

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001a. email	Brian E. Carlson to Sharon Kennedy, et. Al. re: Revised (11/15) scenario for East Room event on November 28 (8 pages)	11/15/2000	P5
001b. email	Draft memo from Evelyn Lieberman, Verveer, Blinken, Kennedy, and Barrett to POTUS re: White House Conference on Culture and Diplomacy (9 pages)	11/15/2000	P5 4094
001c. email	Draft memo from Evelyn Lieberman, Verveer, Blinken, Kennedy, and Barrett to POTUS re: White House Conference on Culture and Diplomacy (8 pages)	11/15/2000	P5 4095
002. email	Brian E. Carlson to Sharon Kennedy, et. Al. re: Revised (11/15) scenario for East Room event on November 28 (8 pages)	11/15/2000	P5
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COLLECTION:

Clinton Presidential Records
ARMS
WHO 2000/10-2001/01 ([Lieberman])
OA/Box Number: 900,000

FOLDER TITLE:

[11/15/2000-11/21/2000]

Richard Stalcup
2006-0199-F
rx85

RESTRICTION CODES

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

- 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.

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]

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WHITE HOUSE CONFERENCE ON CULTURE AND DIPLOMACY

DATE: TUESDAY, NOVEMBER 28, 2000
TIME: 10:30 P.M.
LOCATION: EAST ROOM
THE WHITE HOUSE
FROM: EVELYN LIEBERMAN
MELANNE VERVEER
ANTHONY BLINKEN
SHARON KENNEDY
BILL BARRETT

PURPOSE

You will join Secretary Albright in leading a panel discussion on the role that culture plays in modern diplomacy.

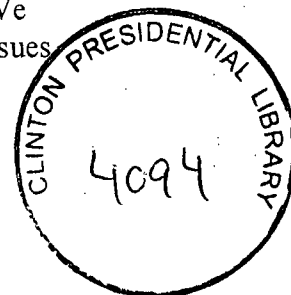
I. BACKGROUND

The Conference is a follow up to a dinner hosted in March by Secretary Albright for U.S. and foreign leaders in the arts and culture, and leaders of foundations, multinational companies and Congress, where Secretary Albright observed that "culture and American foreign policy are not often used in the same sentence, or even paragraph, and I want to change that."

Most of the 22 guests at the Albright March dinner also will attend this conference, along with 160 other prominent artists and cultural figures, corporate and foundation heads, and American and foreign diplomats. You will lead a nine-person panel that includes Secretary Albright, His Royal Highness Aga Khan, Nigerian writer and Nobel laureate Wole Soyinka, Italian Culture Minister Giovanna Melandri, Chilean writer Jorge Edwards, Rita Dove, Yo Yo Ma and Doris Duke Foundation President Joan Spero. Only you and your fellow panelists will speak during this opening session on the role of culture in America's global presence. Afternoon workshops held at the Westin Fairfax Hotel will involve all conferees in further discussion of the issues addressed by your panel. The conference will prepare a report on its discussions for you.

While guests from overseas will participate and offer their perspectives, the conference will focus on better integrating cultural concerns into American diplomacy. Its main goal is to affirm the importance of America's diplomacy representing our whole country, not just our military or business interests. We want to put culture on the policy-making table as we address international issues tied to culture and cultural differences, such as trade, ethnic conflict,

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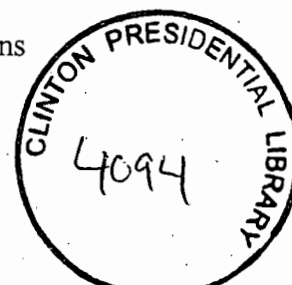
biotechnology or the treatment of women. We hope to stimulate interest in cultural approaches as well as begin to reverse a 15-year decline in cultural and educational programs at the State Department. The conference meets in the wake of a recent survey of U.S. ambassadors who called for strengthening cultural exchange programs to create a stronger base for advancing American interests. The recent merger of USIA and State makes the time ripe for such change.

