

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001a. letter	[personal letter from Hillary Rodham Clinton re: illness] (1 page)	11/08/2000	Personal Misfile
001b. note	Handwritten notes re: letter (1 page)	n.d.	Personal Misfile

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 23247

FOLDER TITLE:

[Letters 1999-2000: Last Names Starting With "B"] [2]

2013-0534-S

ry1622

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

Freedom of Information Act - [5 U.S.C. 552(b)]

P1 National Security Classified Information [(a)(1) of the PRA]
P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
P3 Release would violate a Federal statute [(a)(3) of the PRA]
P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

b(1) National security classified information [(b)(1) of the FOIA]
b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

THE WHITE HOUSE
WASHINGTON

June 26, 2000

Ambassador Nicholas Burns
U.S. Embassy
Athens, Greece
PSC 108 APO AE
09842-0108

Dear Ambassador Burns:

Thank you for your letter and for letting us know about Anna Diamantopoulou's request to meet with the First Lady on June 10.

Regrettably, the First Lady's busy schedule did not permit a meeting. Please accept Mrs. Clinton's appreciation for bringing the request to our attention and for all you do to strengthen U.S.-Greek relations.

Very best wishes.

Sincerely,



Melanne Verveer
Chief of Staff to
the First Lady

*I heard you
got an
extension in
Greece. Hope all
is well,*

EMBASSY OF THE UNITED STATES OF AMERICA

OFFICE OF THE AMBASSADOR

ATHENS, GREECE

FAX: (30/1) 725-2161

TEL: (30/1) 720-2478

TO: Ms. Melanne Verveer

FROM: Sherilynn Tounger

FAX: (202) 456-6244

Total pages this message: 2

DATE: June 8, 2000

Ms. Verveer:

Please see the attached letter from Ambassador Burns.

Thank you.

*Q
and
to
regret*



*Embassy of the United States of America
Athens, Greece*

*R. Nicholas Burns
Ambassador*

June 8, 2000

Dear Melanne:

Greetings from Athens! I know this must have been a particularly crazy past few months for you. We've been watching Mrs. Clinton's campaign with great interest from Athens and hear very positive comments from many Greek-Americans who hail from New York.

I am writing to recommend that Mrs. Clinton consider meeting with Anna Diamantopoulou who is one of Greece's leading younger politicians. Anna was among the women leaders who met with Mrs. Clinton during her visit last November. In addition, she is a minister in the European Union government in Brussels.

I understand that the Greek Consulate in New York has requested a meeting in New York City on Saturday, June 10. I would appreciate Mrs. Clinton's consideration of this request.

Sincerely yours,

A handwritten signature in dark ink, appearing to read "Nick", written over a horizontal line.

R. Nicholas Burns
Ambassador

Ms. Melanne Verveer
Chief of Staff, Office of the First Lady
1600 Pennsylvania Avenue, N.W.
Washington, D.C. 20500

THE WHITE HOUSE
WASHINGTON

August 18, 1999

Rhoda and Mark Berenson
320 E. 25th Street
New York, NY 10010

Dear Rhoda & Mark:

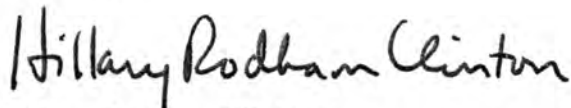
Thank you for your letter regarding your daughter who is serving a life sentence in Peru. I can only imagine how difficult her ordeal continues to be for you both.

The President and I share your concerns about Lori's case. My husband has personally raised this issue with President Fujimori, as did his Special Envoy to the Americas, Buddy McKay, when he met with President Fujimori in Lima. Ambassador McKay stressed that our objective continues to be early resolution of this case in a manner that meets our fundamental concerns.

Our consulate in Peru continues to keep in regular contact with Lori, and we have also regularly raised with Peruvian authorities various issues regarding the conditions of Lori's imprisonment.

Please know that we continue to seek a just and expeditious outcome of Lori's case.

Sincerely

A handwritten signature in black ink that reads "Hillary Rodham Clinton". The signature is written in a cursive, flowing style.

Hillary Rodham Clinton

Rhoda and Mark Berenson
320 East 25th Street
New York, NY 10010
Tel.: 212-689-3868 and Fax: 212-689-9572

June 2, 1999

The Honorable Hillary Rodham Clinton
The First Lady
The White House, 1600 Pennsylvania Avenue
Washington, DC 00000

Dear Mrs. Clinton:

We are very pleased to know that you will be the keynote speaker at graduation ceremonies at our alma mater, CCNY. We both have fond memories of our commencement ceremony in 1963 when the Reverend Doctor Martin Luther King was the keynote speaker. We know that this is a very important day for you, the graduates, and the CCNY community. Unfortunately, this day, like so many others these past three and a half years, is one that we cannot enjoy.

We are writing this letter to ask for your personal assistance in our efforts to obtain justice for our daughter Lori who is currently serving a life sentence in Peru following her conviction for "treason" by a secret, hooded military tribunal, in violation of international law. She has termed the charges against her preposterous and she has repeatedly proclaimed her innocence. Her physical health has been impaired due to the harsh conditions of incarceration in Andean prisons. The psychological abuse she has been subjected to by prison officials and other prisoners these past few months is now taking a different toll and causes us new concerns.

Peruvian President Alberto Fujimori continues to ignore requests that he meet his international legal obligations in Lori's case, including requests from the US Department of State, the Congress, and the United Nations High Commission for Human Rights which recently declared that her case is one in which disrespect for international norms is of such gravity that she must be considered to be arbitrarily deprived of liberty.

Over the past three and a half years we have met repeatedly with members of the State Department and since July 1998 we have been in regular contact with members of the National Security Council. However, the bottom line remains that after three and a half years we see no progress toward a resolution of her case. All we see is continued deterioration of Lori's health.

You, more than any other First Lady in history, have been a champion of women's rights and children's rights, not only in the US but around the world. At the time of Lori's arrest, she was writing articles about the effect of poverty on women and children in Peru. Lori's purpose in life was to be of help to those less fortunate than herself. Unfortunately, she now needs the help of others. We urge you to do everything possible to bring Lori home now, before her health deteriorates even further. Please help!

Sincerely,

A handwritten signature in dark ink, appearing to read 'Rhoda Berenson', followed by a long, horizontal, wavy line that extends across the page.

Rhoda and Mark Berenson

*Shelton
from
NSC*

Berenson Summary

We have consistently made clear to the Government of Peru our belief that Ms. Berenson deserves a fair trial before a civilian court. Our consulate also maintains regular contact with Ms. Berenson, calling her once a week and visiting her every three months. In addition, we have regularly raised with the Peruvian authorities various issues regarding the conditions under which she is being held. Our interventions have resulted in some improvements.

We have also held quiet negotiations with the Peruvians about a possible resolution in which they might reduce Lori's sentence and permit her transfer to a U.S. facility. However, the Peruvians have thus far refused to undertake any positive action which could ultimately be attributed to them.

Last week, Buddy MacKay visited Peru, met with President Fujimori, and raised the case with him. Buddy urged a quick resolution of the matter, raising again the idea of a reduction of her sentence and a prisoner transfer. Although Fujimori did not respond to Buddy's points, one of his aides did indicate that they would get back to us on the matter.

We are not optimistic about a solution to this case in the short term. Fujimori is currently positioning himself for re-election in April 2000. Much of his public support derives from his successful fight against terrorism. Lori's militant statement at her sentencing, in which she called the guerrillas with whom she is accused of collaborating "revolutionaries" and not "terrorists," has created a widespread perception in the Peruvian public that she had an association with them. Thus, Fujimori has little incentive to act generously in Lori's case. Moreover, there are thousands of Peruvians who were convicted under the same procedures received by Lori. A decision to grant her a new trial or to release her would create a problematic precedent for these other cases.

We also have limited leverage over Fujimori, particularly given his overriding domestic political interest in maintaining a hard line against terrorists. Moreover, any threats we might make, (such as curtailing counternarcotics assistance or aid to the poor) would compromise other important U.S. interests.

We believe our best hope for obtaining justice in Lori's case lies after the April elections. If Fujimori runs and is re-elected (which we currently expect), he will not have the same

strong political interest in maintaining a hard line in Lori's case. If he is not re-elected, we may have a chance of striking a deal with a new leader.

In the interim, we should lay the basis for some sort of post-election deal such as the one described above (e.g., a reduction of sentence in exchange for Lori's transfer) and seek to mitigate legitimate complaints Lori may have about the conditions under which she is being held.

- (ATTACHED) 10/12/998 from **Leonard P. Strickman**, thanking for your response to his letter about **Lori Berenson**. Her father said she has again been placed in isolation by Peruvian prison authorities. Her physical and mental health are suffering. You indicated your willingness to meet with her and her father. Now, more than ever, they would appreciate that opportunity.

✓ To Melanne for review/followup

Eric,
file with
Berenson
previous
etc



Robert A. Leflar Law Center • Fayetteville, Arkansas 72701 • (501) 575-5601

School of Law

October 12, 1999

The Honorable Hillary Rodham Clinton, Esq.
c/o Carolyn Huber
The White House
1600 Pennsylvania Avenue, N.W.
Washington, DC 20500

Dear Hillary:

I appreciate your response to my letter about Lori Berenson. I have talked with Mark, her father, today, who has recently returned from Peru, where Lori has again been placed in isolation by Peruvian prison authorities. Her physical and mental health are suffering.

You indicated your willingness to meet with Mark and Rhoda. Now, more than ever, they would really appreciate that opportunity. Their number is 212-689-9572. Thanks again for your attention and the President's.

With warm regards,

Sincerely,

Leonard P. Strickman
Professor of Law



UNIVERSITY of ARKANSAS

School of Law

Robert A. Leflar Law Center

Fayetteville, Arkansas 72701-1201



The Honorable Hillary Rodham Clinton, Esq.
c/o Carolyn Huber
The White House
1600 Pennsylvania Avenue, N.W.
Washington, DC 20500

20300X0005



THE WHITE HOUSE
WASHINGTON

August 18, 1999

Rhoda and Mark Berenson
320 E. 25th Street
New York, NY 10010

Dear Rhoda & Mark:

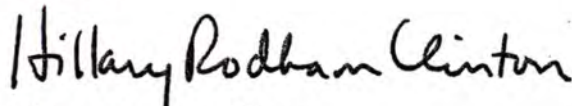
Thank you for your letter regarding your daughter who is serving a life sentence in Peru. I can only imagine how difficult her ordeal continues to be for you both.

The President and I share your concerns about Lori's case. My husband has personally raised this issue with President Fujimori, as did his Special Envoy to the Americas, Buddy McKay, when he met with President Fujimori in Lima. Ambassador McKay stressed that our objective continues to be early resolution of this case in a manner that meets our fundamental concerns.

Our consulate in Peru continues to keep in regular contact with Lori, and we have also regularly raised with Peruvian authorities various issues regarding the conditions of Lori's imprisonment.

Please know that we continue to seek a just and expeditious outcome of Lori's case.

Sincerely

A handwritten signature in black ink that reads "Hillary Rodham Clinton". The signature is written in a cursive, flowing style.

Hillary Rodham Clinton

The Honorable William Jefferson Clinton
The President
The White House
Washington, DC 20500

Dear Mr. President:

We write to urge your support for the humanitarian release of Lori Berenson, an American citizen who was sentenced to life in prison in Peru.

