE: ON THEATER / THE CLINTOS--FIRST FAMILY OF BROADWAY

BYLINE: Jan Stuart

BODY:

IT WAS A LOUSY weekend - gray, windy and rainswept - the kind of March weather that reminds us we're not quite out of the woods. And yet, the Broadway community had ample cause for dancing in the streets. Chelsea Clinton was in town to celebrate her 17th birthday with a day at the theater, slowing traffic and delaying curtain times with a showstopping entourage of parents, friends and Secret Service agents.

The League of American Theatres and Producers couldn't have finagled better advertising, even if it were able to afford it. To heck with the Tony Awards telecast - this amounted to a presidential seal of approval. Among them, the group would be bestowing an executive kiss on three shows in just one day. And the icing on the cake, for those of us who care about such things, was that the first family actually displayed impeccable taste: In the afternoon the whole group went to "Rent"; then Chelsea and her mates slinked off to "Bring in 'Da Noise, Bring in 'Da Funk" in the evening while Mom and Dad headed for "Chicago." Just as it should be.

With consummate timing, the Clintons were putting their money and publicity muscle where their mouths were. It had been barely a week since a presidential commission had announced that the country needed to be putting more bucks behind our foundering arts, a finding to which the president lent an instant thumbs-up and that Hillary Clinton passionately seconded when she got up to accept her Grammy award. What better show of support than to follow up with an all-out sweep of America's theater capital, including two shows that were nurtured in the nonprofit arena that is hurting the most?

A president who blows a sax and a first lady with a Grammy: Why had it taken so long for them to give the high-five to the arts? The question is rhetorical, really. After all, the man did need to get re-elected. Gays would be brandishing pink triangles in the military before the folks who hatched the Contract With America and the balanced budget amendment would allow arts spending to get within miles of the campaign playing field.

For once, we're glad President Clinton waited on something. Now that he is securely reinstalled and his popularity only seems to flourish with every new assault on his integrity, he has an opportunity to repair some of the damage that has been inflicted on the National Endowment for the Arts by the Capitol Hill-billies of the legislature. The Clintons - the president, his best-selling

Newsday, March 9, 1997

wife and a teenage daughter with very cool taste in musicals - could be the best thing to happen to the arts since the Camelot regime of the Kennedys, not to mention the original Broadway production of "Camelot."

It has been decades since the first couple of the White House had a kid with theatergoing potential and the inclination to nurture it. Beyond any potential political benefits, what is especially moving about the Chelsea Clinton visit is that it is an official celebration of the family theater-outing. When Chelsea accompanies her parents to that show for people who hate the word "musical" and then blows out her birthday candles at The 21' Club, she helps us hark back to those days when our own parents took us to the theater for our birthdays.

Not every family can afford to do it in such high style as the Clintons, nor does it finally really matter. A stockbroker friend of mine who grew up in Brooklyn in a family of very modest means recalls that theater was such an essential part of his upbringing that his parents would annually book a hotel suite in Manhattan and take them on a marathon of shows for five days. He is, not accidentally, truly one of the most literate and humane Wall Street hounds I know. And when my parents took me to "Fiddler on the Roof" for my 12th birthday (or "Sweet Charity" for my 13th or "Company" for my 14th-going-on-24th), I could care less that we were perched in the second-to-the-last row of the rear mezzanine and that instead of The 21' Club it was Monte's on Macdougall Street.

In scraping the money together for those sojourns, our parents demonstrated an insight and sense of priorities that I fear may be slipping from our hands. They gave our families something to sink their teeth into and share besides touchdown strategies and CDROMs: ideas and rhythms and human emotions that stretched and enhanced our immediate sphere of experience. That's why I don't mind terribly if Bill and Hillary and Chelsea hold up curtain times and spend too much money for a Caesar salad after the show.

What I do mind are the parents who will never be inconvenienced in city traffic by a presidential cortege, because it would never occur to them in a million years to take their kids to a play. I am troubled by otherwise intelligent moms and dads who live within an hour's train ride of Broadway or within a local stop of their community playhouse but never seem to notice the thousands of theater posters at their LIRR stations, because they're buried in the prime-time listings or the Presidents' Day sale ads or the playoff scores. I don't care to hear from the ones who complain that theater would bust their wallet and who then proceed to double their investment at the multiplex cinema with overpriced buckets of popcorn and giant Cokes.

I hope to be around for the day when Chelsea takes her kids to a show for their birthdays. May they be blessed with the good taste of their mother - and the great good sense of their grandparents.

LANGUAGE: English

LOAD-DATE: March 9, 1997

Am arte

Arts of College

- role of universities
- emerging practical aspects -
- culture gets place & large community
- research + public function

"I had music art review"

Imagination
TV - less + better -

IMAGINATION

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Theme of millions
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U of m d // applied practice
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Driving by can wreck -
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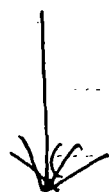
So to be ready -

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the schools -

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chance → arts / connection
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Art Makes

Education

Opera singer extraordinaire
Jessye Norman is one of the most
celebrated performing artists of
our time. She has been honored
throughout the world with innumerable awards, distinctions, and
honorary degrees, including the
Legion of Honor and Commander
of the Order of Arts and Letters
by the government of France.

Following is a speech Ms. Norman
presented to an Alumni Reception
at the Harvard University
Graduate School of Education on
June 6, 1997.



Photo: David Seidler

Ladies and gentlemen, brothers and sisters — I am
very happy and honored indeed to speak to you
today. Although I have the feeling that I shall be
“preaching to the choir,” I have decided to plunge ahead
anyway, while knowing that your education at these
illustrious schools has helped to make you concerned,
active, soulful citizens of your world — that Simone de
Beauvoir was speaking of something close to your hearts
when she wrote: “One’s life has value so long as one
attributes value to the lives of the others by means of
love, friendship, indignation, and compassion.”

But just in case climbing the corporate ladder has left
you a little out of breath — or searching for the proper
tool to smash through the proverbial glass ceiling has
put a strain on your graciousness and energy — spend a

moment or two with me as we explore the expression,
not of your brilliant intellects, but of your soul’s voice —
your soul’s music.

I would like to talk to you today about art — all the arts.
from the home I have found in music to the written
word, from the most ephemeral dance step to the most
permanent wood carving. Art brings us together as
a family because it is an individual expression of
universal human experience — at its best it is a non-
competitive, non-comparative expression, full of mean-
ing that is personal.

It comes from that part of us that is without fear, preju-
dice, malice, or any of the other things that we create to
separate ourselves, one from the other. Art makes each of

Us Whole

us whole by insisting that we use all our senses, our heads and our hearts, that we express with our voices, our hands, our bodies as well as our minds. And in this modern society, art may be the only force that invites expression from the inside out, that expresses what might be called the "Spirit-Self" ... uncluttered by judgment, cynicism, or intolerance; a unique voice that is no more important than any other, but no less important either.

Though I come to you as a worker in the arts, I am not just talking about those of us who have chosen a profession in the arts, but about the arts as a normal and everyday part of life for everyone, whether that means keeping a journal or singing, making pottery for the joy of working with our hands, or painting; playing an instrument or dancing with our whole bodies.

Your sophisticated, educated selves may look with a questioning eye on the joy in your heart from singing that Bach cantata in the church choir or penning the perfect haiku at the birth of your child, but this, my friends, is your soul's music: listen to it and enjoy it; indulge in it, nurture it, dance with it, caress it, love it.

Though the very term, "Art," has been turned into something off-putting, rarefied, only for a few — something that is supposed to happen only in museums or concert halls, and be done and seen only by experts — I want to remind you that for most of human history, art was a normal, daily crucial part of life. It was recognized as something essential to human life.

If you and I had been sitting here, in any era other than this industrial and technological one, we would have been resting on chairs or stools made by hand, each one a little different from the other, each one a unique expression of human creativity. We would be wearing woven clothing and carved or cast jewelry that was part of a communal tradition, yet individually unique. We would be celebrating with food and drink that were creations in themselves, and taking them from vessels that were objects of art as well as objects of use. We would certainly be singing together, improvising rhythms together, telling stories together, and dancing.

We would do this as part of everyday events that would include work songs and chants to keep us going, and stories or parables to pass on wisdom in a way that statistics and conclusions never can.

Yet, because we only learn about the last few centuries — or at most, the last thousand years, which are less than five percent of human history — we have been reduced to the belief that only singers can sing, only writers can tell stories, only painters can make images, and only dancers can dance.

To make us buy art as a commodity, to make us conform in a way that people who create their own art rarely do, and to keep us divided from each other for the benefit of the few, we have been told that the arts are a luxury, not a necessity; that they are the frosting on the cake, not the cake itself; an extracurricular activity one should get around to someday, not education itself.