II. BACKGROUND ON SPECIFIC DISCUSSION ISSUES

Issue # 1: How do we help preserve and promote diverse cultures in a global economy? No country is more admired than America, yet many think that America is not only strong, but arrogant—not only successful, but insensitive to the attitudes and heritage of others. Harvard scholar Neal Rosendorf argues that continued U.S. domination of global culture is inevitable and contrasts reactions to it, from Benjamin Barber's image of foreign cultures overrun by American pop/mass culture to Salmon Rushdie's description of American cultural communications as "radically Democratic" and challenging "hierarchies of discrimination...and class." Those who shape policies that preserve and promote different cultures face tough questions—moral, legal and practical—about free choice, the operation of free markets and public vs. private control of mass media. Questions surrounding the promotion of diverse cultures include: How do we better communicate Americans' respect for other cultures abroad? How do we interest policy-makers and Americans in general in preserving threatened cultures? Do Americans need to increase their knowledge and appreciation of other cultures? Do we need to design more reciprocal models of cultural exchange? Do we need, and how do we develop cultural policies that open underserved or under-recognized cultures and regions? Do we need to re-think or strengthen our policies when it comes to cultural preservation and cultural patrimony issues? How do we help protect and preserve other cultures without compromising the global economy's consumer choices, free markets and freedom of communication?

Issue # 2: The role of culture in the practice of diplomacy. "Culture" is a slippery word. It is often hard to distinguish culture in the humanistic sense from culture in the anthropological sense. It also is difficult to imagine how the United States or any other nation could design a one-size-fits-all cultural policy. With our tradition of individualism and the diversity of our society, America—unlike many countries—does not and probably never will have a Ministry of Culture. Less than one percent of the federal dollar goes to foreign affairs, and within that is a tiny fraction for cultural programming that has been declining for 15 years. Questions on this issue: How do we move cultural concerns up front in the policy-development process? How should our government best conduct relations with other countries' ministers of culture? How do we close the apparent gulf

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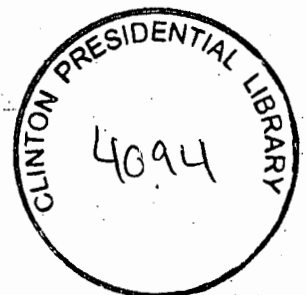


between America's artistic and cultural community and our diplomatic community? How do we increase political and public support for cultural exchange? How should we react when other countries ask for trade rules to accommodate cultural differences?

Issue # 3: The role of multinational companies, non-government organizations and other multilateral groups in promoting cultural exchange and understanding. Multinationals and NGOs increasingly conduct international relations independently of USG. They sponsor a wide range of exchange programs and we can do more to coordinate and link USG and private efforts for cultural exchange. Private funding can bolster the shrinking federal dollars available for cultural programming. Models exist, such as the consortium of regional American and French museums launched with Embassy Paris resources and continuing as a privately supported nonprofit—we could use embassies as catalysts to create enduring, nongovernment projects. But public private partnerships pose questions. Do we run the risk of limiting ourselves to art and humanities approved and preferred by large business interests at the expense of supporting riskier, controversial or cutting-edge art? Are we in danger of defining America's image solely through mass marketing? Can we stimulate the idea of culture as good business and build interest in the economic and educational benefit of cultural investment across borders? How do we strengthen relationships among USG cultural and public diplomacy professionals and their counterparts in multinationals, foreign companies and NGOs? What can we do to encourage passage of the companion bills introduced by Congressman Leach and Senator Biden that would create a fund or endowment for private support of State Department cultural programs?

Issue # 4: The arts and humanities abroad: Providing an accurate image of America's cultural diversity. It is ironic that our country, whose global presence is rooted in our diversity, should be misunderstood as disrespecting cultures overseas. Can we more fully represent American arts and culture abroad? What should the federal government's role be in doing so? Is it even possible to build some political consensus around this issue or must we leave it to NGOs—should the taxpayer support programs that present America's differences, minority views or experimental art, or should we represent only mainstream American culture? To increase Americans' interest and appreciation of other cultures, do we need to design more reciprocal models of cultural exchange? How? Are there hurdles and obstructions to full artistic exchange between the U.S. and other nations (such as unions defending American performing artists, or how to deal with censorship of foreign artists by their own governments)?

