

THE WHITE HOUSE
WASHINGTON

October 20, 1999

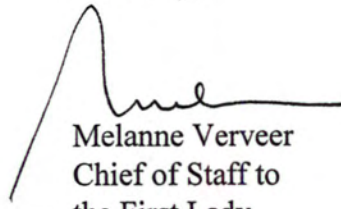
John Brademas
President Emeritus, New York University
King Juan Carlos I of Spain Center, 3rd Floor
53 Washington Square South
New York, NY 10012-1098

Dear John:

Thank you for the copy of the Independent Commission's 1990 report to Congress on the NEA and the copy of your remarks at Beloit College. I have used your report frequently over the years and in fact, talked with Margaret Wyszomirski often during its development. I've always considered it a fine effort.

Thank you for your consistent leadership and thoughtfulness. Very best wishes.

Sincerely,



Melanne Verveer
Chief of Staff to
the First Lady

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A private university in the public service

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October 1, 1999

Ms. Melanne Verveer
Chief of Staff
Office of the First Lady
The White House
Washington, D.C. 20500

Dear Melanne:

It was good to have seen you this week at Constitution Hall and the White House--exciting events!

Here is the citation to which, in light of the Brooklyn Museum controversy, I referred: A Report to Congress on The National Endowment for the Arts. The report was submitted by The Independent Commission in September 1990 in Washington, D.C. It is a public document.

As you may know, I co-chaired the Commission with Leonard Garment.

Six of the members of the Commission were appointed by Republican-elected officials and six by Democrats.

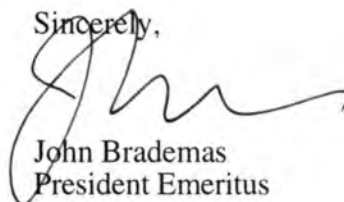
I am pleased to say that we produced a unanimous report.

With this letter I am sending you a summary of the report but I think you would find it useful to look at the entire document because some of the analysis, I take the liberty of suggesting, may be useful if you encounter questions on the dispute here. On a quick reading, I thought that some of the same principles we considered in looking at Federal support for the arts apply in the Brooklyn Museum case.

Yesterday I gave the opening talk at Beloit College for its Year of the Arts celebration. Here is a copy of my talk.

All the best,

Sincerely,



John Brademas
President Emeritus

JB:js
encls.

THE INDEPENDENT COMMISSION'S REPORT TO CONGRESS

In 1989, Congress created an Independent Commission to review the National Endowment for the Arts' grant making procedures, including the panel system, as well as the standard for public funding. The twelve-member commission was composed of individuals appointed by President Bush, the Speaker of the House of Representatives and the President pro tempore of the Senate (after consultation with the minority leaders of both houses).

The Independent Commission issued "A Report To Congress On The National Endowment For The Arts" in September, 1990. The Report contains 30 formal recommendations which are printed in bold below followed by the current status of their implementation.

Recommendations on "...whether the standard for publicly funded art should be different than the standard for privately funded art"

- 1) **The Independent Commission finds that the standard for publicly funded art must go beyond the standard for privately funded art.**

The Endowment's authorizing statute was amended in 1990 to state that "public funding of the arts and humanities is subject to the conditions that traditionally govern the use of public money. Such funding should contribute to public support and confidence in the use of taxpayer funds. Public funds provided by the federal government must ultimately serve public purposes the Congress defines."

Privately funded art need not be subject to any standard beyond that used by the funder (e.g. individual aesthetic taste). NEA standards go further, demanding that both excellence (the artistic criteria) and merit (for example, the relationship of the applicant with the community) be taken into account.

- 2) **The Independent Commission reaffirms that the guiding standard for grant making by the National Endowment for the Arts must be artistic excellence.**

The Endowment's authorizing statute was amended in 1990 to provide that panels review applications "solely on the basis of artistic excellence and artistic merit." All program guidelines now include artistic excellence and merit as primary review criteria.

3) The Independent Commission reaffirms the several other purposes, articulated in the present statute, for the public funding of art.

The 1990 authorizing statute retained the purposes identified by the Commission. In noting that the NEA has a responsibility to promote the general welfare, the Commission reaffirmed the importance of purposes such as meeting professional standards of authenticity; encouraging artists to achieve standards of excellence; reaching or reflecting the culture of a minority, inner city, rural or tribal community; and encouraging public knowledge, understanding, and appreciation of the arts.

4) The Independent Commission recommends that the preamble of the legislation that authorizes the National Endowment for the Arts be amended to make clear that the arts belong to all the people of the United States.

This provision was added to the authorizing statute in 1990.

5) The Independent Commission recommends that in order to assure that the National Endowment for the Arts operate in a manner accountable to the President, Congress and the American people, the procedures of the Endowment for scrutiny and evaluation of applications for grants be reformed.

The Commission listed the following reforms: (1) Strengthening the authority of the Chairperson; (2) making the National Council more active; (3) eliminating real or perceived conflicts of interest; (4) assuring that evaluation of grant applications be fair, accountable and thorough; (5) clarifying the function of the grant advisory panels and broadening their membership to make them more representative; (6) and making clear that the NEA belongs not solely to those who receive its grants but to all the people of the United States.