It will require some heavy-duty convincing to help us see art as a normal part of life. But as native American writer Paula Gunn Allen says, "The root of oppression is the loss of memory." We are lost unless we remember our past and its power — the time when the expression of the soul was both natural and expected. Therefore, to remind us that our ancestors knew what they were doing, I give you a few modern, hard-nosed facts about truths we are rediscovering:

In a California program called *Sentenced to the Stage*, juvenile offenders in the Los Angeles area are asked to join drama and dance workshops as a condition of their probation. As a result of this and similar programs in other parts of the country, the 1996 report of the President's Committee on the Arts and Humanities concluded that "such 'safe havens' are particularly potent" in reducing drug abuse, violence, and school drop-out rates.

From New York to New Mexico, programs that encourage children to write poetry, for example, have resulted in children who are more relaxed, self-confident, less inhibited, more accepting of each other, and more likely to improve their writing skills.

The Massachusetts Algebra Project incorporated drumming into its lessons in math, including algebra, and found that students learned more quickly, including students who thought they couldn't learn math at all.

Art makes each of us whole by insisting that we use all our senses, our heads and our hearts, that we express with our voices, our hands, our bodies as well as our minds.

prise...that actually Rush Limbaugh is public broadcasting." Do not accept glib sound bites when we are talking about the future of the very soul of our nation.

If you believe as I do that we should be putting more money into education in general, and arts education in particular, there is a great deal you --- and only you --- can do.

First of all, have your say in the voting booth; the current crisis is upon us mostly because some 60 percent of eligible Americans refuse to vote. I plead with you to vote against anyone, Republican or Democrat, who wants to cut the meager \$620 million now spent on cultural programs, while suggesting that the Pentagon be given \$7 billion more than it asked to have. Do something.

Second, encourage your friends, neighbors, and colleagues to get involved. Put facts about the impact of the arts and lack of arts spending on museum walls, in concert programs, in letters to any groups to which you belong, and most of all, to those whom you have sent to represent you in Washington.

In New York, Massachusetts, and other states that have measured this, far more people go to cultural events than attend sports events --- they just aren't speaking out for that which is important to them.

Third, use whatever means you have to include the arts as core content in state and local school curricula. Remember your own education experience, and what made you want to learn. Make sure today's young minds are nourished and their spirits encouraged to fly.

Fourth, go into the schools to teach children your own chosen form of creativity, whether it's storytelling or sculpting, square dancing or watercolors. You will be repaid a thousand times over.

And finally, make the arts a part of your own life, not once in awhile, but every week, every day. Listen to your soul's music every day.

If this seems difficult for you because the arts weren't part of your own growing up --- if they still seem some odd special things that only gifted people do --- think about a young boy in Hawaii who was too embarrassed to write, was sure he spelled badly, and most of all, sure he had nothing worth saying...

So his teacher told him to make his frustration work for him, to write simply from his heart. Here is the poem he turned in ten minutes later:

It's too bad I can't do anything
When I suppose to.
It's too bad my tongue's gone when
I need to express myself.
I can't find my hand, it left me alone here
with a sheet of paper.
Lucky thing my tears are here,
here to stay with me
So I give you my drops of tears.



If I am able to give people drops of tears or smiles of joy or an experience from soul to soul, it is probably because I was taken at age six with my Brownie troop to see Cinderella. I was enchanted by this magical play with real horses and a real coach. It is because I sang in a church choir in Georgia, and the Girl Scouts, and the opening of recreation centers and P.T.A. meetings, and school closing musicals; and you name it, I was never without the need or urge to just sing my heart out.

It is because I was part of a school where everyone was expected to perform, and was praised for doing so. It is because I traveled from university with my friends to New York, and bought cheap tickets --- at Carnegie Hall and the Metropolitan Opera --- and sat there, or more often stood there, watching and listening with my own dreams soaring as high as Joan Sutherland's magnificent voice.

To celebrate this day, your annual meeting, I hope you will also promise to celebrate yourselves. To live artfully is to live from the inside out. Who knows where this could lead? We might come upon the wild notion that this awakened spirit, this ability to express ourselves creatively is our purpose. We might discover that this spirit we find deep inside ourselves, if we would but look, is a willing, lifelong ally just waiting for our call... that the exploration of our own imagination is our real life's work.

Resolve to become acquainted with the teachings of your heart --- your soul's music. And imagine, if you will, the harmony this could bring our world. *



*We might discover that this spirit
we find deep inside ourselves,
if we would but look, is a willing,
lifelong ally just waiting for our
call... that the exploration of
our own imagination is our
real life's work.*



Over the years, students of the arts have outperformed other students on the SATs, the famous scholastic achievement tests through which we have all had to suffer. In 1995, SAT scores for students whose studies included four or more years of the arts were 59 points higher on verbal tests than their non-arts colleagues. They were also 44 points higher in math.

After 14 months of surveying 218 arts programs for young people in 36 states and the District of Columbia — the first such study undertaken by anyone, and certainly by a presidential committee, for which I think President Clinton deserves great credit — the conclusion was that “the arts can transform the classroom environment... and engender enthusiasm and motivation for learning. The arts also teach discipline, the value of sustained effort to achieve excellence, and the concrete rewards of hard work.

I believe these hard facts owe everything to soft conclusions like this one from Peter London, the author of a book with the wonderful title *No More Secondhand Art*. He writes:

In 1995, SAT scores for students whose studies included four or more years of the arts were 59 points higher on verbal tests than their non-arts colleagues.

“Once we create imagery that honestly represents how life feels from the inside, there is a deep sense of personal empowerment and a new degree of private certainty as a result of having finally touched down to the original bedrock of the original self.”

Albert Einstein — and surely no speech would be complete with-

out quoting Einstein — said, “When I examine myself and my method of thought, I come to the conclusion that the gift of fantasy has meant more to me than my talent for absorbing knowledge.”

Layer upon these thoughts from London and Einstein one from Jamake Highwater:

“The individual experience of images and ideas for almost all Native Americans is a communion with the ‘mighty something’ that is the abiding power of the cosmos. Much as all creative people depend upon intuition or inspiration for their life, Native Americans depend upon some sort of personal contact with the ineffable for their most precious wisdom.”

I would add that the ability to represent our most cher-

ished thoughts with pencil, paint, and color, with words scribbled on paper, in movement or melody, gives us confidence in ourselves, allows us to be better understood by others and to understand others, and guides us to a calmer, less aggressive stance toward the stranger and the outward manifestation of differences.

This contact with the “mighty something,” with our deep spiritual selves, may be the most illuminating and enriching discovery we can make; for it shows without question, that at the level of our beings, we are indeed all one.

Creativity equals self-knowledge. This knowledge can lead to wisdom — and wisdom to understanding of others — and this understanding undoubtedly leads to tolerance.

Can creativity do all of this? Yes, it can. I tell you all this because we are at a crucial point in our nation's history. On one side is this wisdom of creativity ancient and modern. On the other is the backlash; the fervent belief that going back to the basics, turning away from the individual toward “uniform education,” is the answer to our deficient and poor schools.

Because this backlash plays on our understandable despair that many children are not learning the basics, there is a great danger that we will take away from children the chance to express their true selves. When school systems say they must save money, the arts are the first subjects to be put aside.

And though we spend a lesser percentage on the arts than any other democracy in the world — under five-hundredths of one percent of our national budget — the current right-wing extremist leadership of Congress wants to eliminate even that.

I am preaching to the choir — are you listening? Brothers and sisters, this is serious stuff.

Art historian Robert Hughes has written: “The Republican leadership in Congress means to sever all links between American government and American culture. It wants the Federal Government to give no support at all to music, theater, ballet, opera, film, intelligent television, literature, history, archaeology, museum work, architectural conservation, and the visual arts. It intends to abolish federal funding for the National Endowment for the Arts, the National Endowment for the Humanities...and the Corporation for Public Broadcasting.” Do not allow members of Congress to get away with saying such things as the Speaker of the House's famous quote — that “PBS is an elitist enter-



THE WHITE HOUSE

Office of the Press Secretary

Immediate Release

June 6, 1995

Remarks by

First Lady Hillary Rodham Clinton

at the 125th Anniversary Celebration of the
Metropolitan Museum of Art
New York, New York

MRS. CLINTON: Thank you. Thank you. Thank you, very much.
It is such a great honor and pleasure for me to join you this
evening. I am someone who is a great fan of this Museum and a
great fan of the Cantors.