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III. PARTICIPANTS

Event Participants

YOU

Secretary of State Albright

Wole Soyinka

Jorge Edwards

His Royal Highness Aga Khan

Giovanna Melandri

Joan Spero

Rita Dove

Yo Yo Ma

IV. SEQUENCE OF EVENTS

10:30 a.m. **YOU** will be briefed in the Map Room

Pre-Brief Participants

Secretary Albright

Melanne Verveer

Evelyn Lieberman

Bill Bader

Sharon Kennedy

Tony Blinken

Bill Barrett

Brian Carlson

10:45 a.m. **YOU** will greet the following in the Blue Room

Event Participants (listed above)

I.M. Pei

Meryl Streep

Bill Ivey

Bill Ferris

Cabinet members (TBD)

10:55 a.m. **YOU AND SEC. ALBRIGHT** will be introduced to **HONORS** into the East Room, accompanied by stage participants, proceed to stage.

11:00 a.m. **PROGRAM (Open Press)**

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printed: 5/19/06 2:42 PM

drafted: R - William F. Barrett Tel: 647-9109

SEC. ALBRIGHT takes seat on stage, makes remarks from seat and introduces **YOU**.

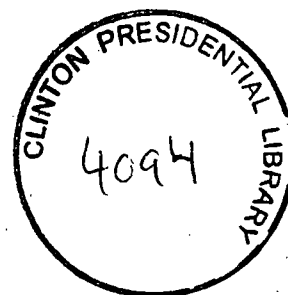
YOU make remarks from seat on stage

SEC. ALBRIGHT introduces panelists and asks **YOU** to begin discussion from your seat.

12:00 a.m. **YOU** conclude program and depart.

(SEE ATTACHED SCRIPT OF EVENT)

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Script for East Room Event

- **YOU** begin discussion and explain that we are going to discuss the role of culture in America's global presence, review the central issues surrounding culture and diplomacy and address questions that these issues pose. You may note that everyone in the room will take the discussion into greater detail in the afternoon workshops of the conference.
- **YOU** pose a question on preserving diverse cultures in a global economy to His Royal Highness the Aga Khan.

"Your Highness, I know that you have thought and written about globalization and the world's cultural diversity. Americans are proud of our country's strong position in the world but we are a nation built on cultural diversity and respect the attitudes and heritage of others. I wonder if you would comment—and I'm going to ask some of our other panelists this—on what we can do, with all the forces of globalization that seem to be pulling us together—what can we do to better preserve and extol the world's unique cultures?"

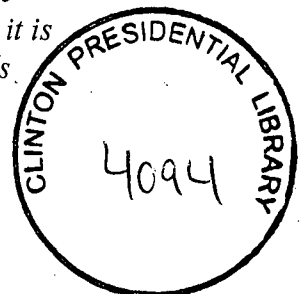
- **YOU** may want to point out that globalization is not strictly an American process but is driven by all of the great economies of the world, and then ask Nigerian writer and Nobel Laureate Wole Soyinka to comment on the position in which countries and cultures in the developing world find themselves vis a vis globalization.

"Mr. Soyinka, when I visited Nigeria I announced a major museum and performing arts exchange, supported by the State Department and planned by Nigerian artists, scholars and cultural leaders with a team of American counterparts. I wonder if you would comment on the need for greater cultural understanding between the peoples of Africa and Americans, and what we can do to increase this kind of mutual understanding and cultural appreciation."

- **YOU** may wish to comment on the challenge of strengthening and extolling diverse cultures while respecting consumers' freedom of choice, the operation of free markets and the benefit of unrestricted international communications, and then turn to Rita Dove to comment on how American arts and humanities are represented overseas.