On January 11, 1996, a secret Peruvian military tribunal, in violation of international law, convicted Ms. Berenson of treason. Throughout her incarceration - which has lasted more than four years and significantly damaged her health - she has consistently maintained her innocence.

Ms. Berenson was denied a fair public trial, as outlined in Article 14 of the International Covenant on Civil and Political Rights, which Peru ratified on April 28, 1978. In December 1998, the United Nations High Commission on Human Rights condemned the Peruvian government for Ms. Berenson's "arbitrary" deprivation of liberty and asked the government to remedy the situation. Peru has yet to adopt the recommended measures.

In May 1999, the Inter-American Human Rights Court of the Organization of American States ruled that Peru should grant new trials to four Chileans serving life sentences for treason. In response, Peru partially withdrew from its juridical obligations to the body. It is clear that this country has a questionable commitment to improving human rights.

During the last four years, Ms. Berenson has developed serious physical ailments as a consequence of her high-altitude imprisonment. Though she has been moved to a prison at a lower altitude, her health has not improved, and she now lives in virtual isolation. Ms. Berenson continues to have numbness in her hands, vomiting attacks, and night blindness in her right eye. We urge you to use your authority to secure her humanitarian release before her health further deteriorates.

Thank you for your consideration.

Sincerely,

Signers of Senate "Dear Colleague" Letter Urging Humanitarian Release – June 29, 2000

Daniel K. Akaka (D- HI)
Max Baucus (D- MT)
Joseph R. Biden, Jr. (D- DE)
Jeff Bingaman (D- NM)
Barbara Boxer (D- CA)
John B. Breaux (D- LA)
Susan M. Collins (R- ME)
Christopher J. Dodd (D- CT)
Byron L. Dorgan (D- ND)
Richard J. Durbin (D- IL)
Russell D. Feingold (D- WI)
Dianne Feinstein (D- CA)
Tom Harkin (D- IA)
Daniel K. Inouye (D- HI)
James M. Jeffords (R- VT)
Tim Johnson (D- SD)
Edward M. Kennedy (D- MA)
J. Robert Kerrey (D- NE)
John F. Kerry (D- MA)
Mary L. Landrieu (D- LA)
Frank R. Lautenberg (D- NJ)
Patrick J. Leahy (D- VT)
Carl Levin (D- MI)
Blanche Lambert Lincoln (D- AR)
Barbara A. Mikulski (D- MD)
Daniel Patrick Moynihan (D- NY)
Patty Murray (D- WA)
Jack Reed (D- RI)
John D. "Jay" Rockefeller IV (D- WV)
Paul S. Sarbanes (D- MD)
Charles E. Schumer (D- NY)
Arlen Specter (R- PA)
Robert G. Torricelli (D- NJ)
Paul David Wellstone (D- MN)

Ben Nighthorse Campbell (R- CO)*
Ron Wyden (D- OR)*

* Will send own letter urging humanitarian release

US House of Representatives "Dear Colleague Letter" - 2000

Page 1 of 1

The Honorable William Jefferson Clinton
The President of the United States
The White House
Washington, DC 20500

Dear Mr. President:

We are writing to urge your support for the release of Lori Berenson, an American citizen who is being wrongfully imprisoned in Peru.

On January 11, 1996, a secret Peruvian military tribunal, in violation of international law, convicted Ms. Berenson of treason and sentenced her to life. During her incarceration in maximum security isolation - which has lasted more than four years and significantly damaged her health - she has constantly maintained her innocence.

Ms. Berenson was denied a fair public trial by an independent and impartial tribunal, as outlined in Article 14 of the International Covenant on Civil and Political Rights, which Peru ratified on April 28, 1978. The United Nations High Commission on Human Rights has condemned the Peruvian government for Ms. Berenson's wrongful imprisonment; Peru has continually ignored the Commission's recommendations. Additionally, Peru withdrew from its juridical obligations to the Inter-American Human Rights Court of the Organization for American States (OAS) after the body found that Peru's military tribunals had failed to provide human rights and democratic principles. It is now time for you to act.

Title 22 U.S.C. Section 1732 directs the President to take all necessary steps - short of going to war - to secure the release of an incarcerated American citizen "if it appears to be wrongful." A failure to intervene on Ms. Berenson's behalf would send the message that the United States will not act when its citizens are wrongfully imprisoned in foreign countries. We urge you to do everything in your power to seek her immediate release.

Sincerely,

Signers of House "Dear Colleague" Letter Urging Lori's Release – June 29, 2000

Neil Abercrombie (D- HI)
Thomas H. Allen (D- ME)
Robert E. Andrews (D- NJ)
Joe Baca (D- CA)
Brian Baird (D- WA)
Tammy Baldwin (D- WI)
Shelley Berkley (D- NV)
Howard L. Berman (D- CA)
Sanford D. Bishop, Jr. (D- GA)
Rod R. Blagojevich (D- IL)
Earl Blumenauer (D- OR)
Robert A. Borksi (D- PA)
Robert A. Brady (D- PA)
Sherrod Brown (D- OH)
Tom Campbell (R- CA)
Lois Capps (D- CA)
Michael F. Capuano (D- MA)
Julia M. Carson (D- IN)
William L. Clay (D- MO)
Eva M. Clayton (D- NC)
Tom Coburn (R- OK)
John Conyers (D- MI)
Jerry F. Costello (D- IL)
William J. Coyne (D- PA)
Joseph Crowley (D- NY)
Elijah E. Cummings (D- MD)
Randy "Duke" Cunningham (R- CA)
Pat Danner (D- MO)
Thomas M. Davis (R- VA)
Danny K. Davis (D- IL)
Peter A. DeFazio (D- OR)
Diana DeGette (D- CO)
William D. Delahunt (D- MA)
Rosa I. DeLauro (D- CT)
Norman D. Dicks (D- WA)
Julian C. Dixon (D- CA)
Lloyd Doggett (D- TX)
Michael F. Doyle (D- PA)
Eliot L. Engel (D- NY)
Phil English (R- PA)
Anna G. Eshoo (D- CA)
Eni F.H. Faleomavaega (D- AS)
Bob Filner (D- CA)
Harold E. Ford, Jr. (D- TN)
Bob Franks (R- NJ)
Martin Frost (D- TX)
Sam Gejdenson (D- CT)
Charles A. Gonzalez (D- TX)
Jim Greenwood (R- PA)
Luis V. Gutierrez (D- IL)
Tony P. Hall (D- OH)
Ralph M. Hall (D- TX)
Maurice D. Hinchey (D- NY)
Joseph Hoeffel (D- PA)

Tim Holden (D- PA)
Rush Holt (D- NJ)
Darlene Hooley (D- OR)
Stephen Horn (R- CA)
Steny H. Hoyer (D- MD)
Jay Inslee (D- WA)
Sheila Jackson Lee (D- TX)
Jesse L. Jackson, Jr. (D- IL)
William J. Jefferson (D- LA)
Chris John (D- LA)
Nancy L. Johnson (R- CT)
Eddie Bernice Johnson (D- TX)
Stephanie Tubbs Jones (D- OH)
Sue W. Kelly (R- NY)
Patrick J. Kennedy (D- RI)
Carolyn Cheeks Kilpatrick (D- MI)
Peter T. King (R- NY)
Jerry Kleczka (D- WI)
Steven T. Kuykendall (R- CA)
Nick Lampson (D- TX)
Tom Lantos (D- CA)
John B. Larson (D- CT)
Tom Latham (R- IA)
Rick A. Lazio (R- NY)
Jim Leach (R- IA)
Barbara Lee (D- CA)
Sander M. Levin (D- MI)
John Lewis (D- GA)
Frank A. LoBiondo (R- NJ)
Zoe Lofgren (D- CA)
Nita M. Lowey (D- NY)
Carolyn B. Maloney (D- NY)
James H. Maloney (D- CT)
Edward J. Markey (D- MA)
Matthew G. Martinez (D- CA)
Frank Mascara (D- PA)
Robert T. Matsui (D- CA)
Carolyn McCarthy (D- NY)
Karen McCarthy (D- MO)
James P. McGovern (D- MA)
Cynthia A. McKinney (D- GA)
Michael R. McNulty (D- NY)
Martin T. Meehan (D- MA)
Carrie P. Meek (D- FL)
Juanita Millender-McDonald (D- CA)
George Miller (D- CA)
Patsy T. Mink (D- HI)
John Joseph Moakley (D- MA)
Dennis Moore (D- KS)
Constance A. Morella (R- MD)
John P. Murtha (D- PA)
Jerrold Nadler (D- NY)
Richard E. Neal (D- MA)
David R. Obey (D- WI)
John W. Oliver (D- MA)
Major R. Owens (D- NY)

Frank Pallone (D- NJ)
Bill Pascrell (D- NJ)
Donald M. Payne (D- NJ)
Nancy Pelosi (D- CA)
John Edward Porter (R- IL)
David E. Price (D- NC)
Jack Quinn (R- NY)
Nick J. Rahall (D- WV)
Charles B. Rangel (D- NY)
Steven R. Rothman (D- NJ)
Lucille Roybal-Allard (D- CA)
Bobby L. Rush (D- IL)
Martin Olav Sabo (D- MN)
Bernard Sanders (I- VT)
Max Sandlin (D- TX)
Thomas C. Sawyer (D- OH)
Janice D. Schakowsky (D- IL)
Jose E. Serrano (D- NY)
Christopher Shays (R- CT)
Don Sherwood (R- PA)
Ronnie Shows (D- MS)
Louise McIntosh Slaughter (D- NY)
Adam Smith (D- WA)
Vic Snyder (D- AR)
Fortney Pete Stark (D- CA)
Ted Strickland (D- OH)
Bart Stupak (D- MI)
James M. Talent (R- MO)
Ellen O. Tauscher (D- CA)
Mike Thompson (D- CA)
Bennie G. Thompson (D- MS)
John F. Tierney (D- MA)
Edolphus Towns (D- NY)
James A. Traficant, Jr. (D- OH)
Jim Turner (D- TX)
Mark Udall (D- CO)
Robert A. Underwood (D- GU)
Nydia M. Velazquez (D- NY)
Peter J. Visclosky (D- IN)
James Walsh (R- NY)
Maxine Waters (D- CA)
Melvin L. Watt (D- NC)
Henry A. Waxman (D- CA)
Anthony D. Weiner (D- NY)
Robert Wexler (D- FL)
Robert A. Weygand (D- RI)
Ed Whitfield (R- KY)
Lynn C. Woolsey (D- CA)
Albert Russell Wynn (D- MD)

Barney Frank (D- MA)*

* sent own letter

THE WHITE HOUSE
WASHINGTON

September 1, 2000

Ms. Bonnie Berry
U.S. Department of Education
1990 K Street, NW #7134
Washington, DC 20006-8503

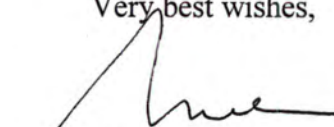
Dear Bonnie,

Thank you for your update and congratulations on the great work you are doing at DOE! As you know, I believe they are so lucky to have you.

The agenda for the upcoming distance learning conference looks so interesting. I feel so proud about what you're doing and happy that you are able again to make such a positive difference.

See you sometime soon.

Very best wishes,

A handwritten signature in black ink, appearing to read 'Melanne', with a long, sweeping underline that extends to the left.