And to have an occasion such as this where we celebrate both
of them. I want to add my word of thanks to this Museum and
to all of you who have supported it, nurtured it, loved it,
brought it to where it is today. I have just had an opportunity
to view the proposed new galleries, for the exhibition of the
collection of Greek and Roman art, as I was told, the finest
collection in the Western hemisphere.

And it is very exciting to see the plans for this and to
see what a contribution it will make to the continuing greatness
of the Museum. None of this would be possible without all of you
who have been patrons and supporters of this Museum. And
I want to honor two people who have been especially important.

Bill and Bernie have over the years stood behind so many
important causes in health care and education. And tonight, we
celebrate their contribution to the arts. What they have done by
their generosity has not only meant that literally millions of
people have been enhanced by their eye, their passion, their
commitment. But it has also, I believe, served to spur others to
be equally generous with their own love of art.

As we celebrate tonight, I must say, though, it is
also a bittersweet moment, for those of us who care
about the arts in our country. Because, there is, as you
know, a movement underway to undermine the cultural
values that all of you in this room are upholding by your
presence tonight.

It is sad that there are those among us who do not appreciate what this Museum represents - what it stands for. And no more than that, do not understand that our democracy depends upon culture. We are witnessing a full-scale assault on public support of the arts which in many ways is misguided and misinformed. One of the great accomplishments of the arts in America is that it truly has become part of the public domain.

Accessible to all, firing the imaginations of all. I was told that Bernie saw his first Rodin here in 1945 and look where it has led. There is a proud tradition in our country of both private and public support - a unique partnership unlike what exists in many other countries not only in modern times but going back through history. Where art was either the domain of the public or of the private. But instead, in America there has been this marriage.

And that is thanks, in large part, to far-sighted people, like yourselves in both the public and the private sector. The NEA has helped to bring art to millions of Americans who would not have otherwise enjoyed it.

It has supported artists and teachers, students, men, women and children, whose daily lives have been transformed by their exposure to great art. And I would like to thank Bill Lures and the trustees, and the members of the business committee and all of you who have raised your voices in the last months on behalf of public support for the arts. I hope you will continue to do so because we cannot afford to retreat from that commitment.

I would argue strongly, that, contrary to what some say, public support for the arts is a luxury we can no longer afford, that it is, instead, a necessity for the continuing strength and vitality of our community of culture in this country.

It is particularly ironic that those who bemoan the loss of civility and character and the loss of values in America are the first to recommend obliterating the federal agencies, in many ways putting back on state and local support, responsible for promoting our cultural traditions.

For example, the Greek and Roman exhibition that is being worked on now, for those who at one hand, claim they support our Western traditions and Western civilization but who on the other hand would not support the kind of exhibition that would bring to life those very traditions and roots; are living, in my view, a very ironic way of demanding we do what they say, without recognizing how important it is to give other people the chance to have the same experience that they have had.

They fail to appreciate what every generation of Americans have intuitively known, that our artistic imagination is critical to our civilization and our democracy. So I hope that, as we think about this Museum tonight and the contribution of the Cantors, we will think about ways that each of us can try to continue the traditions represented. And we will think, too, about all of the children, two hundred to three hundred thousand a year, who come to this Museum. The potential artists and teachers and lovers and patrons of the arts of the future.

To make sure that their potential for appreciating what we have today, thanks to the partnership between public and private lovers of the art; will always be there. Yes, we have hard decisions to make in America; yes, they are challenging. But let us remember what really lies at the root of greatness as a people investing in our future, caring about the best of our traditions. And let's not turn our back on that kind of legacy.

With your help, your generosity, your energy and your commitment, I don't think we will, but I know this is a challenging time. I personally wanted to be here this evening to thank the Cantors, to thank the Museum and to thank all of you for standing up on behalf of the arts in America. Thank you all.
(Applause)

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THE WHITE HOUSE

WASHINGTON

National Arts and Humanities Month

October 1994

The arts have long been an integral part of America's cultural heritage, encouraging us to gain a deeper understanding of ourselves and of our society. In a world too often beset by hatred and incivility, the arts and humanities empower us to celebrate our individual identities, while reminding us of the values and commitments that unite us as a country.

Although the rich diversity of our nation would seem to preclude an official American culture, we have a powerful tradition of artistic expression and intellectual inquiry that honors every one of us equally. Through art, music, literature, history, and philosophy, we preserve and pass along, from generation to generation, our most cherished images, ideas, and beliefs.

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.

But if the arts and humanities are essential to appreciating and preserving our culture, they are also essential to our growth and renewal as a people. For it is only by deepening our understanding, unleashing our imaginations, and enlarging our capacities to see and to feel that we can envision a better future for ourselves, our communities, and our nation.

In the new and complicated century that awaits us, we will depend even more on our artists and humanists to help us discover the roots of our deepest beliefs and gain a vision of our most promising possibilities.

The month of October has been designated National Arts and Humanities Month, and I urge all Americans to celebrate the artistic and intellectual freedoms we enjoy and to reflect on the crucial role they play in reinvigorating and renewing our great nation every day.

Bill Clinton

THE CLINTONS' CHOICE

Art in the White House

Bill and Hillary's first date included a stop at a Rothko show. Two decades later, they live amid an outstanding art collection built over 200 years. On a private tour of the works the couple chose for the family residence, the first lady spoke exuberantly about

the role of art in their lives—and the nation's

BY MARY LYNN KOTZ


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"I like it because of the composition and the emotion," says Hillary Rodham Clinton of George P. A. Healy's 1859 study of John Tyler. "And of course my husband likes it because Tyler is crumpling up the newspaper!"

WHEN BILL AND HILLARY CLINTON moved into the White House, they asked for easels. And more easels. They set them up in the Map Room and had the curatorial staff bring in all the paintings from the White House basement. One by one, on the dozen or so easels, they looked at the American Impressionists, 19th-century landscapes, Cézanne and Glackens still lifes, Robert Henri's portrait of a gypsy girl, and many other paintings in the White House collection that hadn't seen the light of day in years.

In an exclusive interview with ARTnews, Mrs. Clinton spoke with great feeling about the 450-work White House art collection. "When we first got here, my husband and I looked through the book on the collection [William Kloss's *A Nation's Pride: Art in the White House*] and tried to find everything in it," explains Mrs. Clinton. "What we couldn't find on the walls, we brought in here to study. I think we've pulled out every painting that's been in storage," she continues. "We've tried to find a place for everything, but the only one I despair of is Whistler's *Nocturne* (ca. 1870-77). There doesn't seem to be a wall where it gets enough light."



... with one of her favorites—Mary Cassatt's *Young Mother and Two Children*, 1908.

Seated on a red brocade sofa in the newly redecorated Map Room, the first lady is both relaxed and animated talking about art. Many of her favorites in the White House collection are paintings by women, or those that feature women as subjects, such as Lilla Cabot Perry's *Boy Fishing* (1929) in the West Sitting Hall and Mary Cassatt's *Young Mother and Two Children* (1908). The president, she says, responds more to paintings that have historic meaning for him, such as William Tolman Carlton's *Watch Meeting—Dec. 31st, 1862—Waiting for the Hour* (1863), a scene of slaves gathered around a table studying a large pocket watch on the eve of the Emancipation Proclamation's enactment. "Look at them," President Clinton exclaims to visitors at every opportunity, "just waiting for that moment of freedom."

The president's favorite White House painting, which he has hung prominently in the Oval Office, is *The Avenue in*

terms for the Civil War. On another wall hangs Theobald Chartran's *The Signing of the Peace Protocol Between Spain and the United States, August 12, 1898* (1899). It commemorates the agreement signed by President McKinley in the Treaty Room that ended the Spanish-American War.

Mrs. Clinton says that her husband is also particularly fond of *Morning on the Seine, Good Weather* (1897) by Claude Monet in the West Sitting Hall. "It is such a peaceful, beautiful scene. He'll just sit and look at it as he talks on the phone. And," she adds, "I think the fact that it was given to the White House in memory of President Kennedy has extra meaning for him." During the Johnson Administration, the painting, a gift of the Kennedy family, was given a place of honor on the State Floor. During the Nixon Administration, however, it was sent down to the ground floor, to hang in relative obscurity in the dim light of the Vermeil Room, where

it stayed for nearly 20 years until Barbara Bush brought it upstairs to prominence in the family quarters.

Moved by the Clintons to more visible positions on the State Floor were the portraits of Franklin D. Roosevelt by Frank Salisbury and Harry Truman by Greta Kempton. Each president places more prominently the portraits that are personally or politically attractive to him. And the White House collection, which has grown through 43 administrations, offers plenty to choose from. The art is cared for by the Office of the Curator, established by Jacqueline Kennedy, who also began the White House Historical Association.