"I want to ask the great American poet, Rita Dove, to comment here because she has thought and written so much about our country's artistic diversity, and she has also presented her poems to many audiences overseas. Rita, do you think it is possible to represent the fullness and diversity of American art and humanities abroad?"

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- **YOU** might comment on the tendency in debates about culture to bash or debase so-called American "pop culture," when in fact a great deal of exported American film, television and music is very fine and highly appreciated overseas. You could also remark on the differing views of America's global presence, from Benjamin Barber's ominous "Jihad vs. McWorld" configuration to Salmon Rushdie's idea of American cultural communications as a "radically democratic" challenge to "hierarchies of discrimination...and class." Then bring in the great Chilean writer Jorge Edwards for his view of culture and diplomacy as seen from Latin America.

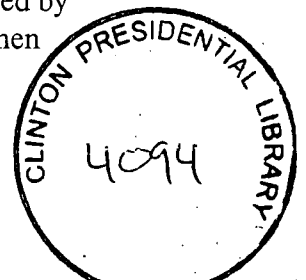
"Jorge Edwards, a number of scholars talk about what Joseph Nye calls 'American soft power,' the ubiquity of American culture in the globalization process, while others believe that we can't equate globalization with Americanization—that it is really a larger, worldwide process with many powerful players. I wonder—Neal Rosendorf at Harvard's Kennedy School raises this question—if we can accurately measure the impact of American mass culture, whether we underestimate its benefits to other countries, and whether we overstate concerns that America's strength in global markets threatens other nations' cultures? Perhaps you might give us the view from Chile and Latin America.

- **YOU** might reiterate that the primary focus of the conference is the role of culture in the practice of diplomacy, and note that cultural issues and differences impact many of the foreign policy challenges that we confront, such as trade, ethnic conflict, the treatment of women or biotechnology. We have to ask if it is wise, or even possible, for the USG to articulate a one-size-fits-all cultural policy. How should we react when other countries ask for trade rules to accommodate cultural differences? Then turn to Italian Minister of Culture Giovanna Melandri for comment.

"With our tradition of individualism and the cultural diversity of our society, Americans have never believed in the need for a government ministry of culture. Of course, that is not true in many countries, and I'd like to ask the Minister of Culture for Italy, Giovanna Melandri, for her view of cultural diplomacy. I wonder, Minister Melandri, if you have ideas about how our American government can best conduct relations with other countries' ministries of culture."

- **YOU** might comment on the difficulty—and controversy—that arises when we discuss the USG role in presenting American culture abroad. A major related question is whether we should depend more on public/private partnerships to support cultural exchange—if doing so runs the risk of limiting ourselves to art approved by large business interests at the expense of riskier, more controversial projects, then turn to Doris Duke Foundation President Joan Spero for comment.

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"Joan Spero has served as Under Secretary of State, with American Express, and now is President of a major foundation. Joan, you've worn all these hats and I'd like to know your idea of the proper role of government in presenting American culture abroad, as well as the right role for multinational companies and NGOs. Do government and private organizations work at cross purposes? How should they relate to each other? And what can we do to promote the idea that culture and the arts are good business—that cultural investment across borders makes good economic sense?"

- **YOU** might comment on the difficulty of building political consensus around the issue of the USG role in presenting arts and humanities abroad, and note that some suggest it would be better to leave the matter entirely to NGOs. You might also ask what we can do to increase Americans' interest in and appreciation of other cultures. Do we need to design more reciprocal models of cultural exchange? Turn to Yo Yo Ma for comment.

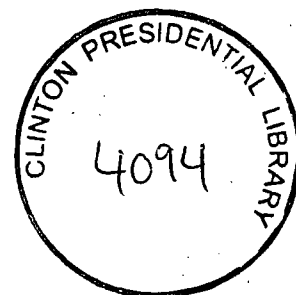
"Yo Yo Ma has brought his wonderful American talent and music to people around the globe, often working with our embassies abroad. Yo Yo, do you think that we should only represent mainstream American culture? Should we try to present America's differences—minority viewpoints or experimental art? Are we doing a good enough job presenting our nation's cultural diversity to others?"