The 1990 legislation incorporated most of these reforms. It gave the National Council the ability to reject grant applications; conflict of interest provisions were adopted; panel membership was diversified; and a layperson was required on every panel. The Endowment adopted new Standards of Conduct for Panelists as well as for National Council members which are strictly adhered to. Panel diversity is assured by regular rotation of panel members and selection of a cross-section of members based on geographic, gender, racial and aesthetic factors. The National Council now reviews applications in Working Groups to assure thorough evaluation of applications and additional changes to facilitate Council review of applications are under consideration.

Recommendations on "...The National Endowment for the Arts grant making procedures, including those of its panel system..."

A. Concerning the NEA Chairperson

- 1) The Independent Commission recommends that the sole authority of the Chairperson to make grants be made explicit in legislation.

The Endowment's authorizing statute was amended in 1990 to expressly provide that the Chairperson has "final" authority to approve each application except when the National Council on the Arts rejects an application, which is treated as a final rejection.

- 2) The Independent Commission recommends that in order to carry out his responsibilities more effectively, the Chairperson be given more authority and more choices.

- a. The Independent Commission affirms the authority of the Chairperson to select policy-level staff, including Deputy Chairpersons and Program Directors and to determine their tenure. Staff must be accountable to the Chairperson rather than to the particular artistic fields or disciplines with which they work.

The Endowment's policy-level staff is appointed directly by the Chairman. None of the three current Deputy Chairpersons (Programs, Partnership, and Management) comes from a specific artistic field. The newly appointed Program Directors (Omus Hirshbein (Music/Opera-Musical Theater/Presenting), Samina Quraeshi (Design), and Jennifer Dowley (Visual Arts/Museum)) all have national stature in their respective fields.

The Management Deputy is a career position, the other two are non-career positions. Program Directors have two-year renewable term appointments. Under Chairman Alexander, Program Directors have been named in Music, Museum, Presenting, Visual Arts, Design, Challenge, and Expansion Arts. A search is underway for Program Directors for Media, Theater and Dance.

- b. The Independent Commission recommends that the Chairperson be given a range of options beyond the ratifying of decisions made by the staff or by grant advisory panels. In particular, a system should be established to require that the grant advisory panels and the National Council recommend more grants than funds available for them, thereby giving the Chairperson a genuine choice in awarding grants.

The Endowment is considering the recommendation that panels and the Council recommend more grants than funds available. Concerns have been raised about both the additional administrative burdens that such a rule would impose and the loss of the valuable collective thinking of panelists and Council members regarding which applications are the most worthy of funding at various levels.

At present, panels recommend specific grant levels for recommended applications, subject to increase or decrease by both the Council and the Chairman. The Endowment is considering the recommendation that panels not recommend specific grant levels, but again is concerned about both the additional administrative burdens and the loss of the valuable collective thinking of expert and lay panelists regarding the appropriate allocation of funds and the relative strengths of applications.

The Chairman now has a wide range of options beyond agreeing with panel recommendations. She retains sole authority to accept or reject the recommendation of the National Council that a particular application be funded. She also has the authority to make grants under \$30,000 without panel or Council review and to reallocate funds between programs or categories.

c. The Independent Commission recommends that the Chairperson act to ensure that the members of grant advisory panels have no real or perceived conflicts of interest.

This recommendation has been fully implemented with the issuance of new Standards of Conduct for Panelists and rigorous application of conflict of interest rules for panel service.

d. The Chairperson must also act to ensure that the membership of panels represents a variety of aesthetic or philosophical views.

This recommendation has been implemented through an Administrative Directive on the Panelist Selection and Approval Process, the creation of an automated Panel Bank System (APBS), instructions to staff and Program Directors, and close review by senior management of panel suggestions.

e. The Independent Commission recommends that the Chairperson exercise greater authority over the development of program guidelines.

The Chairman and senior staff closely monitor the development of program guidelines, with input from both program staff and panels. All Endowment guidelines must be coordinated through the Associate Deputy for Program Coordination. Program guidelines have been revised to incorporate a number of substantive changes under Chairman Alexander. Changes in review criteria have been made to improve accountability, emphasize artistic excellence, and encourage outreach to underserved communities.

f. The Independent Commission recommends that, in the interest of administrative efficiency and careful evaluation, the Chairperson from time to time, review the number and scope of grant advisory panels and where necessary make changes.

This recommendation has been implemented. The APBS can provide the Chairman with a variety of accurate, statistical information regarding panels. The Endowment is working to consolidate and reduce the number of panels where practical and prudent. Panel numbers and costs were reduced in 1994 and will likely be further reduced in 1995.

3) The Independent Commission recommends that the term of the Chairperson be coterminous with that of the President.

The Endowment's authorizing statute does not contain this provision. In 1992, however, the then-Acting Chairperson resigned at the end of the President's term. Chairman Alexander was appointed to a four-year term on October 8, 1993.

B. Concerning the National Council on the Arts

1) The Independent Commission recommends, in order to provide another tier of independent and comparative review of grant applications, that the Chairperson form "Committees" of the National Council.