"So many touches to the house, so much of the art was either brought to the White House or inspired by the Kennedys," reflects Mrs. Clinton. Mrs. Kennedy's primary project was to restore the White House to its early-19th-century grandeur by inviting donations of art and furnishings. The collection, therefore, became a repository for 19th-century art.

The curators and Mrs. Clinton, though, are painfully aware that as the 21st century approaches, the White House collection is lacking in 20th-century art. The "youngest" painting is a 1952 John Marin oil, *The Circus No. 1*, which Mrs. Clinton has placed in her office in the West Wing, but there is nothing from the 1930s or '40s.

"We would love to have some modern American artists represented," says Mrs. Clinton. "We're really the beneficiary of other people's generosity. We would be honored to have in the White House paintings by 20th-century artists such as Georgia O'Keeffe or Thomas Hart Benton, for example. So if there's anyone out there reading this who would like to make a contribution....," she laughs.

Mrs. Clinton's Chicago childhood, along with her undergraduate education at Wellesley College from 1965 to '69, gave her a lot of exposure to modern art. "The most overwhelming experience I ever had with a piece of modern art



COURTESY OF THE WHITE HOUSE HISTORICAL ASSOCIATION

Claude Monet's *Morning on the Seine, Good Weather*, 1897, which the president always stares at when he's on the phone in the West Sitting Hall.

the Rain (1917), one of Childe Hassam's patriotic American flag paintings. "Our first real excitement was hanging the Hassam in the Oval Office," says Mrs. Clinton. This president's taste for history can be seen in the other works of art he chose for that space: Rembrandt Peale's *George Washington* (1823), the *City of Washington from Beyond the Navy Yard* (1833) by George Cooke, and *The Three Tetons* (1895) by Thomas Moran. The sculpture includes a Frederic Remond bronze, *The Bronco Buster* (1895), and a small early-20th-century bronze of Rodin's 1880 *The Thinker*, on loan to the White House from Mr. and Mrs. B. Gerald Cantor.

In the Treaty Room, his private study, the president has a painting, *The Maker*, by George P.A. Healy, an 1868 portrait of Abraham Lincoln with Generals Sherman and Grant, and a painting of a meeting to discuss peace

THE PRESIDENT RESPONDS *most readily to the historical subjects in-the collection, while the first lady is drawn to paintings by or with women*

was when I was a sophomore in high school and saw Picasso's *Guernica* for the first time," she recalls. "That was a stunning experience! I saw it in the context of a discussion about values, and war, and the role that art and artists can play in heightening your sensibilities to the human experience." At Wellesley, she continues, "I had several friends who were art majors, and we spent a lot of time in Wellesley's Jewett Arts Center and museums in Boston. There's that wonderful Gauguin in Boston's Museum of Fine Arts, *Where Do We Come From? Who Are We? Where Are We Going?* That was a perfect piece of art for someone in college. We'd sit in front of it, waiting for it to tell us the answers! There was also a big yellow piece by Jules Olitski, *Julius and Friends* (1967). I loved that painting, and I named the first car I owned—which was a yellow car—for it, 'Julius,'" she says.

It was abstract art, she reports, that kicked off her romance with Bill Clinton at Yale University Law School. "On our first date—which was not really a date—we stood in line to register for classes, and after we finished we went out for a Coke," she says. "We started talking, went for a long walk—and we ended up in front of the Yale University Art Gallery. It was closed. But my husband had been there a week or two before, and he wanted to show me the Mark Rothko exhibition inside and a Henry Moore exhibition in the sculpture yard. He found a worker, who said it had to be closed because of a labor dispute. And so my husband said, 'Well, if we pick up the garbage, will you let us in?'" The future president and first lady proceeded to pick up all the trash that had accumulated—and then had a leisurely private viewing of the Rothko and Moore exhibitions.

Last spring, when the president spoke at the Andrew W. Mellon Dinner at the National Gallery in Washington, he recalled, "I first came here as a young student at Georgetown. Later when I was a governor and came [to Washington] for stuffy old meetings, on occasion I would sneak away from wherever we were convening and come here—and think I would never do anything remotely as important as paint

some of the things that hang on these walls."

The Clintons still try to work in museum visits when they can. Last year, when asked by her husband and daughter what she'd like for Mother's Day, Mrs. Clinton replied, "To see the Barnes Collection." Her wish granted, the first family had an impromptu tour of "Great French Paintings from the Barnes Foundation" at the National Gallery of Art. During their D-Day commemoration trip to Europe last June, the Louvre was held open until 2:30 A.M. for their visit, arranged by Ambassador Pamela Harriman, and architect I. M. Pei took them on a private tour.

As of this writing, the Clintons are still waiting for an opportune moment—"after hours, so we won't disturb the flow of people going through"—to see "Willem de Kooning: Paintings" at the National Gallery. "We will go," she says. "I love that de Kooning painting upstairs," she adds, referring to *Untitled XXXIX*. "The colors are in perfect harmony with the decor in the second-floor center hall."

The painting came to the White House as a result of a conversation between the first lady and her designer from Little Rock, Kaki Hockersmith, who redecorated the family quarters, the Lincoln Sitting Room, and the Treaty Room. "We talked about the policy against works of art by living artists," Mrs. Clinton recalls. "It's a very sensible policy, but it did seem a shame that we

didn't have any art by a modern master that we could display." Finding that the policy does not exclude a living artist from loaning works directly to the president to display in the family quarters, Hockersmith made inquiries through a collector friend, Rita Pynoos. Pynoos and Hockersmith then went to the de Kooning warehouse in New York to look at the stored paintings. Lisa de Kooning, the artist's daughter, offered to lend *Untitled XXXIX* (1983).

The Mosquito Net (1912), by John Singer Sargent, is another favorite of the Clintons, and it is regarded by art historians as one of the painter's finest works. "There's another Sargent I love in the National Gallery—the young woman dressed in white, leaning on the couch like this. ..." Mrs. Clinton assumed the pose of Sargent's model in *Nonchalant*



The president's favorite White House painting is Childe Hassam's *Avenue in the Rain*, 1917.

BARBARA HERRING/WHITE HOUSE



Willem de Kooning's 1983 painting *Untitled XXXIX*, on loan from the artist's family, hangs upstairs in the Clintons' private residence.

(1911). "Sargent usually did full frontal portraiture, but he also painted those [reclining pose] pieces, which I think are really well done." Sargent's White House lady is also reclining. The portrait of a sensuous, mysterious woman in white, veiled in a mosquito net, hangs in the Green Room, in view of the 19th-century presidents on the wall.

Mrs. Clinton remarks that she and the president both think that the George P. A. Healy study of *John Tyler* (1859), in the Blue Room, is a "magnificent portrait. I like it because of the composition and the emotion," says the first lady. "And of course my husband likes it because Tyler is crumpling up the newspapers!"

"It's wonderful to live with the art that's been collected over the years. I'm just grateful to everybody who has lived in this house," exclaims Mrs. Clinton, noting that she likes the way the Bushes arranged the family quarters, and also referring to the contributions of previous first ladies who worked to preserve and enhance the executive mansion. "One of my favorite paintings is the Mary Cassatt, of the young mother and child. I've seen pictures of it forever, but I never knew where it was. And [here] you find it on the second floor of the White House!"

When Lady Bird Johnson, who had accepted the painting as a gift to the White House in 1965, came to visit Mrs. Clinton recently, she stepped out of the second-floor elevator and exclaimed, "Ah, there it is!" Mrs. Clinton told Mrs. Johnson how much she appreciated the painting and the two spent a moment discussing Mary Cassatt.

From the easels in the Map Room, Mrs. Clinton found her favorites of the early 20th century and placed them in the private family quarters. High on the list is Thomas Eakins's *Ruth* (1903)—a stunning portrait of a pensive, preadolescent child in a white dress, wearing a pink ribbon in her hair—which hangs in the second-floor corridor.

When the Clintons moved in on January 20, 1993, they

brought art from their own collection, which had been with them in the Governor's Mansion in Arkansas—"our idiosyncratic little collection of stuff that we have accumulated over the years," laughs Mrs. Clinton, "a pot-pourri of pieces. We have paintings from friends of ours—and a Will Barnet lithograph, Thomas McKnight's *Constitution*, and a Picasso plate.

"We've never collected, as such," she explains, "but we have acquired things that we've bought or received as gifts—or given each other as gifts over the years. I gave my husband for Christmas a life-size portrait of Chelsea when she was four. That would be his favorite thing!" That portrait, by Arkansas painter Ovita Goolsby, is in the family sitting room upstairs. Works by Arkansans Barry Thomas and Doris Mapes, and Maryland painter Greg Mort are also in their collection.

Mrs. Clinton has also introduced American crafts from all over the country into the White House. These works, selected by Michael Monroe of the Smithsonian, are currently on display.