- **YOU** might note that time is short and ask Secretary Albright to comment on how we can better integrate cultural concerns into the day-to-day conduct of foreign policy.

"Before we adjourn for the morning, I would like to ask Secretary Albright to comment on our efforts, as she has said, 'to use the words culture and diplomacy in the same sentence.' Madame Secretary, I'm told that in a recent survey many of our American ambassadors overseas called on us to strengthen cultural exchange programs. I know that Congressman Leach and Senator Biden have introduced companion bills that would create a fund or endowment for private support of State Department cultural programs, and we should support that. How do we broaden public and political support for making cultural exchange a primary diplomatic tool?"

- **YOU** make closing remarks, extend wishes that the afternoon sessions will be successful and productive—that you look forward to seeing the conference report. **YOU** depart.

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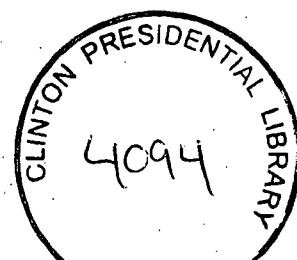
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WHITE HOUSE CONFERENCE ON CULTURE AND DIPLOMACY

DATE: TUESDAY, NOVEMBER 28, 2000
TIME: 10:30 P.M.
LOCATION: EAST ROOM
THE WHITE HOUSE
FROM: EVELYN LIEBERMAN
MELANNE VERVEER
ANTHONY BLINKEN
SHARON KENNEDY
BILL BARRETT

PURPOSE

You will join Secretary Albright in leading a panel discussion on the role that culture plays in modern diplomacy.

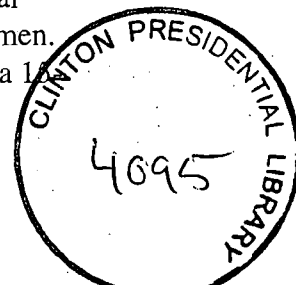
I. BACKGROUND

The Conference is a follow up to a dinner hosted in March by Secretary Albright for U.S. and foreign leaders in the arts and culture, and leaders of foundations, multinational companies and Congress, where Secretary Albright observed that "culture and American foreign policy are not often used in the same sentence, or even paragraph, and I want to change that."

Most of the 22 guests at the Albright March dinner also will attend this conference, along with 160 other prominent artists and cultural figures, corporate and foundation heads, and American and foreign diplomats. You will lead a nine-person panel that includes Secretary Albright, His Royal Highness Aga Khan, Nigerian writer and Nobel laureate Wole Soyinka, Italian Culture Minister Giovanna Melandri, Chilean writer Jorge Edwards, Rita Dove, Yo Yo Ma and Doris Duke Foundation President Joan Spero. Only you and your fellow panelists will speak during this opening session on the role of culture in America's global presence. Afternoon workshops held at the Westin Fairfax Hotel will involve all conferees in further discussion of the issues addressed by your panel. The conference will prepare a report on its discussions for you.

While guests from overseas will participate and offer their perspectives, the conference will focus on better integrating cultural concerns into American diplomacy. Its main goal is to affirm the importance of America's diplomacy representing our whole country, not just our military or business interests. We want to put culture on the policy-making table as we address international issues tied to culture and cultural differences, such as trade, ethnic conflict, biotechnology or the treatment of women. We hope to stimulate interest in cultural approaches as well as begin to reverse a 150

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year decline in cultural and educational programs at the State Department. The conference meets in the wake of a recent survey of U.S. ambassadors who called for strengthening cultural exchange programs to create a stronger base for advancing American interests. The recent merger of USIA and State makes the time ripe for such change.