This recommendation has been implemented. There are Council "committees" that are issue-driven and work year round in specific areas such as Arts in Education, Planning, Design, and Operations. Council "working groups" convene in advance of Council meetings and spend a full day discussing panel recommendations with the Program Directors. Meetings of the working groups are closed due to their informational rather than deliberative nature.

2) The Independent Commission recommends that the meetings of the full National Council be open and endorses the decision of the Endowment to do so.

This recommendation has been implemented. As the Commission recognized, the Council retains authority to go into executive session as appropriate.

- 3) **The Independent Commission recommends that the meetings of the Committees of the National Council be closed.**

This recommendation has been implemented in that working group meetings and committee meetings are closed in accordance with Federal Advisory Committee Act (FACA) regulations which allow closure of non-deliberative meetings.

C. Concerning Grant Advisory Panels

- 1) **The Independent Commission recommends that the Endowment continue to ask panels of outside advisers - the grant advisory panels - to consider the artistic merit of applications for grants.**

This recommendation has been implemented. In 1994, the Endowment used advisory panels involving nearly 1,000 different panelists, including laypersons who are knowledgeable about the arts, to consider approximately 16,500 applications.

- 2) **The Independent Commission recommends that the grant advisory panels be one of several sources of advice to the Chairperson and National Council. The Chairperson has final authority in the grant making procedure. The grant advisory panels are the first step in the review process.**

Panels are simply the first of three independent levels of review. Following panel meetings, the Chairman has regular meetings with the Deputy Chairmen and Senior Deputy, meets with Program Directors, participates in post-panel reviews with staff, reviews Council pages, and is in regular contact with the National Council.

The National Council on the Arts is the second independent level of review; when the Council votes to reject an application, that action is final. The third independent level of review is the Chairman, who makes final decisions on whether or not to fund those applications recommended for support by the Council.

- 3) **The Independent Commission recommends that the primary responsibility of the grant advisory panels be to evaluate the artistic merit of grant applications.**

This recommendation has been implemented. The Endowment's authorizing statute, as well as all program guidelines, provides that panels review applications "solely on the basis of artistic excellence and artistic merit." A Panelist Handbook has been developed and is mailed to panelists in advance of panel meetings in order to clarify the panels' function in reviewing applications.

4) The Independent Commission recommends that the conflict of interest rules of the National Endowment for the Arts be strengthened.

a. The Independent Commission recommends that anyone affiliated with an institution which has a grant proposal pending before the NEA should not sit on a panel reviewing such grants.

This change has been fully implemented in the Standards of Conduct which are carefully observed.

b. The Independent Commission recommends that the Endowment consider the following options for restructuring the grant advisory panels:

1. Multiple panels.
2. Multi-year grants.

Multiple or split panels have been implemented in many Endowment categories. Multi-year grants are used in several categories (Challenge, Advancement, State & Regional, etc.) More extensive use of multi-year grants is under review and pilot programs of biennial application review are under way in the Music Program categories.

c. The Independent Commission recommends that the pool of advisers sitting on grant advisory panels be expanded.

1. People who do not earn their living in the arts should be part of the pool.

This change has been implemented. Every panel includes at least one layperson who is knowledgeable about the arts but not engaged in the arts as a profession.

2. Regional representatives of the Endowment who play an essential role in its function, as well as officials from state and local arts agencies should be invited on a more systematic basis to recommend possible panelists.

For budgetary reasons, the Endowment no longer utilizes regional representatives. Nonetheless, the Chairman routinely solicits recommendations for panelists, including making this opportunity known during her travels to the 50 states. Panelists recommended by federal, state, and local arts agencies and other officials are included in the automated panel bank system. Suggestions from members of Congress have been solicited and always are welcome. A Panelist

Profile form has been developed and is used to enter new names into the APBS.

d. The Independent Commission recommends that the present rules governing the rotation of panelists be retained, with panelists appointed for one-year terms, renewable for a maximum of three years. In addition, any panelist who serves for a continuous period of three years should not be appointed by the Chairperson to serve again on any panel until the end of a one-year period.

This change has been implemented in light of the recommendation and the 1990 statutory changes. In 1994, 88% of panelists were new: 44% of all panelists were first timers, and another 44%, while they may have served before on a different panel, were first timers on that particular panel.

5) The Independent Commission recommends that the grant advisory panels be given adequate information about particular applications, and emphasizes the importance of site visits.

Language was added in 1990 to require site visitations where "necessary and feasible." The Endowment continues to review the panel process for consideration of applications to assure that panels receive adequate information, including site reports, whenever appropriate and feasible.

6) The Independent Commission recommends that the National Endowment for the Arts provide more information to the public, particularly potential applicants.

This recommendation has been implemented. The Endowment constantly strives to provide comprehensive, high quality information to both applicants and the general public. The Chairman spent the first year of her tenure visiting all 50 states, bringing the message about the Endowment's work to the American people. The Endowment strives to be responsive to every information request. In particular, the Public Information Office, Office of Public Affairs, Congressional Liaison, Programs, and Chairman's office answer dozens of requests for information every day. The Endowment is exploring means to disseminate information electronically and has recently developed a comprehensive new brochure called "America in the Making." Other Endowment publications include the Annual Report, Guide to the National Endowment for the Arts, "Arts Corps -- the first three years," and "Part of the Solution -- Creative Alternatives for Youth" (a joint publication with the National Assembly of State Arts Agencies and the U.S. Department of Justice).