"We've tried to elevate the role and visibility of American artisans," says Mrs. Clinton, "because there is some very fine work being done. We look at some of the things that were given to the White House as gifts or were purchased during the 19th century—and they were crafts of their time," she continues, "so I think it's important that we appreciate the artistry of crafts of our time."

Using the White House as a "bully pulpit" to focus on the arts is a goal of the Clintons. Mrs. Clinton believes that the attention paid to all the arts from the White House can stimulate a rekindling of support throughout the country. The president's appointment of actress Jane Alexander as head of the National Endowment for the Arts was hailed as the first appointment of an artist to that position. Alexander



For his study, Clinton chose Theobald Chartran's *The Signing of the Peace Protocol between Spain and the United States, August 12, 1898, 1899*.

COURTESY OF THE WHITE HOUSE HISTORICAL ASSOCIATION

MRS. CLINTON SAYS THAT *Picasso's Guernica*, which she first saw as a sophomore in high-school, had a lot to do with pointing her toward social activism

For an indefatigable cross-country cheerleading for local support of the arts is encouraged and applauded by the Clintons. Last October, Mr. Clinton awarded a National Medal of Arts for Visual art to Robert Rauschenberg, and both Clintons spoke at the White House ceremony, where a special medal was also given to collectors Walter and Leonore Annenberg for their contributions to art and education.

"We've tried to use the White House more publicly to support art and artists this past year," says Mrs. Clinton. "Everything from the Arts and Humanities dinner, which we hosted, to awarding the American Academy of Rome's prizes, to celebrating (as host head of state) the Praemium Imperiale—the Japanese arts prizes that are equivalent to the Nobel Prizes of the arts."

Despite the Clintons' honoring the arts and artists, some arts organizations and artists are disappointed that administration support has not taken the form of more dollars for arts funding. The National Endowment's \$170.2 million budget has not increased appreciably in a dozen years—nowhere near the rate of inflation. In retaliation, the White House points out that the endowment budget survived, while 100 other programs didn't. That budget, however, was cut by 5 percent by the Senate and 2 percent by the House last summer. "We don't have enough money to do a lot of what we want to do in many of the areas including the arts, but we can use the White House as a showcase and as a motivator to encourage people to become more supportive of the arts," Mrs. Clinton contends.

Art support for Mrs. Clinton comes very personally. In the role of arts in education. "When the education legislation—Goals 2000—was passed by the Congress and signed into law by President Clinton in March 1994, its original goals were met, and then two were added. One of them had to do with adding arts to the curriculum—this is something we feel very strongly about," she says. "Even when my husband was a governor and doing accreditation standards for schools in our state, we required that students take a semester of art before they graduated. I really believe that if you don't have some exposure to art and appreciation—it can be either active or scholarly involvement—you're really not as well educated as you need to be. Through the new education legislation [by the year 2000, all students will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter, including English, mathematics, science, foreign languages, civics and government, arts, history, and geography, the bill states] to promote that. I think we've really seen a cutback in the arts for children just at the time when we need it most. Through the legislative effort that the president has accomplished, we will be able to elevate the role of the

arts again and provide more funding for training people to be arts instructors and to have more traveling scholars or artists in residence—the kinds of things that could make a difference in a child's life."

And she points out the difference art has made in her life. *Guernica* had a lot to do with pointing her toward social activism. "I am still very moved by visual arts that have some social content," she reflects. She talks about the effect of the artist Matushka—photographed nude with a searing scar



John Singer Sargent's *Mosquito Net*, 1912, regarded by art historians as one of his finest works, hangs in the Green Room.

where her breast had been—on raising awareness about the epidemic of breast cancer.

After her time as a White House tour guide, the president's wife, relaxed and congenial in the Map Room—Franklin Roosevelt's top-secret communications center during World War II and a place Mrs. Clinton likes for holding small meetings—says, "This is fun. We should talk some more." Then, on her way to her next appointment, she turns to Betty Monkman, associate curator of the collection. "What happened to *Boys Crabbing*?" she asks, referring to William Ranney's delicate 1855 painting of a morning on the New Jersey shore, with four boys on a pier fishing for crabs. The painting had hung over the mantel, before being replaced by President Roosevelt's wartime maps.

"That one is in storage," Monkman replies.

"I want to bring that back out because I like it so much," says the first lady.

Mary Lynn Kotz, a contributing editor of ARTnews, is author of *Rauschenberg Art and Life*.

Importance of arts/humanities in our personal lives (HRC's experience of seeing Picasso's Guernica in high school, and how the power of that image not only heightened her understanding of the human condition, but pointed her in the direction of social activism. What it was like to view the Barnes exhibit; watch Chelsea dance; go to Ford's theater for Anna DeVeare Smith's powerful play about the Crown Heights black/jewish murder. We all have those extraordinary moments in our lives, enriched and transformed, informed by the power/beauty of the arts.

Cannot be allowed to be the preserve of the elite. We must expand everyone's opportunities for personal expression; -- particularly our children. (talk about programs like the Manchester Guild; poetry in inner city DC; juvenile justice issues theater as part of parole in LA; Recognition of how writing a poem, making pottery, singing a song, builds self esteem, provides positive alternatives to violence, despair. Clearly strengthens academic performance as well. I can remember growing up that even the poorest schools had art, and dance, and theater. Now those "extra-curriculars" are seen as expendable. Yet ironically, they are needed now more than ever.

The arts/humanities also play a pivotal role in fueling our civic lives; they expand the public space; broaden debate; allow us to walk in someone else's shoes, deepening our understanding of ourselves and those who are different from us. Confront us with what is different, and challenge us to stretch. encourages trust in strangers, who are sitting beside you, watching the same performance, yet imagining

In an increasingly diverse world -- by the year ... there will be no majority race in US, with city school children living in my hometown of Chicago representing over 50 languages, races, and ethnic groups/ The arts and humanities provide an opportunity to .. one's own artistic traditions, while .. At a time when the President has called for a national dialogue on race, and recognized the racial divisions that remain such stubborn barriers to our efforts to .., we must continue to draw on the arts as a path toward greater understanding and appreciation; as well as the full expression of an individual/

That is why the White House is taking a leading role in the Millennium project, as well as the arts and humanities.

THE WHITE HOUSE

WASHINGTON

National Arts and Humanities Month
October 1993

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

Through the arts and humanities we gain a deeper understanding of ourselves as individuals and as a society. The arts and humanities remind us that whatever our differences, we share a common heritage that binds us together as a nation.

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

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

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

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

As we become an increasingly diverse society, the arts and humanities will help us deepen our understanding of one another, honor our differences, and celebrate our shared experiences and values as Americans.

English, math, science, history, civic, geography and foreign language.

And just last month, Education Secretary Richard Riley accepted guidelines for school districts to set new standards for high school graduation that would require student to have a working knowledge of dance, music, theater, and the visual arts, and to develop some proficiency in at least one art form.

If we plan wisely today, our children will enjoy a life-long connection to the arts, to our collective spirit, and to the never-ending process of learning.

Throughout our history, the arts have mattered. And our dedication to the arts today will shape our civilization tomorrow.

With our continued efforts, and with enhanced public and private partnerships, we can maintain our great artistic institutions - our museums, theaters, opera companies, dance companies, and performing arts centers - and we can also encourage emerging artists and organizations who bring energy and fresh ideas to our artistic traditions

I assure you of the ongoing commitment and support of this administration.

Your participation in the ART-21 conference is an historic first step in making sure that the arts continue to blossom and flourish freely across our great nation.

Thank you so much for giving your time and energy to such an important cause - and one that holds so much promise for our citizens and our nation.

NOA MEYER

Christy,

The first two
(NYT) articles
are the ones we
discussed.

The 3rd is an
NPR piece I
heard yesterday -
there's probably
nothing useful, but
I thought you might
find it interesting
~~no~~

1ST STORY of Level 1 printed in FULL format.

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April 12, 1998, Sunday, Late Edition - Final

SECTION: Section 2; Page 1; Column 2; Arts and Leisure Desk

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HEADLINE: Washington's Stake in the Arts

BYLINE: By MICHAEL BRENSON; Michael Brenson, a freelance art critic and curator, is preparing a study of the visual-artists' fellowships awarded by the National Endowment for the Arts.

BODY:

THE National Endowment for the Arts has been described as embattled for so long that it now probably assumes this word is part of its name. Since 1989, when it financed exhibitions that included the infamous photographs by Robert Mapplethorpe and Andres Serrano defying conventional religious beliefs and sexual behavior, this agency has been hammered by politicians and pundits eager for a soapbox from which they can bemoan declining national values and inappropriate uses of Government money.