Melanne Verveer
Chief of Staff to
the First Lady

August 31, 2000

Ms. Bonnie Berry
U.S. Department of Education
1990 K Street, NW #7134
Washington, DC 20006-8503

Dear Bonnie,

Thank you for your ^{update} thoughtful note and congratulations on the new work you are doing at DOE! They are so lucky to have you. ^{great}

The agenda for the upcoming distance learning conference, which I have shared with my colleagues, looks fantastic. Unfortunately, my schedule won't allow me to attend. But I know, under your leadership, it will be a huge success!

See you sometime soon.

Very best wishes,

Melanne Verveer
Chief of Staff to
the First Lady

as you know, I believe they

is interesting.

I feel so proud
as to what
you're doing
and ~~relieved~~ happy
that you are
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UNITED STATES
DEPARTMENT OF EDUCATION

Bonnie B. Berry

Special Assistant
Office of the Assistant Secretary for
Postsecondary Education

1990 K St., NW
Room: 7134
Washington, DC 20006-8503

Telephone: (202) 502-7719
Fax: (202) 502-7677
E-mail: Bonnie_Berry@ed.gov

THE WHITE HOUSE
WASHINGTON

@
Cargal

Melanne —

I am so thankful
for everything. I so enjoy working
at DOE in International
Conference — Agenda attached!
We are doing well with it.
Bernadette Boney is great
to work with —

Lunch please on me!
Love you so much!

Many thanks!

Bonnie Berry

THE WHITE HOUSE
WASHINGTON

September 4, 2000

Ms. Adrienne Germain
President
International Women's Health Coalition
24 East 21st Street
New York, NY 10010

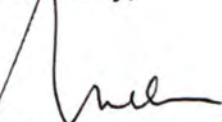
Dear Adrienne:

Thank you for your thoughtful note and the video about Nigeria, which I have passed on to the First Lady. Given her present full time engagement she, regrettably, could not make the trip to Nigeria. But she was very interested in all that transpired.

We were pleased by the President's visit to Nigeria and that he was able to see firsthand some of the important work taking place there. He was also able to make some vital announcements about new resources for critical social development programs.

Thank you for your leadership and, belatedly, for your counsel during the Beijing + 5 process. Very best wishes.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Melanne', with a long, sweeping line extending from the bottom left of the signature.

Melanne Verveer
Chief of Staff to
the First Lady

THE WHITE HOUSE
WASHINGTON

September 1, 2000

Ms. Adrienne Germain
President
International Women's Health Coalition
24 East 21st Street
New York, NY 10010

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We were pleased by the President's visit to Nigeria and that he was able to see some of the important work taking place there firsthand. It is a critically important place and he was ^{also} able to make some ^{vital} important announcements about new resources ^{for critical programs that I know you and I care about.}

Thank you for your leadership and, belatedly, for your counsel during the Beijing + 5 process. Very best wishes.

Sincerely,

Melanne Verveer
Chief of Staff to
the First Lady

Is this
the right
person?

yes

August 31, 2000

Ms. Adrienne Germain
President
International Women's Health Coalition
24 East 21st Street
New York, NY 10010

Dear Adrienne:

Thank you for your thoughtful note and the video about
Nigeria, which I have passed on to the First Lady.

we were pleased that she
We are all excited about the President's visit to Nigeria
and that he was able to see some of the important work taking
place there first hand. You and your colleagues should take
great satisfaction in knowing that IWHC's vital work in
Nigeria, and so many other places, truly makes a difference for
so many. Thank you for your leadership and all you do for
girls, women, and families. *and belatedly for*
your counsel during the

Very best wishes and hope all is well with you.

Sincerely,

Melanne Verveer
Chief of Staff to
the First Lady

the unfortunately, given
her present
full time
engagement
she, regrettably,
could not
make the
trip to
Nigeria,
But, she
was very
interested in
all that
transpired.

dr's g

critically high.

place and he

was able to make

some high announcements

new
at resources in

critical programs that I know

you I ~~care~~ care about.



IWHC

INTERNATIONAL WOMEN'S HEALTH COALITION

24 East 21 Street, New York, NY 10010 Telephone: (212) 979-8500

Fax: (212) 979-9009 E-Mail: info@iwhc.org www.iwhc.org

Sept 24

Dear Melanne -

I'd be very grateful if you
would get this directly to Hillary
(or Chelsea). Nigeria is one of
my favorite countries - and there's
fabulous work there with girls.

I'm just sorry I didn't think
to send you the film earlier.

I think of you frequently these
busy days.

Best -
D

THE WHITE HOUSE
WASHINGTON

November 3, 2000

Ms. Gigi Bradford
Executive Director
Center for Arts and Culture
401 F Street, NW #334
Washington, DC 20001-2728

Dear Gigi:

Thank you for your letter and the draft of *Creative Transition*, which I read with great interest. You and your colleagues have developed an impressive document.

I look forward to seeing the report in its final form, and I hope it will be put to good use by the next administration. We are fortunate to have your leadership in promoting our nation's cultural and artistic life.

Best wishes,

A handwritten signature in black ink, appearing to read 'Melanne', with a long horizontal stroke extending to the right.

Melanne Verveer
Chief of Staff to
the First Lady

October 25, 2000

Ms. Gigi Bradford
Executive Director
Center for Arts and Culture
401 F Street, NW #334
Washington, DC 20001-2728

Dear Gigi:

Thank you for your letter and the draft of *Creative Transition*, which I read with interest. You and your colleagues have developed a comprehensive resource that touches on many vital issues. *great*

I look forward to seeing the report in its final form, *and I hope it will be* which, *which, will no doubt be* put to good use. Thank you for your leadership and all you do to promote and protect our nation's cultural and artistic life. *we are fortunate to*

Best wishes,

Melanne Verveer
Chief of Staff to
the First Lady

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Company CENTER FOR ART & CULTURE

Address 401 F ST NW STE 334 Dept./Floor/Suite/Room

City WASHINGTON State DC ZIP 20001

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3 To

Recipient's Name MELANNE VERVEER Phone 202 456-6260

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Ⓜ

September 28, 2000

Ms. Melanne Verveer
Office of the First Lady
Old Executive Office Building, Room 100
Washington, DC 20502

Dear Melanne:

We are pleased to send you a draft of *Creative Transition: Arts, Culture and the National Agenda*, the first document to come out of the ACNA process.

Earlier this year, we commissioned papers from over 75 scholars and thinkers from the creative sector, and they dribbled in by late July. The quality and scope of the contributions were uneven for the purposes of this project. As you might imagine, the authors expressed a variety of ideas, reached a number of conclusions, and offered scores of suggestions. Given the rapidly approaching election deadline, we decided that the most important document we could prepare would be a short summary (about 10,000 words) of the issues for use with the transition teams for the new Administration and new Congress.

Creative Transition is designed to be an easily digestible report. Its primary purpose is a broad introduction to the issues and the rationale behind our structural recommendations. We want something to hand to the transition teams that stands a chance of being read and considered during the hectic months between the election and inauguration. The booklet is part of an inside the beltway communications strategy for the transition.

A few people have seen this draft already and have made systemic recommendations. Some favor a more pragmatic approach incorporating specific issues for policymakers to consider within each of the separate chapters; others argue for greater unity and transitions throughout to tie chapters 2-9 more pointedly to both general structural recommendations and more in-depth recommendations concerning specific agencies and appropriations. A consensus seems to be building as well for changing the "chapter" titles to plainer, more descriptive language. As usual with projects of this sort, there are line edits and language considerations which we will valiantly endeavor to resolve.

We are preparing longer, more substantive "issue briefs" on chapters 2-9 that will include more extensive scholarship, research and documentation. Those issue briefs will be the second wave of the ACNA project specifically targeted to the right audiences. (The "Enhancing International Dialogue" chapter, for example, will be of interest to those dealing with foreign affairs and cultural diplomacy.)

A third wave of the project has emerged from the issue briefs. We have a small number of excellent papers from our initial group, some of which the Center plans on publishing as separate monographs -

more in-depth and targeted takes on specific issues. We can continue the dialogue around these themes. New support for ACNA, especially from a new donor to the Center, indicates the importance of this project and the growing understanding of its potential and will allow this third wave of publication.

Creative Transition should be read as the framework for an exciting future direction for the Center for Arts and Culture, the next step in our evolution as a think tank. In order for us to give a draft to the campaigns before the election and to design and publish this book by mid-November, we need your comments by COB October 4, 2000. As you read through, please remember that the concepts will be fleshed out in greater detail in the issue briefs. Our point here is to stay at the right length and still make the basic points.

We ask that you do these things:

1. Tell us if we have forgotten any major points
2. Tell us what you disagree with
3. Make any necessary line edits

Sincerely,



Gigi Bradford
Executive Director

Melanne - with thanks for any thoughts you might have -



Creative Transition: Art, Culture and the National Agenda

I. Why now?

Entranced as we are by the speed of change today, we sometimes forget how radically different life has become in the Internet Age. In ways wonderful and challenging, our world has changed utterly. Creativity and innovation have become our most valuable national resources for the new century.

[In more stable times having in-depth knowledge about a specific topic is useful. But in more chaotic, transformative times, it's better to know a little about a lot of things So having a broad understanding of the past and a broad perspective on the future will be more important than ever . . . especially since we are entering a phase of unusual change as we kick off what will likely be known as the Internet Century. – Steve Case, CEO, America Online] sidebar

The United States of America is poised to make a creative transition into that new century. Our ideals and values have brought about much of the dramatic change: the Berlin Wall has fallen; capitalism and free markets dominate the world; international companies operate beyond old boundaries; ideas and images cross borders and language barriers in seconds through multiple media.

The growth and redefinition of the creative sector parallels the rise of the global information society. From 1970 to 1990, the number of people working in the creative sector increased more than any other professional sector, and 42 percent of that increase is attributable to authors and designers, the content providers of our new information-based economy. More Americans now attend arts events each year than attend professional or amateur sports events. Every day, 18,000 people visit the Louvre, but that number doubles when web attendance is included.

It's time to start thinking of the creative sector differently. The arts and culture are more than just music, dance, painting and theater. While these vibrant art forms continue to delight, reflect and inform, in today's world they are joined by a mosaic of new forms which stretch our ideas of what "art" means. If we are to address the heartfelt concerns of Americans about our changing culture, we must be willing to consider that culture as a matter of public interest.

The new Congress, President and Administration, the first of the 21st century, have the opportunity to exercise groundbreaking leadership for America. While the Federal government plays a small role in culture, it is a catalytic one. **Government can make a creative transition by considering culture holistically.** Our nation's ability to adjust to the increased pace of change is linked more closely than ever before to the facility to imagine, to create, to innovate and to produce. Creativity and innovation have become bedrock American values for not only our economic success but for a more civil society. The time has come for the nation to invest in

its creative life with the same degree of awareness we give to the environment, economics and foreign policy.