II. BACKGROUND ON SPECIFIC DISCUSSION ISSUES

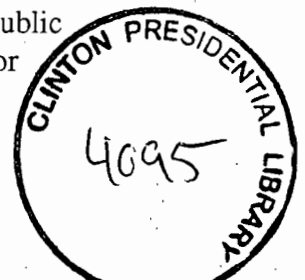
Issue # 1: How do we help preserve and promote diverse cultures in a global economy?

No country is more admired than America, yet many think that America is not only strong, but arrogant—not only successful, but insensitive to the attitudes and heritage of others. Harvard scholar Neal Rosendorf argues that continued U.S. domination of global culture is inevitable and contrasts reactions to it, from Benjamin Barber's image of foreign cultures overrun by American pop/mass culture to Salmon Rushdie's description of American cultural communications as "radically Democratic" and challenging "hierarchies of discrimination...and class." Those who shape policies that preserve and promote different cultures face tough questions—moral, legal and practical—about free choice, the operation of free markets and public vs. private control of mass media. Questions surrounding the promotion of diverse cultures include: How do we better communicate Americans' respect for other cultures abroad? How do we interest policy-makers and Americans in general in preserving threatened cultures? Do Americans need to increase their knowledge and appreciation of other cultures? Do we need to design more reciprocal models of cultural exchange? Do we need, and how do we develop cultural policies that open under-served or under-recognized cultures and regions? Do we need to re-think or strengthen our policies when it comes to cultural preservation and cultural patrimony issues? How do we help protect and preserve other cultures without compromising the global economy's consumer choices, free markets and freedom of communication?

Issue # 2: The role of culture in the practice of diplomacy. "Culture" is a slippery word.

It is often hard to distinguish culture in the humanistic sense from culture in the anthropological sense. It also is difficult to imagine how the United States or any other nation could design a one-size-fits-all cultural policy. With our tradition of individualism and the diversity of our society, America—unlike many countries—does not and probably never will have a Ministry of Culture. Less than one percent of the federal dollar goes to foreign affairs, and within that is a tiny fraction for cultural programming that has been declining for 15 years. Questions on this issue: How do we move cultural concerns up front in the policy-development process? How should our government best conduct relations with other countries' ministers of culture? How do we close the apparent gulf between America's artistic and cultural community and our diplomatic community? How do we increase political and public support for cultural exchange? How should we react when other countries ask for

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trade rules to accommodate cultural differences?

Issue # 3: The role of multinational companies, non-government organizations and other multilateral groups in promoting cultural exchange and understanding. Multinationals and NGOs increasingly conduct international relations independently of USG. They sponsor a wide range of exchange programs and we can do more to coordinate and link USG and private efforts for cultural exchange. Private funding can bolster the shrinking federal dollars available for cultural programming. Models exist, such as the consortium of regional American and French museums launched with Embassy Paris resources and continuing as a privately supported nonprofit—we could use embassies as catalysts to create enduring, nongovernment projects. But public private partnerships pose questions. Do we run the risk of limiting ourselves to art and humanities approved and preferred by large business interests at the expense of supporting riskier, controversial or cutting-edge art? Are we in danger of defining America's image solely through mass marketing? Can we stimulate the idea of culture as good business and build interest in the economic and educational benefit of cultural investment across borders? How do we strengthen relationships among USG cultural and public diplomacy professionals and their counterparts in multinationals, foreign companies and NGOs? What can we do to encourage passage of the companion bills introduced by Congressman Leach and Senator Biden that would create a fund or endowment for private support of State Department cultural programs?