- 7) The Independent Commission recommends that post-award evaluation procedures at the Endowment be reviewed and improved.

This recommendation has been implemented in the authorizing statute by requiring progress reports and final reports, both descriptive and financial, from grantees. The Endowment reviews and improves its reporting requirements and its post-award evaluation procedures on a continuing basis.

- 8) The Independent Commission recommends that the meetings of the grant advisory panels continue to be closed.

This recommendation has been implemented. Virtually all panel meetings are closed during application review.

- 9) The Independent Commission recommends that once the Chairperson has made his or her decisions on grants, applicants whether individuals or institutions, have access to the reasons their applications were accepted or rejected.

This recommendation has been implemented. Program specialists are available for comment and written summaries of panel proceedings are prepared for applicants on request. In addition, the Endowment has a formal, published procedure for reconsideration of rejected requests.

D. Concerning Partnerships Among Public and Private Sectors

- 1) The Independent Commission recommends that the matching principle that governs much of the grant making of the National Endowment for the arts be reaffirmed.

This recommendation has been implemented. All grants to organizations are subject to at least a one-to-one match; Challenge and Treasury grants must be matched at least three to one.

- 2) The Independent Commission recommends that the Challenge Grant program be singled out as a particularly effective mechanism for encouraging partnerships in support of the arts between the federal government, on the one hand, and, on the other, the private sector, and local and state governments.

The Challenge Program continues to be extremely effective, at least in part because of the requirement of a three-to-one match.

3) The Independent Commission recommends that the present statutory formula, which allocates twenty percent of endowment funds to state art agencies, be maintained.

This formula has been increased by the 1990 statute to allocate 27.5% of Endowment program funds to the states. An additional 7.5% of program funds are available for projects in underserved areas managed by state arts agencies, as mandated by the Congress.

4) The Independent Commission recommends that the roles and responsibilities of the components of the public funding partnership - the NEA, state arts agencies and local arts agencies - merit further study.

As part of its planning process, in June 1994, the Endowment initiated a series of meetings with leaders of state, local, and regional arts agencies and arts service organizations to explore ways in which we can maximize the public investment in the arts. To date this group, working with Endowment staff, has reviewed the activities, roles and strengths at each level of the partnership. It has explored in particular detail, ways in which the public partners can coordinate and maximize their investments in support of literature and orchestras. This work will continue and will help to inform the development of a long-range plan that makes the most of the Endowment's partnerships with state, local and regional agencies.

In addition, the Endowment is working to further both private partnerships, through regular meetings with private foundations, and interagency partnerships with other federal agencies through its newly established Federal Liaison.

5) The Independent Commission encourages the National Endowment for the Arts to collaborate to a greater extent with state and local arts agencies and with other sectors of society to advance arts education.

Through its Partnership category, the Endowment's Arts in Education Program has worked with state arts agencies to strengthen their efforts to include the arts in the basic curricula of their schools. Through its Arts Plus category, the Program supports ongoing partnerships with arts organizations that work with schools or school districts to develop sequential, curricular-based arts education programs. Through its National Impact Grants and Special Projects, the Program supports important components of educational reform through the arts. In particular, the Endowment worked with the arts education community to ensure inclusion of the art in the Goals 2000: Educate America Act as a core subject for all American students and continues to work on the implementation of Goals 2000.

Recommendations on the Issue of Obscenity and other Content Restrictions

- 1) The Independent Commission affirms that freedom of expression is essential to the arts.

The Endowment agrees with this position.

- 2) The Independent Commission recognizes that obscenity is not protected speech and that the National Endowment for the Arts is prohibited from funding the production of works which are obscene or otherwise illegal.

The Endowment is prohibited from funding and does not fund obscene works. The 1990 legislation added specific prohibitions to make clear this position. Grantees whose work has been determined to be obscene by a court of law are required to refund the grant award to the U.S. Treasury and are prohibited from receiving further funds until such repayment is completed. There have not been any obscenity determinations of Endowment-funded works.

- 3) The Independent Commission believes that the National Endowment for the Arts is an inappropriate tribunal for the legal determination of obscenity, for purposes of either civil or criminal liability.

The changes made in 1990 to the Endowment's authorizing statute provide that courts are to make the determination of obscenity.

- 4) The Independent Commission recommends that the National Endowment for the Arts rescind its current requirement that grantees certify that the works of art they propose to produce will not be obscene.

This recommendation has been implemented -- grantees are no longer required to take an "obscenity oath" (which had been found unconstitutional in two federal court challenges).

- 5) The Independent Commission recommends against legislative change to impose specific restrictions on the content of works of art supported by the Endowment. Content restrictions may raise serious constitutional issues, would be inherently ambiguous and would almost certainly involve the Endowment and the Department of Justice in costly and unproductive lawsuits.