The Center for Arts and Culture has brought together nearly 100 scholars, analysts and practitioners from the creative sector to contribute to the Art, Culture and the National Agenda project. *Creative Transition* is a synthesis of their ideas and observations. This is the first of the Center's program of more in-depth studies, reports and programs assessing the increasing importance of a growing creative sector in American life. Out of this national conversation, several key issues emerged:

- Creativity and the Marketplace
- Promoting Access and Equity
- American Legacies and National Memories
- Strengthening American Communities
- Beyond the Market: Our Unique U.S. System
- Enhancing International Dialogue
- American Creativity and the New Century

Each of these interconnected cultural issues points to how government can serve the public interest. American values of balance, fairness, justice, free choice and expression, independence and the common good underscore the discussion of government's role in partnership with the private sector. The United States has never had a Ministry of Culture or a highly centralized approach to supporting creativity, and should not now have. The federalist interlocking system of checks and balances has proven highly effective. America's creative sector is the strongest in the world, and we can make it stronger still.

Technology, globalization and the desire for a civil society are threads that run through this report and through all of the Center's work the past three years. Our recommendations are few and broad, but we believe they suggest a potent means for government, aligned with the private and not-for-profit sector, to support America's creative revolution.

II. The Evolving Shape of the Creative Sector

Every American holds a vested interest in the creative sector. Whether as an active participant or a passive spectator, everyone is affected by its social and economic impact. The creative sector includes all those individuals and organizations engaged in the creation and distribution of arts and entertainment, as well as those who study and preserve its products and artifacts. Those who provide critical resources – funders, volunteers, administrators, suppliers, and professional and political representation – are also part of the creative sector.

From a nonprofit dance company to an amateur chorus, from a website design firm to the corporate media conglomerate, the creative sector is part of a whole cultural ecology. The creative sector is big business, which rests on a foundation of substantial assets – facilities, collections, and most importantly, a talented and innovative workforce. [America's combined cultural industries (the output of artists and other creative workers in entertainment, publishing, music, recording and related fields) generated \$444 billion in annual revenues, about 5.68 percent of the Gross Domestic Product, and more than \$60 billion in overseas sales.] – sidebar

Not only does creativity matter to the economic health of our nation, there is tremendous public interest in ensuring that how we sustain the creative sector – through national, state, local and international policies, regulations and law – be based on a clear understanding of the issues involved. Government policies touch and affect the creative sector in many and diverse ways, some obvious and others subtle. As technology and globalization become more important in the 21st century, a number of factors contribute to the growing importance of creativity and innovation, the arts and culture, to our national life.

Cultural Diversity

As the American population undergoes dramatic demographic shifts, cultural pluralism will increase. An aging population that is healthier, more mobile and with more discretionary income will become more vigorous cultural consumers. Today's teenagers and subsequent generations will be increasingly proficient in the use of technology to produce and consume creative products. We are becoming a less homogenous society, and American culture is undergoing a transformation.

These demographic changes result in re-energized cultural heritages and traditions as sources of ethnic identity and community pride. At the same time, these traditions are quickly integrated into mainstream popular culture and the arts, blending into the American story. As quickly as diverse heritages become part of a shared sense of national identity, we have become slowly more aware of the fragility of our past. Whether civic artifacts such as the Star Spangled Banner and its significant preservation or libraries of books crumbling or films disintegrating, our collective national patrimony is threatened.

The Financial Web

Funding for the arts and culture is a complex and variegated web. The commercial sector depends on its market share, but rapidly developing technologies challenge presumptions about the ownership and control of intellectual property. Similarly, the ability to develop global markets for American culture has changed the financial calculus for much domestic production in film, television, Internet and publishing.

In the nonprofit arts, which rely on a mix of earned and contributed income, basic patterns and assumptions concerning virtually all revenue streams have changed in the past decade. Federal support has been drastically reduced, and other sources of public funding, while growing overall, reveal an uneven pattern based on local, state and regional economic conditions. Cultural enterprises are looking toward other interests – education, at-risk youth programs, housing, technology access – to achieve their ends.

Philanthropy is changing. As the number of large corporations decreases due to mergers and acquisitions, some insist that their giving to nonprofits produce marketing and image-enhancing results. Two major phenomena to watch among individual donors are the potential massive inter-generational transfer of wealth and the rise of high tech entrepreneurs with different ideas about philanthropy. Cultural institutions are changing with the times, searching for more ways to generate earned income through ancillary activities, including digitizing their cultural assets. Financial shifts are generating more concern about the ability to sustain new works and to preserve existing ones.

Blurring of Distinctions

In the old paradigm, it was easy to separate the nonprofit and commercial arts. Today, not only are distinctions among art forms blurring, but a great deal of crossing over is occurring between the nonprofit and commercial world. Opera's Three Tenors perform in huge stadiums, are broadcast to a wide audience, and sell recordings like rock stars. The film industry makes movies about high art figures like Picasso and Basquiat and presents updated versions of Shakespeare. Cultural scholars produce books that zoom to the top of Amazon.com bestseller lists and theatrical actors moonlight on television. The Internet tends to flatten distribution systems, making it just as easy, with a high speed connection, to "visit" the Museum of Modern Art in New York as it is to watch a television sit-com in your own home. The creative sector itself is coming to realize that for most people the distinctions are rather opaque between popular and high culture, between one art and another.

Public Debate and Controversy

The "culture wars" of the 1990s over the public funding of controversial art were a symptom of a cultural transformation rather than its cause. Debates over privatization, decentralization and conglomeration are paralleled by social concerns about violence, misogyny and vulgarity in

some of the most popular works. Incidents of cultural unrest abound. The NAACP protests against the lack of diverse casting and programming on network television. Historic preservationists fend off the attempt to build a theme park on a Civil War battleground in Virginia. Victims of the Nazis during World War II petition current governments for their cultural property, and Native Americans seek the repatriation of their cultural artifacts from museums. Globalization raises trade disputes over both cultural imperialism and the traffic in stolen intellectual and cultural property. The recording industry sues Napster over copyright infringement, and freeware pops up on the Internet hour by hour. Incidents of violence in our schools often indict “culture” as a contributory factor. Everyone decries the lack of civility in government, the media and the public green. The cumulative effect of all this media, political and public attention – fragmented though it has been – has raised public awareness of art, culture and the creative sector. Government has yet to assess its increasingly pervasive impact on our society, our economy, and in our everyday lives.

Future Prospects

The creative sector contains two valuable sources of capital. Creative capital is the knowledge and capacity for innovation in the people and institutions of the arts and culture sector, and it extends to all economic sectors. Creativity, in turn, generates intellectual property – a man-made resource of infinite renewability. Cultural capital is the assets that rest in the archives, repertoire, collections and heritage of the arts and cultural sector – virtually centuries of content and ideas. We have, in abundance, the talent for the new and the value of our history.

As technology, globalization and the concern for a civil society predominate the early part of the 21st century, we are looking for ways to reinvigorate the social and civil infrastructure of our communities, our nation and our world. We have the opportunity to invest in the education and cultural citizenship of our children and creative workforce. Long hallmarks of the American system of values, the arts and culture can contribute to the cultivation of a global civil society. Government, the steward of the public interest, is a catalyst for change, and by recognizing the scope and importance of the arts and culture in our social and economic welfare, can begin a creative transition of its own.

III. Creativity and the Marketplace

The Internet has changed our most basic assumptions about information and cultural exchange. Individual citizens, the marketplace, and the government vie to establish order in the midst of chaos – trying to sort through intellectual property rights, First Amendment and the World Wide Web, and corporate consolidation's effect on culture.

The New Marketplace for Ideas

More than two billion web pages are online, and the next billion are on their way. Perhaps not since Gutenberg's printing press, and certainly not since broadcasting, has there been so substantial a transformation in the way words, books, pictures, ideas and ideologies are reproduced and transmitted across boundaries of place and culture.

Because the Internet is a "free" market, ideas and information are not only readily accessible, but easily copied as well. Definitions of intellectual property and copyright protection are being challenged. Old systems of protection for other media, such as books, film, video, music and other expression are fighting to remain relevant. Similarly, controls on content and our nation's long-cherished freedom of expression are in flux, as we experience a kind of info-chaos. Compounding the extraordinary legal questions raised by the information age, public interest issues surrounding corporate consolidation in the creative sector complicate the agenda.

Public policy decisions are increasingly merging these two seemingly separate spheres. This shift is magnified in the New Economy, where the raw materials of the public sphere and the market are the same - ideas, speech, and expression – but continue to serve different purposes.

Sidebar [The WTO protests in Seattle, Washington and Washington, DC were a public outcry around many issues: human rights, the environment, and domestic labor protection. While protests against corporate consolidation did not make the front pages of national news dailies or the nightly news, a wealth of independent media were born out of concern that coverage of trade and private sector issues would get biased, preferential treatment.

The Independent Media Center coordinated reporting efforts and scooped lots of mainstream media. It produced a newspaper, distributed throughout Seattle and to other cities via the internet, as well as hundreds of audio segments, transmitted through the web and Studio X, a 24-hour micro and internet radio station based in Seattle. The site, which uses a democratic open publishing system, has since logged more than 2 million hits, and was featured on America Online, Yahoo, CNN, BBC Online, and numerous other sites. Through a decentralized and autonomous network, hundreds of media activists have now setup 32 independent media centers in London, Canada, Mexico City, Prague, Belgium, France, and Italy, with more to come.]

Intellectual Property

The U.S. Constitution provides the basis for current intellectual property protections. The founders fashioned incentives to spur creators to innovate, but also understood that creation itself is collaborative and compounds over time. The Constitution grants creators limited monopoly over their creations, to remunerate them for their time, energy and materials, and to give them opportunity to profit from the usefulness of their creations.

The 1998 Copyright Extension Act increased the term of a copyright holder's protection to 95 years or 70 years after the death of the creator, a serious benefit to the original creator, his/her heirs or corporate rights holders, but not without consequence to the public interest. The Digital Millennium Copyright Act grants copyright holders the indirect ability to control not only the content of their intellectual property but the means by which it can be communicated and transmitted.

Given the ease with which copyrighted materials can be copied and distributed freely over the Internet, a conflict exists between copyright holders and those who believe in a free and open online environment. The infamous Napster case in the summer of 2000 is but the tip of the iceberg. How Congress and the Administration deal with Constitutional questions surrounding the Digital Millennium Copyright Act, international copyright, and intellectual property rights will determine what sort of order, if any is possible, transcends the info-chaos.

Future policy decisions should consider the original Constitutional balance between return on investment and resource provision for future innovation. Most experts strongly oppose immediate overhaul of copyright regulation until assessment of technological development and its effects on innovation can be examined. An overzealous intellectual property code, leaning in favor of right holder protections or public domain access, can impoverish the culture that created it.

Sidebar – [From 1978 to 1998, the copyright industries grew almost three times as fast the economy as a whole, contributing more than \$400 billion to the national economy, and becoming the single most aggregate export in the U.S. The film industry alone is the nation's second largest balance of trade export, while foreign films account for less than 3 percent of the U.S. market.]

First Amendment

In contrast to the language of intellectual property that defines an area for regulation, First Amendment language creates positive rights, freedom from regulation. Recent First Amendment cases such as *Rust v. Sullivan*, *Rosenberger v. Rector and Visitors of University of Virginia*, and *National Endowment for the Arts v. Finley* stake out the contours of the legal terrain for the arts and culture and create a framework with which the Supreme Court continues to resolve free expression disputes.

In the past, when governments sought to control content, the main means was the regulation of suppliers or distributors. In the digital age, such intervention will become less feasible because there are too many providers of cultural content. The Communications Decency Act attempted to control content, but the courts have consistently held that when it comes to the Internet any regulation to block "harmful content" can also block good content, and is therefore ungovernable through content regulation. Community standards are hard to apply when the "community" is everyone with Internet access.