The N.E.A. has been relentlessly attacked by conservative critics who believe that financing a broad spectrum of American artistic activities, including crafts and art made within communities that do not feel welcome in art museums, is emblematic of the erosion of quality and ambition in an increasingly multicultural, relativistic America. If only the N.E.A. would disappear, many opponents believe, the free-market system would do its thing, the cream would rise to the top, and art would once again look like the paintings of Richard Diebenkorn and Claude Monet.

As Bill Ivey, nominated by the White House to be the next chairman of the N.E.A., awaits confirmation hearings, what the endowment has been and can be are once again urgent issues.

If the N.E.A. disappears, the pressure on the art world to see itself as part of a larger American picture will be sharply diminished, and the entire fabric of American art will be weakened.

The endowment is the only agency in the United States whose mandate is to build and maintain an arts infrastructure and to secure the place of the artist in society -- a society that before the agency was founded in 1965 was reluctant even to acknowledge that artists were real Americans. It is the only agency that has been concerned with the totality of American art, including difficult and experimental work that challenges mainstream thinking. In an American art world still largely identified with big institutions that can effortlessly slide into insularity and rampant self-interest, the endowment is the only agency whose existence argues for the importance of art to the creativity and dynamism of the nation.

Anyone who believes the endowment can be excised from the art world without seriously damaging American art should consider the repercussions of the radical changes within the agency in January 1996. After the Christian Right

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campaigned against the endowment and members of Congress promised to vote it out of existence, appropriations were cut from \$162 million in 1995 to \$99 million in 1996. Laying off roughly 45 percent of the staff meant that the endowment could no longer deal with the number of applications it had been receiving each year in disciplines like painting, sculpture, media arts and photography.

Individual artists' grants, which had been the source of much of the punitive wrath that threatened the agency's existence, were eliminated. The endowment now awards grants in only four general categories: heritage and preservation, creation and presentation, education and access, planning and stabilization.

THIS restructuring has had far-reaching ramifications. Once the endowment stopped giving grants to individuals, many small and large arts institutions stopped exhibiting any living artists who might make someone, somewhere, angry, and who were not widely acclaimed and collected.

After the endowment was publicly excoriated for having the temerity to award some of its money to art that addressed changing views of gender and race, many institutions lost the will to show any art that was rambunctious or edgy. When the agency was deprived of its ability to accumulate comprehensive information about entire disciplines -- for example, 5,000 applications in painting alone were received each year -- arts professionals became less willing to take responsibility for art as a field. The will to think big, to ask uncomfortable questions and to test informed and strongly held convictions is now largely absent.

The mission of the endowment was conveyed through the medium of public financing of the arts, with which the endowment remains largely synonymous. To what and whom it awarded grants, and the political reception of these grants, inevitably influenced how state agencies used their money and how these agencies were treated by local politicians. (As of January, 40 percent of the endowment's funds go to the states in block grants, as opposed to 20 percent between 1975 and 1990.)

Not only does the endowment now have much less money to give, but the very idea of public financing of the arts is now tainted by the microscopic scrutiny by Congress and the news media and by the specter of right-wing intimidation. When arts professionals who came of age after 1989 think of public support for the arts, they do not think of the endowment's 1965 mandate to "help create and sustain not only a climate encouraging freedom of thought, imagination and inquiry, but also the material conditions facilitating the release of this creative talent." For an entire generation, private sponsorship is the only option.

Private support cannot meet this mandate. The difference between private and public support was succinctly defined in a 1995 report to the President's Committee on the Arts and the Humanities by Alberta Arthurs, then director of the arts and humanities division of the Rockefeller Foundation. "Private foundations, corporate and family foundations," she wrote, "do their funding by guidelines and goals which are special to their interests and institutional purposes; they fund to advance their corporate ideas."

In contrast, Ms. Arthurs continued, the National Endowment for the Arts and the National Endowment for the Humanities (a more scholarly, academically oriented agency, also founded in 1965) "must support the whole, the diversity

The New York Times, April 12, 1998

and debate of sectors, of ideas and talents, across the democracy. . . . They reach across disciplines; they mobilize and leverage other resources."

In "The Illusion of Private Giving," in The Washington Post last summer, Robert Storr, a widely respected curator of contemporary art at the Museum of Modern Art in New York, expressed his alarm at the current imbalance. "My work," he wrote, "has taught me to have no illusions about how inadequate private giving -- however generous and at whatever level -- is to the great demands confronting cultural institutions." After writing about the ferocious competition for funds in art museums and the increasing difficulty small and midsize institutions have raising private money, he concluded: "There are no substitutes for Government's contribution to cultural affairs The coalition of support that has helped the arts to thrive in America is dangerously out of kilter."

It is important to keep in mind that there is no model for private support in the United States that indicates that it, by itself, could meet the demands of this or any future artistic moment. Before the 1960's, when private patrons felt little or no pressure to consider the impact on art of public money, art was a significant but peripheral activity in the United States, and American art was almost entirely unknown abroad. The market system ignored exceptional artists earlier in the century, including many African-Americans, and it still gives little support to many exceptional artists, particularly those who prefer to work outside galleries and museums.

Furthermore, private support is unreliable. Corporate giving, which has been so crucial to the development of art institutions and blockbuster exhibitions, decreased between 1984 and 1994; its willingness to support difficult contemporary art can never be counted on.

To get a sense of the dangers of the current imbalance between public and private support, look at what has happened since January 1996. Arts organizations and museums have turned more to private foundations, many of which have been awarding large sums to programs that encourage arts institutions to engage audiences outside the familiar constituencies of these institutions. At the same time, museums have come to rely on corporations more than ever. Indeed, most big museums are so eager to attract and keep wealthy corporate board members that they are reluctant to do anything that might challenge corporate values and interests. So even as museums are becoming, in theory, more democratic, they are looking and acting more corporate.

What is now largely missing from the contemporary art programming of the Modern, the Solomon R. Guggenheim Museum and the Whitney Museum of American art -- not to speak of the Metropolitan Museum of Art, which collects contemporary art but wants no part of the engagement with contemporary life that is proof of a genuine commitment to it -- is respect for the courage and imagination of living artists and an awareness of the needs of the field, two defining aspects of the endowment's mission.

The widespread institutional fear of artists and of conflict, combined with the wish to please all present and future members and donors, helps explain why so many museums have come to seem like satellites of the entertainment industry, in which success is measured by popular appeal.

The New York Times, April 12, 1998

CLEARLY, private support, however visionary, cannot persuade museums to fight for ways of thinking that challenge their immediate social and economic interests, and it cannot persuade arts professionals to consider the art world as an ecosystem in which every part is connected.

Public support for the arts is also limited. While the new endowment structure is responsive to art that fell through the cracks before, like projects designed to develop art programs in schools, hospitals or community centers, the new categories only reward art that promises to realize some kind of quantifiable social or institutional good, thereby keeping the agency out of trouble. They do not allow it to support artists who want to explore technology, or their own psyches, or the relationship between the earth and the stars.

Just as important, the endowment cannot liberate itself from self-censorship. In 1990, Congress voted to allow the National Council for the Arts, the endowment's advisory committee -- whose members are political appointees -- for the first time to reject grants recommended by peer panels composed of experts. Last December, Congress voted to include six of its own members on the council; there were none before. Self-censorship now infects the peer-panel selection process and indeed the entire endowment system. It also infects the thinking of small and large arts organizations across the country. For the health of American art, this weight must be lifted.

No solution is possible without reinventing the very American partnership of private and public support for the arts that has been a model other countries have envied. It was indispensable to the flowering of American art in the 1960's and to the emergence of that art as a force on the international scene, communicating to the rest of the world that American culture had arrived. This model must not be dismantled.

THE endowment can continue to attend to infrastructure. It can convene panels in which arts professionals from many disciplines and corners of the country work together. With more money, it can be far more imaginative in the ways it approaches its broad and democratic mission. It must trust artists again, perhaps by commissioning individual and also teams of artists -- including controversial ones -- to tour the country and speak with audiences, town-meeting style, about their ideas of artists and art.

The endowment can work to bring together rich patrons, whose tastes and interests are so instrumental in defining private support, with arts professionals from other social classes who may have very different ideas about what art is and who it is for. All these interactions should be considered research and published. In these and so many other ways, the endowment could help define as well as support the manifold meanings and possibilities of art in this country.