The Congress added content restrictions, including a provision on "decency," to the Endowment's authorizing statute in 1990. The "decency" provision was found unconstitutional by a federal district court decision that is currently on appeal to the United States Court of Appeals for the Ninth Circuit.

**ADDRESS OF DR. JOHN BRADEMAS
PRESIDENT EMERITUS, NEW YORK UNIVERSITY
AND
CHAIRMAN, PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES**

BELOIT COLLEGE

**4:00 p.m., Thursday, September 30, 1999
Beloit, Wisconsin**

There are several reasons I was delighted to accept the invitation of President Victor Ferrall to come to Beloit this week.

In the first place, the invitation was extended through a devoted alumnus of this college, a valued friend of many years, not only a successful businessman but someone with a deep sense of public service as well, Philip D. Sprague, Beloit Class of '46. I am glad to be here with Phil and his wife, Esther, herself an art curator and historian.

Second, my own life has been deeply engaged in education — as student and teacher; member of the Congressional committee with responsibility for legislation affecting schools, colleges and universities; and as president, now president emeritus, of the nation's largest private, or independent, institution of higher learning, New York University.

In Congress for twenty-two years, I took part in writing nearly all the laws enacted during that time in support of education at every level, of libraries and museums, the arts and the humanities.

So I feel at home on a campus.

The second reason I'm glad to be here is that Beloit, Wisconsin's oldest college, is one of the outstanding liberal arts colleges in the United States.

When in 1981 I was inaugurated as thirteenth president of New York University, one of my pledges was to strengthen the liberal arts. For I believe then, and still do, that it is through the requirements of a first-class liberal arts education that our colleges and universities provide society its most valuable resource: people who can think logically and write lucidly. It is the arts and the sciences that prepare people not only to enter the world equipped to pursue their careers but also to act as intelligent, creative and honorable human beings.

I know that your distinguished president, Victor Ferrall, shares this view and I know, too, as he has announced his plans to retire at the end of the next academic year, that he has contributed significantly to Beloit's position as a highly respected center of liberal learning.

Third, I want to applaud Beloit's commitment to the study of other countries and cultures. With a student body drawn from over 50 foreign countries and nearly every state in the union and an internationally oriented curriculum, this commitment is clear. It is also a commitment, as Phil Sprague knows, that I have felt throughout my own life.

Allow me to elaborate.

First, beyond the fact that my father was a Greek immigrant — I was the first native-born American of Greek origin elected to Congress — I was from childhood fascinated to learn about other lands. As a high school student, I hitchhiked to Mexico and as a Harvard undergraduate spent a summer in rural Mexico working with several other American students working, in a precursor of the Peace Corps, with Aztec Indians in the State of Puebla. Indeed, in a few weeks, for the first time in fifty-one years, I'll be back in Puebla and will again visit the town of Zacapoaxtla, where we lived, and the villages of Xalacapan and Xacapexpan, where we worked.

I wrote my senior essay on a Mexican peasant movement and later, at Oxford University, produced a Ph.D. dissertation on the anarcho-syndicalist movement in Spain from the mid-1920s through the first year of the Spanish Civil War.

A second reason I'm glad to see Beloit's interest in international studies is that the subject was an important concern of mine in Congress. A generation ago, in 1966, I authored--and President Lyndon Johnson signed into law--the International Education Act, to provide Federal funds for colleges and universities in the United States for teaching and research about other countries.

Third, as President of New York University, I sought to bolster the University's offerings in the international field.

Already strong in the study of French civilization, we established the Onassis Center for Hellenic Studies and the Casa Italiana Zerrilli-Marimò.

We created a Center for Japan-U.S. Business and Economic Studies and the Skirball Department of Hebrew and Judaic Studies.

Two years ago, I welcomed to Washington Square Their Majesties, King Juan Carlos I and Queen Sofia of Spain, as well as the First Lady of the United States, Hillary Rodham Clinton, to dedicate the King Juan Carlos I of Spain Center of New York University, for the study of modern Spain, its economics, history and politics, and of the Spanish-speaking world generally.

Last fall I greeted then President Rafael Caldera of Venezuela to announce a generous gift from the CITGO Petroleum Corporation for a Chair in Latin American Culture and Civilization to be named for the great nineteenth century Venezuelan scholar-statesman, "the Thomas Jefferson of Latin America", Andrés Bello.

Now if I bring to the theme of international education the background of a former student, legislator and university president, I wear yet another hat that touches directly on the subject.

In 1994, President Clinton appointed me Chairman of the President's Committee on the Arts and the Humanities, composed of both private citizens and heads of Federal departments and agencies with cultural programs. The President charged the Committee with encouraging greater support, private and public, for the arts and the humanities in the United States. Two years ago, the President's Committee, of which the First Lady, Mrs. Clinton, is Honorary Chair, released Creative America, a report containing over fifty specific recommendations to do so. Our proposals are subsumed in several categories. We called for:

- A renewal of American philanthropy for the arts and the humanities.
- An assessment of the nation's preservation needs and a plan to protect our cultural legacy.
- A public-private partnership to digitize cultural materials to make them available through new technologies.
- A series of measures to strengthen education in the arts and in the humanities.
- Significant increases in funds for the National Endowment for the Arts, National Endowment for the Humanities and Museum Services programs.
- A national forum on enhancing knowledge of other cultures, including educational and cultural exchanges.