Policymakers need to tread carefully in any attempt to use "public funding," as a mask to restrain expression by America's increasingly diverse populations, even when such expression is different from established standards. The First Amendment was not designed with a federal litmus test for propriety or general agreeableness. The real crisis today is not whether the government has funded something that an individual may find objectionable, but whether the government, through its policies, prevents people from assembling, speaking or expressing themselves. What is central to cultural ecology may be the significance of the arts to those who receive artistic messages, as much as to those who transmit them.

Anti-Trust & Corporate Consolidation

Antitrust laws or principles, however, may be one line of defense against stifling of creative expression and homogenization of culture. If a huge percentage of the culture that reaches mass audiences passes through the filters of a single corporation, the ownership of various levels in the chain of distribution and production may be used unfairly to eliminate competitors.

The by-product of this competition has been consumer choice. The loosening of trust laws and the concurrent vertical integration of media companies is cause for alarm for many cultural advocates. A debate in media rages about whether corporate consolidation is a homogenizing force or whether corporate consolidation allows for a broader range of niche content. Those who agree that there is a broader range of content available may also argue that this has negated the existence of a shared "American experience." The question becomes: too much choice or not enough? [sidebar chart of U.S. presses and corporate owners]

In the decade ahead, the nation will evaluate intellectual property rights and obligations, free expression and social responsibility, and balancing the good of the public against the good of industry. As we order the info-chaos through the power of the law, policymakers would be wise to consider how creativity and the cultural sector may prosper or suffer, depending upon their decisions.

IV. Promoting Access & Equity

All Americans should have fair access to our nation's cultural resources. Although laws safeguard this ideal, many people find themselves disenfranchised from the social, economic and cultural resurgence of the early 21st century. New technology has created a digital divide between the "wired" and the "information poor."

Access to Culture

According to the 1990 Census, there are 54 million people with disabilities in the United States. While many cultural organizations have plans for enabling people with disabilities to participate in their programs, little is known about the effectiveness of such efforts, what the economic impact of people with disabilities might be, or any baseline information on the potential of making physical and programmatic access to the arts and culture more consistent. The Americans with Disabilities Act and Section 504 of the Rehabilitation Act require public access, but after years of 'good-faith' inquiries, expectations, and requirements of granting agencies, little is known about actual progress relating to these policies.

People in rural areas face a different sort of problem altogether - a lack of diverse and nearby cultural resources. While some Federal grantmaking programs address this need, much more can be done to bring the arts and culture to rural areas. Other citizens, whose primary language is not English, face obstacles to full participation in our national cultural life. Age discrimination is another hidden barrier to equity and access.

Many people simply cannot afford to participate. Fortunately, several free or low cost options exist. Over 16,000 public libraries serve communities from coast to coast, and thousands of museums offer patrons free or minimal admission. Touring exhibitions and performances go on the road to bring the arts and culture to communities small and large, and local cultural organizations often offer subsidized discount entrance fees for those that may not be able to afford full cost, such as senior citizens, students and other earmarked populations.

The media make some cultural resources available more widely and inexpensively. Ninety-eight percent of American homes have a television, and radio reaches nearly everyone. Film, video, cable, digital broadcasting and other new media, along with the old media of newspapers, books and magazines, music recording and others provide literally tons of information, entertainment, art, scholarship, criticism and other aspects of culture for relatively low cost to consumers. While estimates diverge as to the penetration of the personal computer in the United States, the trend toward Internet usage continues to grow.

Sidebar [The NUA Internet surveys estimate that about 147.5 million people in North America are online at work or at home, a little less than half of the 333 million people online around the world. CyberAtlas and Telecommunications Reports International contends that in the first quarter of the year 2000, each minute 38 new users go online]

The Digital Divide

As remarkable as the growth of new media has been, not all Americans have access to these resources. Too many minority populations, particularly African-American men and boys, are not part of the technology revolution.

[The size and scope of the information poor were captured in various studies conducted by the private sector and highlighted by the 1999 National Telecommunications and Information Administration's report *Falling Through the Net*.

- Households with incomes above \$75,000 are more than 20 times likely to have access to the Internet than households at the lowest income levels.
- Black and Hispanic households are roughly two-fifths as likely to have home Internet access as White households and one-third as likely as Asian/Pacific Islander homes.
- Americans living in rural areas are lagging behind in Internet access.] - sidebar

Early in the 21st century, television, radio, our bank account, our phone, our email and Web access will be applications running on a broadband platform. Those citizens without broadband access will fall further behind, and questions about the openness of that platform are crucial to the public interest. Clearly, the Federal Communications Commission (FCC) has a role in requiring open access to broadband services across platforms, and the Department of Commerce's Technology Opportunity Program (TOP), which encourages noncommercial creativity in networking applications, can stimulate the creation of new content.

Other federal programs have been established to provide access to new media, particularly the Internet. The e-rate, or education rate, was created by the Telecommunications Act of 1996, to help K-12 schools and libraries defer costs associated with accessing the Internet. In its first funding cycle, more than \$1.7 billion in discounts were awarded to over 25,000 applicants.

While the e-rate is helping many communities have a central hub to "go online," a need exists for places where citizens can go to create content and participate more fully in the cultural resources available through new media. Just as space should be reserved on the Internet for open discourse and free discussion (digital village greens), so too should ordinary people have the capacity to be content producers. [sidebar on NTIA e-rate report findings]

Because they lack the financial resources, cultural organizations have lagged behind the commercial sector in taking advantage of the Internet's capabilities, and few have a deep understanding of how technology can help them reach and extend their audiences. Open Studio, a cooperative program of the Benton Foundation and the National Endowment for the Arts, was designed to enable "artists and nonprofit arts organizations to use communications media to gather resources, strengthen ties with the communities they serve, and build new audiences." Since 1997, more than 1,000 artists and organizations in 28 states have received training.

No national field-wide survey has been conducted to assess what cultural organizations are doing to address the digital divide or to capitalize on the opportunities to improve access. Efforts such as TOP, the Institute of Museum Services leadership grants for museum and library collaborations, and other federal programs are making inroads. Two themes emerge in the public interest:

A level playing field - government must protect the shrinking "public space" on the Internet so that commercial interests do not displace the non-profit arts and creative sector. The creation of an incentive program similar to the e-rate subsidy for museums, arts and cultural organizations would promote the provision of new cultural resources online.

Disseminate best practices –bring together the public and private sectors in new collaborative models for producing, distributing and using digital creative resources. Support for assistive technologies for the disabled would make access to the Internet more equitable, and the government should continue to ensure that its own information is accessible through due diligence of its recently agreed-upon standards.

V. American Legacies and National Memories

Our past is critical to our sense of who we are today and where we shall go tomorrow. Saving the physical artifacts of our past and our living cultural traditions is a national public responsibility.

Demolition by Neglect

The Federal government is the largest conservator of our American legacies and national memories through the built environment and natural landscapes. Over one million historic buildings and sites are listed on the National Register of Historic Places, and since 1968, over \$800 million in grant funds has been awarded to 59 states, territories, Indian Tribes, local governments, and the National Trust for Historic Preservation. While the cumulative total is impressive, the fact remains that many properties languish.

Founded in 1949, the National Trust relies on funding from the public and private sectors, and supports the Save America's Treasures program, which is dedicated to identifying and rescuing the enduring symbols of American tradition. In the past two fiscal years, Congress has allocated \$60 million, and these funds have been matched by more than \$45 million in private contributions. But those funds barely begin to meet the need. The National Trust has already designated some 570 sites as urgent preservation projects that would cost at least \$2.6 billion to save. [chart]

Public stewardship of Federal buildings -- from national monuments to small town post offices and courthouses -- faces the same fiscal constraints. Without resources for preservation, many Federal buildings face a kind of demolition by neglect.

Disappearing Documentation

As with historic preservation, stewardship of the documents and archives of our national memory is spread throughout a number of Federal agencies and occurs in concert with a network of libraries, museums and other cultural institutions. Over the past two decades, funding for Federal document and archive preservation, when adjusted for inflation, has been significantly cut. [chart]

In addition to the printed and paper records of our national memory, a great deal of the history of American culture in the 20th century has been captured through recordings, film and video. Tens of thousands of these archives are in danger of being lost because of the instability and deterioration of magnetic media, and if these recordings of dance, folk music, oral histories, and feature films are not "migrated" to more permanent storage material, they will be lost forever.

[Historical newspapers, the daily record of the times, are being thrown away by the truckload as their contents are shifted to microfilm, losing much of the inherent quality of the original artifact.]

In some instances, conserving the microfilm itself proves to be more problematic than finding room for the actual newspapers.] sidebar w/ illustration

One solution to the preservation of documents and artifacts may well be digitization, scanning the contents of the artifact and saving the bytes electronically. The long-term stability of digital media is untested, however, and software and hardware become rapidly obsolete. Digitization is also a slow process and horribly expensive. [In the National Archives' Electronic Access Project, which included manuscripts as well as graphic and photographic materials, image acquisition costs averaged \$7.60 per image. These figures go up when one considers high-end imaging projects of museum holdings; the reported production rates to create 70-100 MB files range from 15 to 70 images a day. There are literally millions more to go.] - sidebar. Private funding for preservation of archives and documents has always lagged behind the need to save these components of our historical heritage. In addition to capturing the past, we must also arrange for the preservation of and access to materials that are "born digital," created on a computer. The timeline for preservation has shifted to the present.

Individual agencies within the Federal government support cultural websites -- from *American Memory* at the Library of Congress to the *National Exhibit Hall* at the National Archives and Records Administration, from *ArtsEdge* at the Kennedy Center for the Performing Arts to the Smithsonian's popular site. However, there is no single electronic gateway on the Internet to Federal holdings of American cultural heritage.

Vanishing Cultural Property

Over a dozen Federal agencies are responsible for more than 730 million acres of land (about 32 percent of the U.S. land mass), and each year they report substantial amounts of looting of cultural property. In one county alone, San Juan County, Utah, looters have disturbed 20,000 known archaeological sites on Federal land.

The government's role in cultural property protection is to formulate policy and procedures for identification, assessment, scientific excavation, analysis, curation, exhibition and publication of sites and artifacts on Federal land. Recognizing the rights of landowners to legally excavate on their own property, government is often called upon to balance the competing interests of property holders, local residents and archaeologists.

The government is also responsible for repatriation of cultural property and human remains from Native American tribes. Little is being done to preserve Native American cultural landscapes. Only 12 places on the National Register relate to Native Americans -- two are archaeological, and the rest are forts and trading posts. In the context of the Register, "historic" continues to be understood as the history of settlers, settlements, and to some extent, settlers' dealings with indigenous peoples.

Other ethnic, religious and social groups face the loss of indigenous knowledge and artistry. Since 1982, the National Endowment for the Arts has had National Heritage Awards to honor living American folk artists. The cultural traditions these artists embody cannot be replaced

easily. Greater support of all of our Living Cultural Treasures will prevent those traditions from disappearing as a generation of artists and artisans ages. Similarly, the humanities have been in the midst of a quiet but deep crisis since the 1980s. Scholarship, knowledge, memory and skills in the are in danger in fields that literally help to define what makes us human, as fewer and fewer young men and women pursue humanistic interpretation.