The private sector could establish and endow a private agency that gives grants to individual artists, as well as to the kinds of adventurous and experimental projects the endowment is now so reluctant to support. This agency doesn't have to be on the East Coast; it could be based in Chicago, perhaps, or in Los Angeles or Houston. It could give grants in both individual disciplines and interdisciplinary categories. Like the endowment's system, the awards could be made by peer panels of 8 to 12 arts professionals from across the country, or it could invent another selection system. These public and private agencies would always be aware of what each is doing and join forces at crucial moments

The New York Times, April 12, 1998

-- at international exhibitions, for example, when American artists need to feel that their country is behind them.

Now is the time for the private sector to act.

GRAPHIC: Photo: A SENSE OF MISSION Jane Alexander, then its chairwoman, defended the National Endowment for the Arts at a Senate hearing in 1995. (Stephen Crowley/The New York Times) (pg. 28)

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NAME: Jane Alexander

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HEADLINE: Politics Is a Tough Act, Says Ex-N.E.A. Chief

BYLINE: By RICK LYMAN

BODY:

JANE ALEXANDER has a few words of advice for anyone thinking of running the National Endowment for the Arts any time in the near future.

"Learn as much as you can about how politics is played, the game of politics," she said. "Read, read, read, read. And get a mentor. Get somebody there you can talk to, who can explain how things work. That's the most important thing because, you know, I was so naive. I came in with my eyes wide open, thinking all I'd have to do is tell them how great the arts are and everything would be fine."

And it didn't work out that way?

"Ho-ho-ho-ho!" Her eyes widened in mock horror and her head shook back and forth ruefully as the you-must-be-kidding laugh erupted.

"I didn't know what to expect," she said after a moment. "I expected civility. Sometimes I didn't even get that."

She was asked by President Clinton to head the N.E.A. in 1993 and held the post until last October. Now Ms. Alexander, one of the handful of major American actresses of the last quarter-century who was able to prosper in the worlds of film and theater, is returning to the stage in a new play, "Honour," now in previews on Broadway.

When she arrived in Washington, the N.E.A. was already under attack from conservative critics, who objected to its support for art that some people deemed elitist and depraved. And then, a year into her tenure, the 104th Congress was elected, sweeping a Republican majority into control of both houses of Congress under an agenda of, among other things, killing objectionable Federal agencies like the N.E.A. and returning cultural control to local communities.

"We were on the hit list," she said.

Ms. Alexander considers it something of a triumph that the agency survived at all, despite year after year of attempts to abolish it. And she just shrugs when asked to discuss criticisms of her tenure. "I am sure there are always things one could have done differently, but I really think I did at least a couple of things right, mostly out of instinct," she said.

The New York Times, April 12, 1998

When she assumed leadership of the endowment, it was dispensing more than \$150 million in grants every year and its administrative budget was \$24 million. By the time she left, the grant-making funds had dropped to \$81 million and the administrative budget to under \$17 million.

"There were losses all along the way, and I certainly regret those," she said. "Other people may tell you where we might have done better with what we were up against, but I couldn't see the forest for the trees a lot of the time."

Ms. Alexander, 57, remains as articulate as she was as a young member of the Arena Stage company in Washington in the late 1960's, or winning a Tony Award in 1969 for "The Great White Hope" (and an Oscar nomination for the film version the next year), or in her most recent, pre-N.E.A., stage appearance, in Wendy Wasserstein's Broadway play "The Sisters Rosensweig."

The actress is a slim, soft-spoken woman whose voice rises and hardens when she gets going on an issue that particularly disturbs her. The only evidence of the frustration that accompanied her tenure in Washington are the bursts of bitter laughter that erupt every now and then as she remembers some outrage.

She settled into her chair in the front room at the Gramercy Tavern during a break in rehearsals from "Honour," with which she ends her four years as a bureaucrat.

"The first thing my former colleagues at the N.E.A. said when they heard in January that I was going to do this play was, 'I hope she doesn't have to take her clothes off,' " Ms. Alexander said. "I assured them that was not going to happen."

The play is by an Australian writer, Joanna Murray-Smith, though it is told in an American vernacular. Ms. Alexander plays a middle-aged poet whose life comes a bit unglued when a young journalist (portrayed by Laura Linney) arrives to interview her husband (Robert Foxworth), another writer.

Ms. Alexander said there was no hidden political message to be found in her choice of this particular play with which to return to the stage. "I wanted to do it because I like the way my character's mind works," she said. "I like the arc of where the playwright takes her. And I like the fact that she's my age. I think I'm well suited to the part and the part to me. That doesn't happen so much at my age, not with new plays."

GERALD GUTIERREZ is directing the production, which began previews at the Belasco Theater on April 2 and opens on April 26, three days short of the cutoff deadline to be eligible for this year's Tony Awards.

Ms. Alexander had her first taste of political life in September 1993, during Senate confirmation hearings. "The arts," she told the panel, "should not be used as a political football by either the far right or the far left." The senators nodded, made encouraging noises and voted her into office. Then the football game began.

Ms. Alexander said she had found herself in one battle after another as conservative legislators tried to abolish or kill the agency. Often, the N.E.A. stayed alive by the slimmest margin ("It would always come down to the wire," she said. "It was always, 'Oh my God, one vote or two votes' ") and there were

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almost always severe budget hits.

"Once the 104th came in, it was such a shock," she said. "They were out for blood. They were really out to eliminate this agency. Then, after they tried and tried and couldn't quite do it, it became a political issue for them to do so, no matter what the truth was. They needed a trophy. So we went into major defense mode."

Ms. Alexander said she was forbidden by statute from doing any lobbying for the agency, and had to rely on outside organizations like Americans for the Arts to do it.

She also sought help from celebrities like Garth Brooks, Christopher Reeve and Alec Baldwin, who were willing to come to Washington to argue the case. But this often backfired, she said. "Some of these congressmen would turn around and say, 'You care so much about the arts and you're a millionaire, why don't you fund it?' I would tell them that this was a very elitist attitude, that the agency belongs to all Americans, not just to a handful of rich performers. But that argument didn't hold a lot of water with some of these congressmen who were out to eliminate us, so some of the better-known artists began to feel that maybe they weren't serving us in the best possible way, so they stepped back and laid low."

The lack of trust that many felt toward the N.E.A. in Ms. Alexander's first year in office only intensified with the Republican Congress. "They were extremely partisan and they really didn't want to interact very much with the Democrats," she said. "And they were so eager to get their agenda accomplished, they worked their tails off. I even found it a liability when I would ask them to go to the Kennedy Center with me or to the theater or the ballet. They would fall asleep. Partly, it was out of sheer exhaustion. But if the piece was at all difficult, in terms of being a new ballet or something, they couldn't give it the time of day. So I stopped that tactic, because it wasn't working in the N.E.A.'s favor. It was very strange."

But she had her supporters, too.

"In my opinion, Jane Alexander was the perfect administrator for the N.E.A. at its most critical time," said Representative Sidney R. Yates, Democrat of Illinois, a staunch defender of the agency. "The N.E.A. was threatened with destruction by conservative elements in the Congress, and the high respect in which she was held and the way she conducted herself stood her in great stead. Even those who wanted most to eliminate the N.E.A. respected her and her talent."

Calls to Senator Jesse Helms and several other Congressional leaders who were critical of the endowment during Ms. Alexander's tenure were not returned. A spokesman for Representative Peter Hoekstra, a Michigan Republican who was one of the N.E.A.'s most vocal critics, said the Congressman did not want to comment. "He doesn't have any issues with her anymore," the spokesman said. "It's not her problem anymore and he wishes her the best."

Ms. Alexander had spent many of her early years as a performer in Washington, first with the Arena Stage beginning in 1965, and then during the 1970's in numerous projects at the Kennedy Center. She found it a different city when she went back as head of the endowment.

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"Culturally, it had exploded," she said. "Suddenly you had art galleries where you never had anything much to speak of in the 70's. There were 44 theaters last year in and around the metro area. When I started at Arena, there were only three."

But at the same time, there was a very chilly atmosphere between the cultural community and a large portion of the political establishment.

"When I was working at the Arena Stage, we were in many respects the only game in town," she said. "Performers were invited to the White House quite a lot, or to State Department dinners. But there had been a big change in the 70's or 80's. When I came back to Washington, there was very little interaction between the two communities. There was a suspicion of artists. Oh, not among the senators who had been around a long time, not people like Alan Simpson or Orrin Hatch, but the new bunch that had come in the last few years. They had a real suspicion of artists."

Ms. Alexander became convinced that while many of the conservative legislators who came into power in the 104th Congress were committed to the idea of leaving cultural issues in the hands of local communities, it was also a question of political expediency. The arts were an easy target for right-wing politicians playing to a heartland audience that felt that cultural changes over the last quarter-century had gone too far.

"Mostly, it was political expediency, because they thought the N.E.A. was involved in funding cutting-edge, controversial work," she said.