Let me comment further on this last recommendation, expanding international cultural and scholarly exchanges.

For such exchanges, our Committee said, "are more important than ever in an age in which ideas, information and technologies travel freely across national borders"

Surely, as the current international financial crisis makes clear, the economies of countries all over the world are, in one way or another, linked to each other.

"As a global power", our Committee declared, "the United States has vital national interests in cultural and scholarly programs that increase our understanding of other cultures and peoples."

We concluded, "Even as Americans benefit from study and travel abroad. . .our schools and colleges must place greater emphasis on international studies and history, the languages and cultures of other nations".

Not only does the changing structure of the international economy demand an understanding of the world beyond our borders but the strength of our economy depends directly on the creation and sophisticated application of intellectual capital--brainpower and innovative imagination.

Indispensable to the generation of that intellectual capital are our institutions of learning and culture — our libraries and museums, our schools, colleges and universities — institutions like Beloit College.

But not only do the requirements of international markets mean that the United States must prepare men and women knowledgeable about other countries. As the lone political superpower in the world, we also need persons who understand other nations and other cultures in positions of leadership in our government.

Think for a moment of some of the trouble spots in the world that in recent years have engaged the interests of the United States, and in some cases still do: Vietnam, Iraq, Iran, India, Indonesia, China, Korea.

How well do we really know these countries? Their languages? Their histories? Their cultures?

Do we really understand the origins of the fighting in Kosovo? The background of the battle between Serbs and Albanians?

Do we even know how to find Kazakhstan and Kyrgyzstan on the map and why these newly independent republics may be important to our own national security?

Before recent developments, how many Americans had ever heard of East Timor?

Based on my own experience in Congress, I can tell you that I believe at least one of the causes of the setbacks the United States has suffered in the field of foreign policy over the last generation has been ignorance — lack of knowledge of other countries and cultures.

For such reasons as I have assigned--and I could recite still more!--I hope that the leaders of Beloit College will continue to offer its students international courses here on campus and the chance to study abroad.

Please let me tell you of just two such ventures with which I am myself involved.

Thirty-eight years ago, as a young Congressman, with another member of the Education Committee of the House of Representatives, I visited Argentina to inquire into the potential contribution of universities in Latin America to President John F. Kennedy's "Alliance for Progress".

In Buenos Aires we met the President of the Republic and Rector of the National University as well as other prominent figures in Argentine life. On our return to Washington we wrote a report with recommendations for United States policy toward higher education in Latin America.

Last fall, nearly four decades later, I was invited to return to Buenos Aires to address both the National Academy of Education of Argentina and the University of Buenos Aires, and in my talks I argued for forging what I described as "triangular" relationships among colleges and universities in the United States, Latin America and Spain.

For as modern, democratic Spain is more and more engaged economically in Latin America and with continuing U.S. investment in the region, why not add to these triangular economic links triangular college and university connections as well?

Consider, if you will, that with 28 million Spanish speakers, Spanish is now the second language of the United States. To me this fact means, for institutions of higher learning in our country, new and exciting opportunities. Why not explore them?

I am glad to say that we at New York University are already planning a three-way collaboration with the University of Buenos Aires and the Polytechnic University of Barcelona to focus on urban problems.

Perhaps you at Beloit will develop similar relationships that you believe appropriate to your own academic mission.

For I know that with such efforts as your overseas teaching programs in Australia, England and South Africa, Beloit is also reaching out to other countries and cultures.

Indeed, only a few days ago, while in Madrid to address a conference of European and Latin American university leaders, I spoke, by way of illustrating the involvement in international studies of liberal arts colleges in the United States, of what you are doing here at Beloit.

Now I do not confine my call for triangular cooperation to colleges and universities. Last July, on the island of Ibiza, also in Spain, I took part in a forum where leaders of the two major Spanish political parties, fierce competitors at home, agreed to establish a Spanish version of what we in the United States know as the National Endowment for Democracy, or NED.

I am chairman of NED, a Federally funded, non-governmental organization that makes grants in other countries to organizations that champion the institutions and practices of a democratic society. I said in Ibiza that I believe that modern, democratic Spain has an obligation, indeed a vocation, to take advantage of a common language and common cultural roots to promote democracy in several countries where democracy is now in serious trouble, that is to say, in Latin America.

There is one other international engagement of which I shall speak.

For the last three years, I've been working with colleagues in the United States and several in Europe to establish what we're calling a Center for Democracy and Reconciliation in Southeast Europe — the Balkans.

Ten days ago in Greece, the Board of the Center, which is headquartered in Salonika, met to plan our activities for our first full year of life.

Our purpose is to develop networks among individuals and groups dedicated to the peaceful and democratic advance of that troubled part of the world.

The inaugural project of the Center, coordinated by a Bulgarian-American scholar at the University of Florida, Maria Todorova, will focus on the teaching of history in the region. We are organizing seminars and roundtables in which professors of Balkan history meet to exchange ideas. The first such symposium took place a few weeks ago on the island of Halki, in the Eastern Mediterranean.