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III. PARTICIPANTS

Event Participants

YOU

Secretary of State Albright

Wole Soyinka

Jorge Edwards

His Royal Highness Aga Khan

Giovanna Melandri

Joan Spero

Rita Dove

Yo Yo Ma

IV. SEQUENCE OF EVENTS

10:30 a.m. **YOU** will be briefed in the Map Room

Pre-Brief Participants

Secretary Albright

Melanne Verveer

Evelyn Lieberman

Bill Bader

Sharon Kennedy

Tony Blinken

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Brian Carlson

10:45 a.m. **YOU** will greet the following in the Blue Room

Event Participants (listed above)

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Meryl Streep

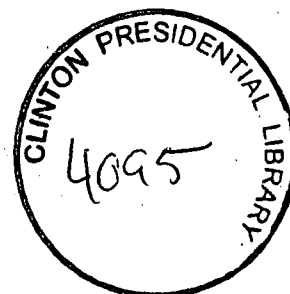
Bill Ivey

Bill Ferris

Cabinet members (TBD)

10:55 a.m. **YOU AND SEC. ALBRIGHT** will be introduced to **HONORS**
 into the East Room, accompanied by stage participants, proceed to stage.

11:00 a.m. **PROGRAM (Open Press)**
SEC. ALBRIGHT takes seat on stage, makes remarks from seat and introduces **YOU**.



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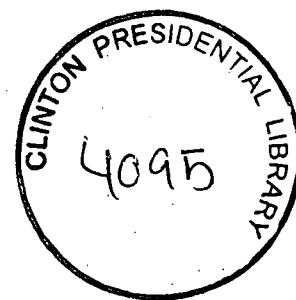
YOU make remarks from seat on stage

SEC. ALBRIGHT introduces panelists and asks **YOU** to begin discussion from your seat.

12:00 a.m. **YOU** conclude program and depart.

(SEE ATTACHED SCRIPT OF EVENT)

COPY



Script for East Room Event

YOU begin discussion and explain that we are going to discuss the role of culture in America's global presence, review the central issues surrounding culture and diplomacy and address questions that these issues pose. You may note that everyone in the room will take the discussion into greater detail in the afternoon workshops of the conference.

YOU pose a question on preserving diverse cultures in a global economy to His Royal Highness the Aga Khan.

"Your Highness, I know that you have thought and written about globalization and the world's cultural diversity. Americans are proud of our country's strong position in the world but we are a nation built on cultural diversity and respect the attitudes and heritage of others. I wonder if you would comment—and I'm going to ask some of our other panelists this—on what we can do, with all the forces of globalization that seem to be pulling us together—what can we do to better preserve and extol the world's unique cultures?"

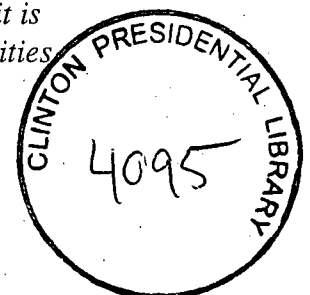
YOU may want to point out that globalization is not strictly an American process but is driven by all of the great economies of the world, and then ask Nigerian writer and Nobel Laureate Wole Soyinka to comment on the position in which countries and cultures in the developing world find themselves vis a vis globalization.

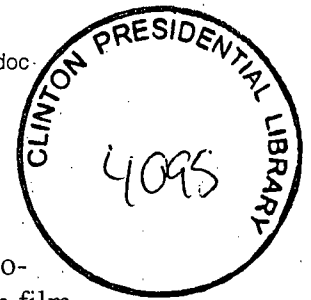
"Mr. Soyinka, when I visited Nigeria I announced a major museum and performing arts exchange, supported by the State Department and planned by Nigerian artists, scholars and cultural leaders with a team of American counterparts. I wonder if you would comment on the need for greater cultural understanding between the peoples of Africa and Americans, and what we can do to increase this kind of mutual understanding and cultural appreciation."

YOU may wish to comment on the challenge of strengthening and extolling diverse cultures while respecting consumers' freedom of choice, the operation of free markets and the benefit of unrestricted international communications, and then turn to Rita Dove to comment on how American arts and humanities are represented overseas.

"I want to ask the great American poet, Rita Dove, to comment here because she has thought and written so much about our country's artistic diversity, and she has also presented her poems to many audiences overseas. Rita, do you think it is possible to represent the fullness and diversity of American art and humanities abroad?"