"When I pointed out that the bulk of what the N.E.A. supported was very mainstream stuff in their own communities, they would pass that off and say, 'Oh, we will take care of that in our own communities.' It just became a political football."

Almost by accident, Ms. Alexander said, she did at least one thing right in her first year: traveling around the country talking to local politicians and cultural leaders.

"It was just out of instinct," she said. "The first year was mainly about travel, and thank God it was about travel, because by the time the 104th Congress came in, I had all that under my belt and I knew that the American public was behind the agency. They could not tell me otherwise, because I'd had town meetings in many, many places. So I knew there was no congressman who could best me on that."

Ms. Alexander said that she found her acting background a real help. "I was grateful I came from the performing arts, because I was used to dealing with the press and speaking in public," she said. "A lot of people who aren't get all schizzy about it. But I didn't have that problem."

NOR was there any stage fright when speaking before Congress or to groups around the country. "I had learned to enjoy speaking and to feel comfortable doing it in front of people I don't know," she said. "So I found myself very grateful for my performing background."

Her acting experience also helped build bridges between cultural and political leaders who often did not seem to be speaking the same language, she

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said: "I understood the creative process so that when artists would get upset, I knew where they were coming from. Even so, I don't think they really understood the political situation. And I certainly knew that the legislators didn't understand the creative process."

Ms. Alexander said she was generally satisfied with the level of support she received from the Clinton Administration, particularly from the office of the First Lady, which spearheaded all pro-N.E.A. efforts. Even as the agency was taking budget hits during the Administration's efforts to negotiate a balanced budget deal with Congress, she felt the N.E.A. was being adequately reflected by the White House.

Now, she is cautiously optimistic; the atmosphere isn't quite so distrustful, the political climate seems to be shifting.

"I think it's going to settle down," she said. "They've started to move on to other things. The politicians who felt, well, you don't want to get rid of the whole thing, have prevailed. In the meantime, they've eviscerated the major part of the agency. But at least it's still there."

So all in all, she's not sorry she took the job.

"It was a very, very hard four years, very hard on my family," she said (she is married to the director Ed Sherin, executive producer of the television series "Law and Order"). "But it's public service. I think everyone should do it, if they get the opportunity. It's so different from the private sector. Things work more slowly, there's more compromise, more rules, and there is bureaucracy. But the ultimate goal is opportunity for all. That's what it's all about, or should be."

And even though she is glad to be back on the stage, she sometimes finds herself reading the political news with more interest than she did in her pre-N.E.A. days.

"Once you know the personalities and the way things are done, it's just so interesting," she said. "You get very excited about it, after awhile, because it becomes such an intricate game. Like what's going on now, for instance. You know, this thing with Trent Lott and the education bill that the President wants? And Lott is not going to allow any time for them to debate it? Oh! That's a good one."

GRAPHIC: Photo: 'HONOUR' Jane Alexander and Robert Foxworth play a troubled married couple in the play directed by Gerald Gutierrez, opening on April 26 at the Belasco Theater. (Sara Krulwich/The New York Times) (pg. 29)

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NPR

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BYLINE: Sally Watt, Tampa; Bob Edwards, Washington, DC

HIGHLIGHT:

Sally Watt of member station WUSF in Tampa reports there is bill in the Florida legislature to require state-funded day care centers to expose children to classical music.

BODY:

BOB EDWARDS, HOST: Florida's school children consistently place in the bottom third of the nation academically. Their dropout rate is among the country's highest. Local politician hopes to change those numbers. Colleagues say although his idea is well intentioned, they probably won't support it.

From member station WUSF in Tampa, Sally Watt reports.

SALLY WATT, WUSF REPORTER: The proposal comes from State Senator Bill Turner from Miami Shores. This month, he introduced a bill in the Florida State legislature, requiring day care centers that receive state money to play 30 minutes of classical music everyday.

FLORIDA STATE SENATOR BILL TURNER: What the classical music does is, it makes them extremely astute in any math discipline that they could encounter in school, and it also gives them a good handle on the creative arts.

WATT: Turner got the idea while reading about the research of physicist Gordon Shaw (ph), who works at the University of California- Irvine. Shaw says Turner is over-selling what has been called in the popular press the Mozart effect.

(BEGIN AUDIO CLIP, "MOZART'S SONATA IN D MAJOR")

In 1993, Shaw studied the IQ scores of a group of college students, and found their scores went up 9 points after listening to Mozart's "Sonata in D Major." He also tested a group of preschoolers, and after they played portions of the

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sonata, their IQ scores rose.

Shaw theorizes that groupings of neurons in the brain communicate with each other if they're stimulated in a certain way, say by listening to or playing Mozart.

GORDON SHAW, PHYSICIST, UNIVERSITY OF CALIFORNIA-IRVINE: These groups of neurons that sort of form the internal neural language, and this is common throughout the brain, that perhaps they can communicate in this language so that the music may be exciting patterns throughout the cortex.

MUSIC RISES

WATT: Some day care centers are already playing Mozart and other classical music.

SOUNDBITE OF A CROWD IN DAY CARE CENTER

SOUNDBITE OF GAME BEING PLAYED

DAY CARE COUNSELOR: Now which one you think goes with the dinosaur?

STUDENT: I don't know.

COUNSELOR: Maybe that guy with the -- looks like a caveman? Caveman and the dinosaurs, do you think? How about the -- oop, you passed that up again. Try it again.

WATT: At Learning Space Day Care Center, in a middle class neighborhood in Tampa, 50 children, ages 18 months to five years, spend their days with music. Owner Gail Venatar (ph) has a radio in every classroom tuned to a classical music station. The music is low, very low, but it's there. She says she's been playing it during the children's nap time for years. Then, she heard about the studies on children's intelligence.

GAIL VENATAR, OWNER, LEARNING SPACE DAY CARE CENTER: We started playing it in the classrooms during activities, specifically easel painting. And it seemed to sort of assist the children in the movements of the brush and they would be more expressive in their painting while using the music.

WATT: Venatar said she began to see gradual, subtle changes in the children's art work.

VENATAR: Maybe the brush would go a little further in a stroke, or they would be more dramatic in the stroke using the music to paint, and you could actually see it as they're painting.

WATT: Venatar has been in the child care business for 20 years, and has seen fads in children's education come and go. She cites open classrooms and art classes where children were told what colors to use.

Today, she says, the children make up their own play. A group of girls, dressed in floppy hats, sunglasses, and cameras around their necks play "Let's Go To Disney World," while two boys dunk a plastic dinosaur in a pretend bathtub, all with Mozart in the background.

SOUNDBITE OF CHILDREN PLAYING

FEMALE STUDENT: I'll take you to Disney World.

FEMALE STUDENT: You have to be very good.

UNKNOWN: That's great.

FEMALE STUDENT: Yeah. It's a nice ride. Tess (ph), kneel down here, I want to take a picture.

WATT: Venatar says none of the parents in her multiracial day care center have complained about the music. University of South Florida music professor John Richmond (ph) says listening to classical music for hours probably won't do any harm, but Richmond would like to see more studies on other kinds of music and a more open music curriculum.

JOHN RICHMOND, PROFESSOR OF MUSIC, UNIVERSITY OF SOUTH FLORIDA: To affirm that one kind of music, and only that kind of music, in those settings, to the exclusion of all other musics, when we simply don't have enough information yet about the power of music to inform, other ways of knowing and -- and for a variety of kinds of music to inform that -- those ways of knowing, seems to me to be a little premature and narrow.

WATT: In the next few decades, Florida's demographics will be changing. African-Americans and Hispanics will be in the majority. Turner's critics say that the senator's proposal to play only classical compositions in day care diminishes the music of other cultures. And to that, Senator Turner responds, African-American and Hispanic children get enough of their own music.

TURNER: When you talk about black kids and you talk about Hispanic kids, my thought to that is they need to stop juking and go to booking. And if you provide them with the experiences that's necessary, they will be more interested in achievement, having experienced it.

WATT: So far, there hasn't been a lot of public opposition to Senator Turner's proposal. But state senate opposition is already mounting. Senator John Grant, who represents Tampa, says government regulations on children's education are extensive enough -- citing everything from how much time is allocated for recess, to how high the bathroom sinks are, and what's for lunch.

FLORIDA STATE SENATOR JOHN GRANT: How much is too much, and does it make sense. We probably will have a little fun with the bill when it comes up and talk about country and western music, and soul music, and gospel rock and those kinds of things.

WATT: Although not expected to pass, Turner's proposal has brought to the forefront the debate about educational theories and the role of government in education. And it has some Florida senators asking: is this a well intentioned, but misguided effort? Or, an enlightened one that holds promise for Florida's children?

For NPR News, I'm Sally Watt, in Tampa.

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