We on the Center Board hope to have, over time, a constructive influence on the writing of history textbooks in the countries of Southeast

Europe. For academic narratives of historical relationships can have powerful impact on events today, as we know, to cite just one example, Kosovo.

Here I remind you of President Clinton's words in Sarajevo: "We must make history our friend and not our enemy".

My colleagues and I believe that education, at every level, is crucial to the future of this anguished area of Europe, and while we obviously do not expect overnight results, we intend to plant some seeds of understanding.

But, of course, the principal reason I'm pleased to be at Beloit this week is to join you in celebrating YOTA, the Year of The Arts, Beloit's year-long festival to demonstrate that the arts are an essential part of everyday life and a vital dimension of every academic discipline.

Indeed, I remind you that next week begins National Arts and Humanities Month, a coast-to-coast celebration, sponsored by the organization, Americans for the Arts, throughout October, of the place of culture in American life.

I've told you of the work of the President's Committee and that one of our major recommendations is to encourage education in the arts and the humanities at every level.

I understand that here at Beloit you plan art exhibitions and performances during the year and that First-Year Arts Initiatives, or FYI Seminars, a fall-semester course for first-year students, will focus on how connections and creativity work together in both the arts and the sciences.

Your appreciation of the potential linkages between two apparently disparate worlds speaks highly of the thinking and imagination that produced the idea of YOTA.

And to give me a flavor of what you're up to here, President Ferrall has already shown me the Wright Museum of Arts, the Beloit Poetry Garden and the Logan Museum of Anthropology.

So let me speak for a little while of culture, by which I mean chiefly the fine and performing arts, libraries and museums and the humanistic scholarship that supports them.

Here I note that thirty-four years ago, I was one of the co-sponsors in Congress of the legislation that established the National Endowment for the Arts and National Endowment for the Humanities. Also during those years I worked with then Senator Claiborne Pell of Rhode Island to write the

Museums Services Act — to help museums of every kind, art, history, science and technology, as well as zoos and botanical gardens — and a measure called the Arts and Artifacts Indemnity Act, under which museums in the United States can eliminate the burden of expensive insurance by winning indemnity by the Federal Government to protect exhibitions of art or other artifacts borrowed from museums in other countries.

So my interest in what you are doing with YOTA goes back a long way!

Beyond publishing the report, Creative America, with its recommendations for supporting these two fields in the United States, the President's Committee on the Arts and

Humanities has this year produced Gaining the Arts Advantage, which documents how 91 school districts have uniquely integrated the arts into the standard curriculum through a comprehensive strategy in, not only school-wide but district-wide, efforts. The spirit of these initiatives seems to me akin to what you at Beloit with your FYI Program are doing.

For research conducted by Howard Gardner of Harvard and other scholars has demonstrated how infusing the arts into all forms of academic content not only enables students to learn the arts themselves but better to understand other academic subjects.

So by engaging students and teachers through YOTA, your Year of The Arts, you at Beloit are demonstrating to other colleges and universities in our country the indispensability of the arts to an education for the next century and the millennium soon to begin

I conclude these remarks by telling you that only last week members of the President's Committee on the Arts and the Humanities held one of our periodic meetings, this time at New York University, to review the Committee's several activities.

We discussed, for example, an exciting project soon to be launched by the National Endowment for the Humanities in partnership with the White House Millennium Council, called, "My History is America's History", aimed at encouraging families throughout the country to compile, through oral interviews, photographs, books and diaries, histories of their own families. I hope the idea will prove catching among students, faculty and staff here at Beloit.

Another project of the President's Committee on which we last week were brought up-to-date, is the "Coming Up Taller" Awards program which the Committee, in cooperation with the National Endowment for the Arts, sponsors annually awards to salute organizations that have developed ways

of effectively involving at-risk children and youth in the arts or the humanities.

And as I speak of awards, I should tell you that only yesterday morning, I was at Constitution Hall for the presentation by President Clinton and the First Lady of the National Medal of Arts and National Humanities Medals to men and women of outstanding achievement in these fields while last night my wife, Mary Ellen, and I attended a dinner at the White House where the President and Mrs. Clinton paid further tribute to the honorees.

From everything I can gather about the keen interest of Beloit College students in the arts, I fully expect that at some point in the years ahead, a Beloit alumnus or alumna will be at the White House to receive one of these awards!

Let me summarize what I've tried to say this afternoon.

I have told you that I share your commitment to the study of other countries and cultures and have said something of what we at New York University are doing in international education.

I have commented on the work of the National Endowment for Democracy and of the President's Committee on the Arts and the Humanities.

And I have recognized the dedication of Beloit College to assuring that, on this campus and for students here, the arts are not a fringe but are essential both to learning and to life.

I congratulate you and wish you a Happy Year of the Arts!

Happy YOTA!

THE WHITE HOUSE
WASHINGTON

November 9, 1999

Baroness Tessa Blackstone
Department for Education and Employment
Sanctuary Building Great Smith Street
Westminster London SW1P 3BT

Dear Tessa,

What a delightful surprise to hear from you.
Unfortunately, I will be in the Middle East when you're here in
Washington. So, I'm afraid I'll miss you.