VI. Strengthening America's Communities

Art and culture improve the quality of life within our communities, serving as bridging institutions that help forge social capital – the networks and trust critical to social well being and stability. Communities are re-discovering how the arts and culture can play a part in economic revitalization and in the health and integrity of neighborhoods. The Federal government, primarily through tax incentives and economic development funding, is a key partner in recovering our towns and cities as more livable places.

Culture and the City

Preservation has brought new life to residential and commercial neighborhoods, and historic buildings saved from the wrecker's ball serve as constant reminders of the best of civic tradition. By offering tax credits for renovating historic buildings and building low-income housing, incentive programs have generated private investment estimated to range from \$17 to \$20 billion in more than 25,000 projects since the mid-1970s. One urban planner calls the credit "one of the most successful urban reinvestment tools implemented by the federal government." Urban economists estimate that more than 40,000 housing units affordable to low and moderate income families have been made available in historic buildings and areas. Renovations to historic structures represent an annual investment of more than \$2 billion.

Cities across the country are turning to cultural projects as part of their local development strategies, not just designed to bring enlightenment or acclaim to the city, but to help revitalize its economy, most often its neglected downtown. New Empowerment Zones and Enterprise Communities are drawing strength by adding a cultural dimension to economic development. [The Port Authority of New York and New Jersey, for example, conducted a sophisticated analysis of the impact of the arts on the New York metropolitan area. The "culture industry" was of greater economic significance to the region than advertising, management consulting, or hotel operations.] - sidebar

The construction of new cultural and performing arts centers are often part of broader plans to create districts for the arts and culture. More than 90 cities in the United States now have a designated district of "cultural vitality" designed to expand the "cultural infrastructure," revitalize city core areas, and potentially generate both local consumption and long term development prospects. While cultural districts or general cultural investment can never be seen as a simple substitute for the previous dominant economic force in a city, it does make a difference economically and in the quality of life. [map showing 90 cities]

Culture and Rural Areas

According to the 1990 census, about 1 out of every 4 Americans live in rural areas, towns with fewer than 2,500 inhabitants. While the challenges facing cultural institutions in the rural United States are distinct from those in urban areas, the benefits to communities are the same. Federal programs such as the New Market Venture Capital Companies of the Small Business

Administration that help provide investment in rural areas, the American Folklife Center at the Library of Congress and public-private partnerships like the National Trust for Historic Preservation's Main Street Program support the rural arts and cultural programs that the Department of Agriculture has described as "invaluable . . . contributions toward meeting the needs of citizens concerned with saving America's unique native and multi-cultural perspectives. . . and revitalizing their local economies by sharing their heritage with others."

America's rural communities are rich in history and tradition, but the transmission of this cultural wealth is hampered by continuing inequalities in telecommunications support, small business opportunity, and occasion for artistic and cultural exhibition and performance. Organizations like the National Association of Counties are bringing communities and their leaders together to address these issues at a national level. Continued attention at the Federal level should be paid to the cultural infrastructure of rural communities.

Sidebar – [The Colorado Rural Development Council and other organizations were "interested in providing a forum to raise the level of understanding and debate about key issues in public land management in the West." Using theater as a device to illuminate ideas and emotions, an unusual coalition of rural development councils, agriculture, timber, and mining groups, environmental groups and federal and state agencies developed a one-hour play, The Public Lands Theater Project, to be followed by a facilitated discussion to broaden public understanding." The play toured for four months in Colorado alone.]

Culture Improves Community Life

In the last 20 years, communities have partnered with arts and cultural organizations to stimulate the economy, solve social problems, and extend services to reach all populations. Community development corporations see culture as a resource for economic, human, physical and social development. The President's Committee on the Arts and the Humanities published dozens of stories in Coming Up Taller, which clearly demonstrate the impact that cultural organizations have on improving community life. [sidebar – list of some great partnerships] Creative initiatives such as those in the Office of Juvenile Justice and Delinquency Prevention in the Department of Justice highlight the role the Federal government can play in community improvement.

In recent years, several U.S. Department of Housing and Urban Development programs have provided the funding for a variety of community cultural organizations and projects. For example, in 1999, Pima County Community College received a Hispanic-Serving Institutions Assisting Communities Program grant of \$400,000 to help revitalize the city of South Tucson. A portion of the funding was used to link the community through fine arts activities including community murals, mosaic art, and a dramatic production facilitated by students in the College's Center for the Arts. Over \$4 billion in Community Development Block Grants is available for decent housing and suitable living environments for persons of low and moderate incomes.

Historic preservation is another tool for community improvement. The gentrification of neighborhoods, however, often causes displacement of low-income households and small

businesses, so government may wish to impose limits on tax credits to minimize such displacement. The Historic Homeownership Assistance Act, for instance, would extend Federal tax credits to homeowners who renovate houses in historic districts, giving residents of older neighborhoods incentives to stay and invest in their community's future while luring others to move back.

More and more, Americans are forming associations and relationships through digital wires rather than across the street or down the block. Several hundred online community networks connect residents of a specific place with one another and with local institutions, services, and businesses. Most community networks offer services including a forum for ethnic, religious, and neighborhood interest groups, a repository for community traditions, information on community events, on-line educational assistance, information and links to elected officials and basic facts about municipal legislation, health and environmental information, and links to employment opportunities. As the concept of community extends increasingly to the digital frontier, the significance of arts and culture to physical communities will surely be felt in the virtual world as well.

VII. Beyond the Market: Our Unique U.S. System

["Creativity, that link between art and science is already the currency of the 21st century." -- Peter Hero, head of the Community Foundation Silicon Valley] - sidebar

We are all stakeholders in American creativity and culture. Commercial sector interests extend beyond the boundaries of the creative industries -- publishing, popular music, film, television, advertising, graphic design, architecture and the like -- to virtually every enterprise. Creativity is a highly sought-after characteristic for individuals in every enterprise, from the innovative scientist to the intuitive CEO, from the pre-school teacher to the politician. Creative government makes the most of limited resources; creative civic institutions improve the quality of life in our towns and cities; creative religious and social organizations go beyond the letter of the law to reach the spirit. As individuals deal with the complexities of life in the digital age, creativity will be our most valuable asset.

["Creativity in its broadest sense, the sense of discovery and inquiry, should be considered inclusively as technology becomes evermore intrusive in our lives." -- Mary Schmidt Campbell] sidebar

Culture and the Public Sector

From the birth of the Library of Congress two centuries ago through the establishment of the National Endowment for the Arts and the National Endowment for the Humanities a generation ago, the government has a long history of direct public support for the arts. Over two dozen current Federal cultural programs of the Federal government are overseen by different 13 Senate and 16 House Congressional committees. In 1997 the various Federal cultural agencies expended \$1.3 billion. [TABLE Mulcahy]

While direct expenditures from the Arts and Humanities Endowments are a fraction of the total, those agencies are a lynchpin for public cultural support at the regional, state and local level. The state arts agencies receive annual, formula-driven grants amounting to 40 percent of the Endowment's budget in addition to funds appropriated by state legislatures which in FY 2000 were \$396.5 million.

Of the 3,800 local arts agencies, nearly three-fourths are private, not-for-profit organizations, and about one thousand operate with a professional staff. Total spending by local arts agencies in 1997 was estimated at \$700 million, more than double that of aggregate state arts agencies and seven times the direct Federal grantmaking investment.

In comparison to the arts, the humanities have a much smaller Federal-state structure. The 55 state humanities councils receive almost all their funding from the NEH, and unlike state arts councils, the state humanities councils are independent 501(c)(3) organizations. Of NEH's \$110.7 million budget in FY 1998, state humanities councils received \$28 million and raised an additional \$16 million from state and private sources.

Public Incentives

Relative to the size of the national economy and the impact of the non-commercial side of the arts and culture, public funding is exceedingly small. Support for culture is a mixed system based on earned income, public funding and incentives. Commercial entities produce cultural content on the basis of earned income and private investment, which are effected by Federal tax policies.

Not-for-profit, tax exempt 501(c)(3) cultural organizations benefit from the provisions allowing corporations, foundations and individuals to deduct charitable contributions made to them. Not-for-profit cultural organizations generally do not pay local property taxes, Federal taxes, nor local sales taxes on income that is related to their mission. Most, but not all, states that impose sales taxes have provisions under which "charitable" not-for-profits are exempt from some sales taxes. Not-for-profits also receive subsidies through preferential postal rates.

The future of indirect subsidy via tax exemptions and deductibility is a concern not only for the cultural sector. Giving levels will be effected by legislation such as elimination of state tax, deductibility of IRA gifts, and deductions for non-itemizers. Major reductions in tax rates, which raise the after-tax price to the donor of the gift, would have a desultory effect on giving. Because contributions have continued to grow despite large reductions in marginal income rates, it is quite likely that the positive 'income and wealth effect' on giving simply overwhelmed the negative 'price effect' of lower tax rates. Cultural nonprofits benefit from current tax deductibility for gifts and should be part of the dialogue on any tax reform legislation.

Sidebar [Contributions made directly by individuals to nonprofit organizations amounted to some \$105 billion in 1994, far outweighing corporate contributions (\$6.1 billion) and charitable bequests (\$8.8 billion).]

Culture and the Private Sector

Half of the not-for-profit arts, culture and humanities revenue comes from earned income and investment income; the rest comes from the private sector (35-40%) and from government (10-15%).

Private funding of the arts and culture is crucial to the financial health of the not-for-profit sector. In 1999, Giving USA reported that individual contributions to the arts, humanities and culture reached \$11.07 billion, nearly 5.8 percent of all individual giving to the nonprofit sector.

Corporate contributions, as collected through the Business Committee on the Arts' sampling technique, is estimated at \$1.16 billion to cultural organizations with budgets over \$1 million. Foundation support, according to the Foundation Center estimates, was an aggregate \$9.2 billion in 1998 to the arts, culture and humanities.

The decline in Federal spending for the Arts and Humanities Endowments has been met with an

increase at state and local government levels and in the amount of private sector contributions, although private support for culture as a percentage of all charitable giving has declined.
[TABLE]

The Right Funding Mix

The commercial sector accepts a market determination of cultural values and is necessarily concerned with profitability and popularity. Nonprofit organizations depend upon the right mix of earned income, tax exemptions and revenue from other funding streams. Public funding of culture through direct support and wise tax policies will continue to be a catalyst for creativity and growth in the number and quality of cultural organizations.

In a system of mixed funding, public cultural agencies exist to nurture groups and cultural activities that contribute to individual definition and community development and to offer means to achieve greater cultural equity. Federal money leverages other public and private sector financing. The imprimatur of the Federal government, backed by a rigorous "peer review" panel system of checks and balances, has been a signal to private funders.

While aggregate state appropriations to the arts have increased over the last decade, fluctuations occur in individual states. Similarly, while overall giving in the private sector is up, the arts, culture and humanities have not kept pace. Part of this is due to the reduced budgets of the Endowments, but the private sector is changing as well. A generational shift in individual donors coupled with a reluctance to encounter difficult new projects may be at the heart of the matter.

A number of proposals have been broached to stabilize public funding of culture, including the creation of cultural trusts, revisions in tax policies to increase incentives for charitable contributions from individuals and corporations, various employment programs for artists, partnerships among government agencies and with the private sector, and more creative philanthropy, such as online giving. As these new ideas are tested in the national arena, it is important to keep paramount our traditional mixed funding system to ensure continued achievement in the arts and culture while fulfilling the public interest in creativity.