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YOU might comment on the tendency in debates about culture to bash or debase so-called American "pop culture," when in fact a great deal of exported American film, television and music is very fine and highly appreciated overseas. You could also remark on the differing views of America's global presence, from Benjamin Barber's ominous "Jihad vs. McWorld" configuration to Salmon Rushdie's idea of American cultural communications as a "radically democratic" challenge to "hierarchies of discrimination...and class." Then bring in the great Chilean writer Jorge Edwards for his view of culture and diplomacy as seen from Latin America.

"Jorge Edwards, a number of scholars talk about what Joseph Nye calls 'American soft power,' the ubiquity of American culture in the globalization process, while others believe that we can't equate globalization with Americanization—that it is really a larger, worldwide process with many powerful players. I wonder—Neal Rosendorf at Harvard's Kennedy School raises this question—if we can accurately measure the impact of American mass culture, whether we underestimate its benefits to other countries, and whether we overstate concerns that America's strength in global markets threatens other nations' cultures? Perhaps you might give us the view from Chile and Latin America.

YOU might reiterate that the primary focus of the conference is the role of culture in the practice of diplomacy, and note that cultural issues and differences impact many of the foreign policy challenges that we confront, such as trade, ethnic conflict, the treatment of women or biotechnology. We have to ask if it is wise, or even possible, for the USG to articulate a one-size-fits-all cultural policy. How should we react when other countries ask for trade rules to accommodate cultural differences? Then turn to Italian Minister of Culture Giovanna Melandri for comment.

"With our tradition of individualism and the cultural diversity of our society, Americans have never believed in the need for a government ministry of culture. Of course, that is not true in many countries, and I'd like to ask the Minister of Culture for Italy, Giovanna Melandri, for her view of cultural diplomacy. I wonder, Minister Melandri, if you have ideas about how our American government can best conduct relations with other countries' ministries of culture."

YOU might comment on the difficulty—and controversy—that arises when we discuss the USG role in presenting American culture abroad. A major related question is whether we should depend more on public/private partnerships to support cultural exchange—if doing so runs the risk of limiting ourselves to art approved by large business interests at the expense of riskier, more controversial projects, then turn to Doris Duke Foundation President Joan Spero for comment.

"Joan Spero has served as Under Secretary of State, with American Express, and now is

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President of a major foundation. Joan, you've worn all these hats and I'd like to know your idea of the proper role of government in presenting American culture abroad, as well as the right role for multinational companies and NGOs. Do government and private organizations work at cross purposes? How should they relate to each other? And what can we do to promote the idea that culture and the arts are good business—that cultural investment across borders makes good economic sense?”

YOU might comment on the difficulty of building political consensus around the issue of the USG role in presenting arts and humanities abroad, and note that some suggest it would be better to leave the matter entirely to NGOs. You might also ask what we can do to increase Americans' interest in and appreciation of other cultures. Do we need to design more reciprocal models of cultural exchange? Turn to Yo Yo Ma for comment.

“Yo Yo Ma has brought his wonderful American talent and music to people around the globe, often working with our embassies abroad. Yo Yo, do you think that we should only represent mainstream American culture? Should we try to present America's differences—minority viewpoints or experimental art? Are we doing a good enough job presenting our nation's cultural diversity to others?”

YOU might note that time is short and ask Secretary Albright to comment on how we can better integrate cultural concerns into the day-to-day conduct of foreign policy.

“Before we adjourn for the morning, I would like to ask Secretary Albright to comment on our efforts, as she has said, ‘to use the words culture and diplomacy in the same sentence.’ Madame Secretary, I'm told that in a recent survey many of our American ambassadors overseas called on us to strengthen cultural exchange programs. I know that Congressman Leach and Senator Biden have introduced companion bills that would create a fund or endowment for private support of State Department cultural programs, and we should support that. How do we broaden public and political support for making cultural exchange a primary diplomatic tool?”

YOU make closing remarks, extend wishes that the afternoon sessions will be successful and productive—that you look forward to seeing the conference report. **YOU** depart.

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