However, I'm planning to be in London briefly
sometime during the last week in November. I'll let you know
exactly when once my plans are finalized. Hopefully, we can
get together at that time. My office number is (202) 456-6266.

All the best,

A handwritten signature in dark ink, appearing to read 'Melanne', with a stylized flourish at the end.

Melanne Verveer
Chief of Staff to
the First Lady

FAX



**Department for
Education and Employment**

Date: 05/11/99

To: Melanie Verveer

From: Miss Lisa Akthar

Tel: 0171 925 6355

No. of pages (including coversheet): 3

Notes/Special Instructions:



DEPARTMENT FOR EDUCATION AND EMPLOYMENT

SANCTUARY BUILDINGS GREAT SMITH STREET
WESTMINSTER LONDON SW1P 3BT
TELEPHONE 0171 925 5000

BARONESS BLACKSTONE
Minister of State

November 4th

Dear Melanne,

It's ages since I've seen you, but I have been keeping tabs on you from afar via people like Tony Giddens & Fiona Millar! The last time we met must have been at the seminar at the US Embassy here for women who the Centras were in London. Anyway the point of this letter is to let you know that I'm going to be in Washington next week - arriving from Newark early on Friday 12th and leaving you on the evening of Monday 15th and if you have a moment to spare I'd love to

DfEE

See you again. I've got masses of time over the weekend but you may prefer to keep that free. On the Friday I have a bit of time between about 5.15pm & 6.30pm. Any chance?

It would just be lovely to catch up & have a chat. But I'll completely understand if you are overbooked.

I'll be staying at the Embassy & doing the usual kind of Ministerial programme - hoping to learn about some of the new developments happening in the education - employment field.

So hope we can meet

Very best wishes,

Teri

P.S. My phone no. - direct line is 0171 925 6243 or 6244 & my Fax no is 0171 925 5011

THE WHITE HOUSE
WASHINGTON

November 8, 1999

Prof. Avishay Braverman
President
Ben-Gurion University of the Negev
Beer-Sheva B4105 Israel

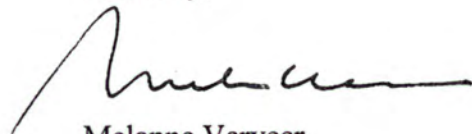
Dear Professor Braverman:

On behalf of the First Lady, thank you again for extending an invitation for Mrs. Clinton to accept an honorary degree from Ben-Gurion University during her upcoming visit.

Regrettably, Mrs. Clinton will be in Israel for only a short time and her schedule will not permit her to accept the University's kind invitation at this time. Please convey Mrs. Clinton's appreciation for the University's thoughtful invitation and vital work in so many areas, along with her best wishes to you and your colleagues.

All the best.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Melanne Verveer', with a long, sweeping horizontal stroke at the end.

Melanne Verveer
Chief of Staff to
the First Lady

Ben-Gurion University of the Negev
אוניברסיטת בן גוריון בנגב
Office of the President

Ⓢ

Fax Transmission

TO: Deborah Mohile
FROM: Lana Shalit
DATE: June 1, 1999
RE: Attached letter for Mrs. Clinton
PAGES: 2 (including cover)
FAX #: 001-202-456-6218

Dear Ms. Mohile,

Would you please be so kind as to pass the attached letter of invitation to Mrs. Clinton, from Professor Avishay Braverman at Ben-Gurion University of the Negev. This invitation is time-sensitive.

Thank you kindly,

Lana Shalit

Lana Shalit
Assistant to the President

BRAVERMAN



BEN-GURION
UNIVERSITY
OF THE NEGEV
...
OFFICE OF THE PRESIDENT

August 1, 1999

Mrs. Hillary Clinton
The White House
1600 Pennsylvania Avenue
Washington, DC
U.S.A.

Dear Mrs. Clinton,

In today's news here in Israel, we read that you are planning to attend a conference being called by Mrs. Nava Barak, on the crucial problem of our time, violence in the family. Therefore, we are addressing you with the following request once again.

Ben-Gurion University of the Negev, in high regard for your outstanding personal and political achievements in creating a better world for humanity, your work to bring peace to all peoples, your heartfelt concern for all children, and your support of advances in the prevention of disease, would feel honored and privileged to bestow our degree of doctor honoris causa upon you during your upcoming trip to Israel.

Ben-Gurion University represents the generation of Israelis whose research, studies and goals are intimately linked with the future of our region. At the Goldman Medical School, which you so kindly convoked by video on the day of its inauguration, has Israel's first and only female Bedouin student matriculating and the S. Daniel Abraham International Center for Health and Nutrition which was founded by our mutual friend Danny Abraham and is doing important work to improve the world's health care.

It would be most fitting if you could accept this honor in a special ceremony at our University during your upcoming visit to Israel.

I hope for your favorable response,

Prof. Avishay Braverman
President

BEER-SHEVA 84105, ISRAEL TEL: 972-7-6461211/9, 972-7-6233574/341 FAX: 972-7-6472991