VIII. Enhancing International Dialogue

The creative revolution has gone global. Communications technology has changed how people around the world live with and understand one another. A key challenge for the United States will be to become a more active partner in the global structure of creativity. If we make a truly creative transition, government policy will address a range of international issues including cultural diplomacy and educational exchange, the global infrastructure of the creative economy, and the conflicting pressures of open markets and cultural sovereignty.

Global Structure of Creativity

The central question for all nations in the Information Economy is how to stimulate innovation and originality in ideas. Cultural wealth can no longer be regarded as simple common understanding, but as a measure of the vitality, knowledge, energy and dynamism in the production of ideas. Nations that fail to meet the challenge of fostering a creative environment run the risk of becoming passive consumers of other cultures and their products.

The economics of ideas are not the same as the economics of other commodities. Information and cultural products are not consumed one unit at a time, but are valued based upon repeated usage, which is accelerated in a network environment on the Internet. The current regulatory framework, based on trade agreements, may not be enough to protect or encourage creative diversity.

In the past decade, international negotiations have evolved into legally binding commitments under categories such as trade in services, global standards conferences, telecommunications licensing rules, investment agreements, rules on foreign ownership, content liabilities, intellectual property laws and other supranational regulations. The political reality of the emerging Information Society requires that more careful attention be applied to the design of an open and accessible creative economy. The info-chaos of the domestic sphere is increased exponentially on the global stage.

Cultural Diplomacy and Educational Exchange

U.S. government-sponsored exchange programs seek to facilitate a better understanding of American society and values. In 1938, the Division of Cultural Relations was set up in the Department of State. Cultural diplomacy began to be conceived as a means to persuasively tell the American story abroad and, secondarily, to promote greater knowledge of foreign cultures within the United States. As a strategic instrument of statecraft, the evolution of cultural diplomacy continued with the birth of the Peace Corps, USAID, the Inter-American Foundation, and the National Security Educational Program.

One of the major proponents of cultural diplomacy, the United States Information Agency, was formed in 1953 and was folded into the State Department in 1999. The cultural exchange and

information functions have been incorporated into the Bureau of Public Affairs and the Bureau of Informational Programs and International Exchanges in the Department of State, and in the Independent Broadcasting Bureau, home of the Voice of America radio network.

Other American initiatives such as the Fulbright Program for international scholarship and the International Visitors Program for foreign leaders have managed to survive and retain their identities, but other cultural tools have not fared as well. All but a few American libraries abroad have been closed, most English-teaching activity has ceased, many programs in the performing and visual arts have been dropped, cultural centers receive considerably less support, and the U.S. has pulled out of most international expositions and world's fairs. [Budgets have declined by some 27.6 percent over the past 30 years for educational and cultural exchange programs.] sidebar

Decreasing opportunities for such exchanges affect the public good. Cultural diplomacy and international exchanges have helped U.S. arts and humanities institutions develop the capacity to internationalize their operations and promote cross-cultural literacy for their audiences. America's political projection abroad is reinforced through the exercise of its "soft power" intellectual and cultural assets. As public opinion counts increasingly in countries that are becoming more educated, democratic and connected, the nexus between public awareness and cultural policies grows progressively more critical.

The Market and Culture

The United States continues to enjoy prominence in the international market for cultural goods. Film and movies, for instance, are the second largest export surplus of the United States. While imports of feature films have decreased globally in the past 15 years, the U.S. presence has increased, accounting for 80 to 90 percent of the films screened around the world. Magazines, television programs, books and other media are experiencing a great boost in sales in the international market, yet all this American product in foreign markets has led to consternation among our allies.

Perhaps no trade issue is as sensitive as this one. Culture is the core of identity. It matters to French people that McDonald's franchises are rapidly replacing cafes, to the British that their citizens say "guy" instead of "bloke," or that American popular culture dominates Canadian media. This collective angst about social change has translated into a genuine fear of American cultural imperialism. To counter this trend, many countries have implemented policies to protect their domestic markets through quotas -- the "cultural exception" -- and by subsidizing their own nation's cultural production.

Trade in cultural products has become a sticking point in trade agreements from GATT to NAFTA. While in the U.S., the Federal government has virtually no specific role in the production and distribution of cultural goods, it does play a role when U.S. producers encounter government-imposed barriers in foreign markets. The advent of new technology compounds this delicate situation. Direct broadcast satellites, television on demand, digital compression and other distribution systems may allow people from all over the world inexpensive content at any

time. Under those conditions, national cultural quotas become virtually meaningless.

Global Opportunities

The next President and the new Congress have a singular opportunity to enhance foreign affairs through judicious investments in culture. As the new century opens, the cultural arm of our diplomatic corps should function more like commercial and agricultural attaches, overcoming information gaps to enhance the effectiveness of established cultural organizations and help new ones grow past the initial costs of international involvement. Fostering non-profit and private sector participation through sensitive guidance can ensure greater variety in cultural exchange.

Cultural diplomacy complements traditional foreign policy. An emphasis on the mutuality involved in true exchange programs would serve to counter charges of cultural imperialism. Our objective should always be not the Americanization of other nations, but the internationalization of communication about culture. The arts and humanities can facilitate understanding among nations. As we acknowledge the value of other cultures to the United States, our cultural diplomacy must be distinguished from information diplomacy by allowing American cultural activities, leaders and artists to speak for themselves abroad. Free expression in cultural exchange is the best advertising for the virtues of an open society.

We have no counterpart to foreign Ministers of Culture in the United States, and there is no need or desire to have a highly centralized cultural czar in the Federal government. [insert sidebar on UNESCO] Given that international trade in culture is increasingly about ideas and not goods, there is no one place within government for discussion with other countries. A counterpart for foreign cultural representatives within the Department of State would provide an appropriate level American participant in the growing international conversation about cultural matters.

IX. American Creativity in the New Century

The arts and culture will play an ever greater role in the creation of a civil society. Two vital matters of public interest emerge: support for the people who work in the creative sector and an educational system that values the arts and humanities as fundamental. American creativity in the new century will change the nature of our everyday lives, and in the public interest, government should focus on how the American cultural sector reflects our democratic values.

The Creative Worker

When we talk of the creative worker in the context of the Information Age, we speak not only of the "content producers" - the artist, the scholar, the entertainer - but of all those who have come to rely upon the Web as a business communications tool. From international corporations to freelance consultants, businesses rely upon those workers who can analyze and interpret the steady stream of information available via the Internet and other media. The creative thinker is able to sort through the data smog to find the most innovative ways of distributing goods and services to end customers in an extremely competitive environment. Those who are the most creative in satisfying market expectations are the most successful. Creativity becomes a currency of exchange, a sought-after organizational asset, and an investment.

Those who work directly in the creative sector have the same set of demands as the rest of American society, but the particular needs of artists and scholars have direct implications for future government cultural policies. Despite wavering government and private support, creative workers continue to be among the fastest-growing occupational categories in the U.S. labor force. Data on artist employment are notoriously sketchy because of the way the Census Bureau classifies and defines an artist and the definition of a principal occupation. Given the vicissitudes of the arts professions, a person who holds more than one job or works in several disciplines may qualify as an artist one week and as a waiter the next. [sidebar: what's an artist]

Given those caveats, we know that artists in the labor force grew from .74 percent in 1940 to 1.47 percent in 1998. Unemployment among artists has been consistently higher than that of comparable professionals, and roughly equal to the labor force as a whole. To some degree this is due to the openness of artist labor markets, but another contributing factor is the transitory nature of artist employment, particularly in the performing arts. Earnings of artists have been consistently lower than other professionals and technical workers, ranging from 71 to 89 percent of mean professional salaries. As in most other occupations, there are significant differences in earnings between men and women artists.

While demographic and earnings statistics exist, most information on artists' needs and concerns still tends to be anecdotal. Artist surveys show that the biggest need is for affordable health care. With the relatively high proportion of self-employed artists - over 60 percent among visual artists, for example - it is often difficult for them to take advantage of group insurance rates, and many artists work in what are viewed as high-risk occupations, with dangerous materials or unhealthy working conditions. Scholars and creative workers who belong to professional unions

or are associated with educational or professional organizations fare better with their health insurance needs.

Other concerns include the need for ongoing training and re-training throughout the course of their careers. Age discrimination and lack of artistic opportunities occur in some of the performing arts, and as recently as 1999, boycotts of television and film were suggested by some civil rights advocates as a remedy for the under-representation of African Americans and other ethnic groups on those media. New funding sources, legal advice on copyright issues and other matters, the availability and affordability of workspace, exhibition space and performance space are ongoing concerns, and many artists are deeply aware of the profound social and cultural changes brought about by the Internet and new technology. [A recent survey of artists in Rhode Island, nearly one-quarter of all artists felt they had been discriminated against in some fashion in being hired as an artist.] - sidebar

Given the broad concerns of health, education and training, housing, safe working conditions, and economic development aid in the form of direct government subsidy, as well as indirectly through tax breaks and incentives, creative workers are not different from professionals in other sectors. The Federal government has a number of agencies and programs to deal with aspects of these concerns, and with some fine-tuning and strengthening of existing programs to acknowledge the impact of the creative economy, the government can take a giant step forward.

The big distinction among the various labor sectors may be in the large number of freelance workers in the arts field. If, as some prognostications suggest, more workers from other sectors will become free agents, rather than working directly for one company (or the government itself), then now is the time for Congress and the Administration to take a closer look at the plight of the individual artist. In dealing directly with artists' issues, government can learn how best to assist one of the fastest growing sectors of the U.S. workforce - the independent creative worker.

Cultural Citizenship

"It is nothing short of a miracle that the modern methods of instruction have not yet entirely strangled the holy curiosity of inquiry. . ." -- Albert Einstein in 1949] sidebar

Contrary to the popular myth, creativity can be taught and nurtured, and while genius and originality are necessarily limited to a few, all citizens benefit from an education that emphasizes imagination, innovation and social awareness that the arts and humanities endow. Such learning about creativity forms the foundation not only for individual economic success in the new century, but exposure to the arts changes behavior.

An education in the arts and culture helps people develop their own innate creativity and imagination while fostering a deeper awareness of others. The broad aim of all schooling is not merely to enable students to learn how to make a living, but how to make a life. Fundamental to creating a civil society, the study of arts and culture initiate a life of good cultural citizenship.

Research has shown that the arts play significant roles in the development of the mind and encourage ways of cognition that correspond to independence, respect for others, self-expression and other tenets of the American democratic ideal. The forms of thinking the arts promote allow us to deal with ambiguity and complexity, to treat situations flexibly and form imaginative responses. These creative skills, whether or not an individual ever pursues a vocation in the arts, are essential to people who can use their minds nimbly and who can respond to rapidly changing contexts.

Unfortunately, the arts and culture are not high on the agenda of many schools, and few fully integrate the arts across the curriculum. In his book, The Basic School, the late Ernest Boyer, president of the Carnegie Foundation for the Advancement of Teaching, argued that children think more broadly in terms of their innate curiosity and that a connective language -- one that includes words, numbers, and the arts - is necessary to build a more thorough and cohesive curriculum.

[At first blush it may seem odd to refer to mathematics and the arts as languages (and stranger still to suggest that they are connected). But consider ...how the pattern of a grandmother's exquisite quilt is both geometric and aesthetic. Consider, too, how the rhythmic beat of music also involves measurement, how opera is a blend of song and speech, and how the magnificent double helix, a discovery that broke the genetic code, is not only rational, but beautiful as well. -- Ernest Boyer] - sidebar

Bill Ivey, Chairman of the National Endowment for the Arts, argues that the arts will "equip our children with the skills necessary to speak, interpret, and create in this new language of the 21st century. A language that engages layers of sound, text, music and moving images, photographs and spoken voices, layered and blended at blinding pace. Our children must navigate, decode and create in this digital age and nothing confers this new literacy better and more completely."

Such education, of course, does not end with graduation, but is a lifelong process, and much of it takes place outside of formal school settings. Community arts centers, museums, schools and adult education settings should be involved in the creation, appreciation and understanding of objects and images that are part of the American experience and that encourage civic engagement and practice.

Federal government education programs can help foster a re-culturalization of education. Separate programs at the Department of Education, the Endowments and other agencies should work together to support teacher training, research, assessment practices, summer institutes for administrators, and leadership institutes to explore the ways in which the arts, when well taught, can serve as models for other forms of education. Partnerships and collaborations among schools, the arts sector, and civic-oriented organizations should be supported to strengthen and sustain appreciation, understanding and participation as cultural citizens of a civil and global society.

An old cartoon published in the New Yorker shows two dogs at a computer terminal, and one says to the other, "On the Internet, nobody knows that you're a dog." The truth to that punchline is that the Internet allows a degree of anonymity for users and that new technology can erase

superficial distinctions of race, gender, age or social class. One becomes judged by the quality of the content produced, the intelligence behind the e-mail, the merit of the idea. Art and culture tend toward those same egalitarian ideals, and of greater consequence than economic growth is the creative sector's insistence in a natural cultural pluralism based on respect and interest in other points of view.

["I assumed that free citizens cultivated their responsiveness to works of art in order to mitigate their narcissism and fuel their imaginative grasp of that which is irrevocably beyond themselves, to transform their anxious discomfort at not-knowing into a kind of vertiginous pleasure." -- Dave Hickey] - sidebar

Recommendations

Old conceptions about the role of the arts and culture have been challenged by a remarkable shift in power. In the 21st century, power that once came from resources now comes from ideas.

Creative Transition has explored the connections among culture, technology, globalization, commerce, trade, law, communities, preservation, education and the emerging new workforce. The new leadership within the Federal government has a singular opportunity to embrace a vision of America that ties together these cultural dimensions of our national life at the beginning of the 21st century.

Our recommendations are broad and structural.

1. Establish a Cultural Advisor to the President in the Executive Office of the President.

Culture and creativity, and the policies across government that impact upon them, deserve holistic consideration. The next President will want to tie together Administration directions on cross-cutting cultural issues. Rather than another layer of regulation or bureaucracy between independent Federal agencies and the White House, the Cultural Advisor could advise the President of existing resources and help provide vision, leadership and guidance. The creation of this position within the Executive Office is a strategic response to the growing importance of culture and creativity in a rapidly changing world.

2. Establish a Joint Congressional Committee on Creativity.

A Joint Committee on Creativity would provide a forum for Members to consider issues beyond the dozens of committees and subcommittees that currently handle legislation impacting the creative and cultural sector. A bicameral committee, including membership of both parties, would allow Congress a means to increase the integration of cultural matters in the established legislative structure, and reinforce its commitment to how culture and creativity impact upon the public interest here and abroad.

3. Establish an Under Secretary for Cultural Affairs in the Department of State.

In an increasingly wired and connected world, the United States of America's formal commitment to international cultural affairs should be renewed and redirected. Old conceptions of cultural diplomacy must be updated for the global society in the Internet Age. We recommend that the Department of State deploy significant resources to international cultural exchange, trade, intellectual property, diplomacy and to update practices rooted in the Cold War paradigm. In coordination with a cultural advisor at the Executive Office of the President, the Department of State should engage and consult with cultural ministers of other nations on matters of mutual concern.

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P3 Release would violate a Federal statute [(a)(3) of the PRA]
P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

b(1) National security classified information [(b)(1) of the FOIA]
b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

THE WHITE HOUSE
WASHINGTON

December 5, 2000

Ms. Rose Marie Battisti
Executive Director
Asian Children Services
153 Church Street
Little Falls, NY 13365

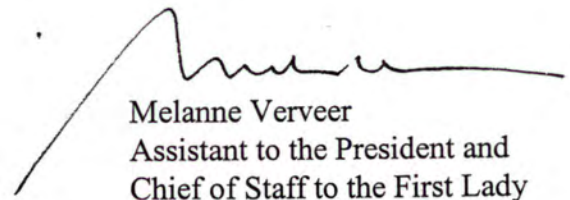
Dear Ms. Battisti,

On behalf of the First Lady, thank you for your thoughtful card and the beautiful box.

Mrs. Clinton was so pleased to meet you in Hanoi and to see so much of the important work that is taking place in Vietnam. Please accept the First Lady's appreciation for you and your colleagues' vital work for children, along with her very best wishes.

Thank you for your leadership and all you do.

Sincerely,



Melanne Verveer
Assistant to the President and
Chief of Staff to the First Lady

THE WHITE HOUSE
WASHINGTON

December 4, 2000

Ms. Rose Marie Battisti
Executive Director
Asian Children Services
153 Church Street
Little Falls, NY 13365

Dear Ms. Battisti,

On behalf of the First Lady, thank you for your thoughtful card and the beautiful box.

Mrs. Clinton was so pleased to meet you in Hanoi and, ~~during her visit~~ ^{and} to see so much of the important work that is taking place in Vietnam. Please accept the First Lady's appreciation for you and your colleagues' vital work for children, along with her very best wishes.

~~ditto~~ ok sorry!

Thank you for your leadership and all you do.

Sincerely,

Melanne Verveer
Assistant to the President and
Chief of Staff to the First Lady

ASIAN CHILDREN SERVICES



Rose Marie Battisti
Executive Director

Mailing address :
No.4, Quarter 14, Team 24
Cong Vi Precinct, Ba Dinh Dist.
Hanoi - Vietnam
153 Church Street (Office)
85 Prospect Street (Residence)
Little Falls, New York USA

Tel : 844.8341809
Fax : 844.8341809

Tel : 01-315-823-2693
Tel : 01-315-823-3165
Fax : 01-315-823-2908

Maxine B. Baker

Vice President, Community Relations and
President and CEO, Freddie Mac Foundation
(703) 918-8840
Fax (703) 918-8895
Email: maxine_baker@freddiemac.com

8250 Jones Branch Drive
McLean, VA 22102-3110

June 26, 2000



Eric Woodard
Office of the First Lady
White House
1600 Pennsylvania Avenue
Washington, DC 20500

Dear Mr. Woodard:

At the suggestion of Kerry Marks, I am writing you for assistance with obtaining a photograph that captured the First Lady and me at an event on November 17, 1997. The photo was taken immediately after the signing of the Adoption Act and I was one of the first 10 people in the receiving line. During that event, I wore a navy blue suit and a pink blouse with blue polka dots.

I have enclosed a picture to assist you in this effort and I sincerely appreciate your help.

Sincerely,

MBB/tt

Enclosure

cc: Kerry Marks

D058403-19A
11/19/97

Freddie
Mac

8250 Jones Branch Drive
McLean, VA 22102-3110



Eric Woodard
Office of the First Lady
White House
1600 Pennsylvania Avenue
Washington, DC 20500

20500-0003



THE WHITE HOUSE

McLANNE -

Nov. 21

THIS IS A GIFT THAT A FRIEND OF MINE IN HANOI WANTED ME TO PASS ON TO THE FIRST LADY. SHE RUNS A US/Vietnamese adoption program & LIVES PART-TIME IN HANOI and part-time in LITTLE FALLS, NY. SHE IS ACTUALLY creating jobs (2-3) in NY thru this program. Dear Marie had a chance to meet the FIRST LADY AT THE embassy event in HANOI.

IT WOULD BE GREAT IF SHE COULD GET THE STANDARD
THANK YOU NOTE.

THX - KARE BALCHERSTON



Dear Senator Rodham-Clinton

As New Yorkers who have been
working in Viet Nam for over eight
years we are delighted to welcome
you to Hanoi.

Please accept this hand carved
box made by young boys in a
special program for children in
difficult circumstances.

I hope it will always remind you
of the warm welcome you have
received in Hanoi!

Respectfully

Joe Marie Bettist-Bruce
Asian Children Service
Hanoi - Little Falls, NY

THE WHITE HOUSE
WASHINGTON

January 9, 2001

Ms. Kathy Bonk
Executive Director
CCMC
1200 New York Ave., NW #300
Washington, DC 20005-1754

Dear Kathy:

Thank you for your many kind words and the copy of CCMC's twelve-year report, which I have shared with my colleagues.

You have achieved so much and you should take great satisfaction in knowing that you and your colleagues' vital work has made a difference for so many. Thank you for your leadership and all you do.

Very best wishes and stay in touch!

Sincerely,



Melanne Verveer
Assistant to the President and
Chief of Staff to the First Lady

January 7, 2000

Ms. Kathy Bonk
Executive Director
CCMC
1200 New York Ave., NW #300
Washington, DC 20005-1754

Dear Kathy:

Thank you for your many kind words and the copy of CCMC's twelve-year report, which I have shared with my colleagues.

you ~~It is heartening to know CCMC has achieved so much.~~ *you have* ~~You~~ *and*
you should take great satisfaction in knowing that you and your
colleagues' vital work has made a difference for so many. Thank
you for your leadership and all you do ~~to make sure those in need~~
~~have a voice.~~

Very best wishes and *C* please stay in touch!

Sincerely,

Melanne Verveer
Assistant to the President and
Chief of Staff to the First Lady



2

December 4, 2000

Melanne Verveer
Chief of Staff
Office of the First Lady
Old Executive Office Building
Room 100
Washington, DC 20500

Dear Melanne:

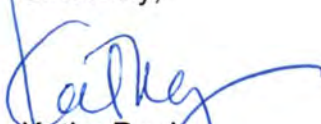
We are delighted to send you a copy of our new report, *Communicating for Change: Our First Twelve Years*. Many of our friends and supporters have asked us to write about CCMC's history, and this report describes what we have achieved with the help of dozens of funders and allies like you.

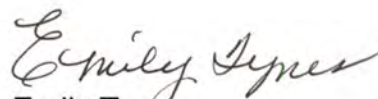
As we look back, it is hard to believe that when CCMC opened its doors in 1988, the fax machine was state-of-the-art technology in the nonprofit world. Advances since then, almost too numerous to count, have enabled us to refine our approach to national communications campaigns and to work on a global scale with partners everywhere. Our report chronicles these efforts.

Now, as CCMC enters the new millennium, we remain enthusiastic about our task and steadfast in our commitment to making democracy work by promoting informed debate on the critical issues of our time.

In closing, we would like to note that because of the collaborative nature of our communications campaigns, CCMC's story is really a collective story. We owe everything to the many dedicated nonprofit groups that have been our partners over the years, and we want to thank you all for these contributions and for your confidence in us.

Sincerely,


Kathy Bonk
Executive Director


Emily Tynes
Vice President

*Many thanks for all your help
over these past 8 years.*

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Communicating
for Change

OUR FIRST TWELVE YEARS

CCMC
Communications Consortium
MEDIA CENTER