

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. letter	Jane Alexander to Melanne Verveer; re: White House Conference on Cultural Diplomacy (partial) (1 page)	10/03/200	P5

COLLECTION:

Clinton Presidential Records
First Lady's Office.
Melanne Verveer (Subject File)
OA/Box Number: 20029

FOLDER TITLE:

International Culture Conference

Jimmie Purvis
2006-0201-F
jp252

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 advise between the President and his advisors, or between such advisors [(a)(5) of the PRA]
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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]
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- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

*Jane Alexander**file international
culture
conf'ce*

By FAX: 202-456-6244
October 3rd, 2000

TO: Melanne Vermeer
Chief of Staff
Office of the First Lady

Dear Melanne,

Unfortunately I am unable to be at the meeting on October 5th to strategize with you, Under Secretary Evelyn Lieberman and others regarding the White House Conference on Cultural Diplomacy in November. A prior commitment to speak in Des Moines keeps me away. Noreen Tomassi, the director of Arts International, will be at the meeting and she is articulate and thoughtful on the issues.

Above and beyond a discussion of the impact of globalization and world trade, it is important to note that the exchange of living artists between nations can do more good at a local level than almost anything except humanitarian aid. We need this three dimensional experience desperately as the world is viewed more and more two dimensionally, and individuals, be they in Angola, Bangladesh or Siberia feel estranged from the "real" Americans. We need to know them "up close and personal" too and protect the best in their cultures. It is through diversity in "the marketplace of ideas" as Oliver Wendell Holmes said, that we will find world strength for the future.

On another note: I was in San Antonio recently and a woman, a good Democrat, named Carol Lee Klose, said she would like to give HRC help if she needs it. I believe she is an heiress to Dairy Queen. Tel. 210-226-5084. I'm just passing on the information, as she asked me to.

All the best at the meeting, and I hope to see you soon again.

Jane Alexander, tel. 914-225-4544 fax 914-225-6620

Withdrawal/Redaction Sheet

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DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. list	re: White House Conference on Culture and Diplomacy - November 27-28, 2000 (partial) (1 page)	10/10/2000	P6/b(6)
002. email	Beth Mohsinger to Ellen Lovell; re: Welcome to WHCCD Group (partial) (1 page)	10/13/00	b(2)
003. email	Brian Carlson to Peter; re: Conference on Culture and Diplomacy (1 page)	10/26/2000	P6/b(6)
004. email	Robin Sanders to Brian Carlson; re: Agenda for WH Conference (2 pages)	10/26/2000	P6/b(6)
005. email	Leah Pizar to Brian Carlson; re: White House Conference (1 page)	10/26/2000	P6/b(6)
006. email	Van Wunder III to Caroline Croft et al; re: President's Panel (2 pages)	10/20/2000	P5

COLLECTION:

Clinton Presidential Records
Millennium Council
Ellen Lovell (Subject File)
OA/Box Number: 21050

FOLDER TITLE:

WH Conference on Cultural Diplomacy [1]

Jimmie Purvis
2006-0201-F
jp103

RESTRICTION CODES

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

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"Wunder, Van S." <VWUNDER2@pd.state.gov>

10/20/2000 09:13:54 AM

Record Type: Record

To: Caroline J. Croft/WHO/EOP@EOP, Ruby Shamir/WHO/EOP@EOP, Ellen M. Lovell/WHO/EOP@EOP

cc: "(RIA) Carlson, Brian E" <b.carlson@state.gov>

Subject: President's panel

Just want to throw in a couple of ideas about Germans with star power for our consideration. Since I worked in Germany, I know more about these people than other Europeans we have been discussing.

After reviewing the "Florence" list you faxed over, I noted Kurt Biedenkopf, Minister President of Saxony in Germany. Biedenkopf could be an excellent European for this conference--although he is from the opposition party these days. He speaks fluent English and was a high-school exchange participant in the US, and experience he has never forgotten. Saxony is rebuilding Dresden and re-establishing cultural links with Poland and the Czech Republic as well as developing high-tech industries and strong global ties. Universities in Saxony have strong Fulbright links.

A political issue is the fact that Biedenkopf is CDU. This could raise questions in Berlin about why a senior German government official (SPD/Green) wasn't invited. To avoid this problem, we could consider inviting German Foreign Minister Joscha Fischer, either alone or with Biedenkopf. Fischer speaks fluent English and has given a lot of thought to the European-US relationship, political and cultural. He is a former International Visitor program participant. A Green who started out demonstrating in the streets in front of the American Center libraries during the Vietnam war, he has "evolved" to the point that he supported the NATO policy in Kosovo. He would certainly have interesting views on globalization and culture.

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U.S. Department of State
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Withdrawal/Redaction Sheet

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DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. list	re: Conference on Culture and Diplomacy (partial) (1 page)	9/21/2000	P6/b(6)
002. diagram	re: Floor Plan (1 page)	n.a.	b(2)
003. note	Stephanie Streett to Sandy Berger et al; re: Conference on Culture and Diplomacy (1 page)	07/20/2000	P5

COLLECTION:

Clinton Presidential Records
Millennium Council
Ellen Lovell (Subject File)
OA/Box Number: 21050

FOLDER TITLE:

WH Conference on Cultural Diplomacy [3]

Jimmie Purvis

2006-0201-F

jp113

RESTRICTION CODES

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

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Sandy Berger
Melanne Venneer
Ellen Lovell

✓ 7/20 Melanne
responded by
email

What is the shortest
amount of time that POTUS
can participate while still
fulfilling the goals of this
conference? I am nervous
about committing the President
to large chunks of time during
September and October since
there will be lots of requests
for political travel during
this time. Please let me
know as soon as possible
so we can make a decision.
Thank you

- S. Streett

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. email	Karin Kullman to Anna Richter; re: Check the Date - One Correction (5 pages)	08/07/2000	P5
002. email	Elaina Verveer to Van S. Wunder; re: White House Conference on Culture and Diplomacy (partial) (1 page)	10/17/2000	P6/b(6)

COLLECTION:

Clinton Presidential Records

ARMS Emails

WHO 2000/10-2001/01 (["Conference on Culture and Diplomacy"])

OA/Box Number: 900000

FOLDER TITLE:

[08/07/2000-11/21/2000]

2006-0201-F

jp256

RESTRICTION CODES

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

- P1 National Security Classified Information [(a)(1) of the PRA]
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RECORD TYPE: PRESIDENTIAL (NOTES MAIL)

CREATOR: Karin Kullman (CN=Karin Kullman/OU=OPD/O=EOP [OPD])

CREATION DATE/TIME: 7-AUG-2000 03:20:20.00

SUBJECT: Check the Date - One Correction

TO: Anna Richter (CN=Anna Richter/OU=OPD/O=EOP@EOP [OPD])

READ:UNKNOWN

TEXT:

Just let Laura G. know if we have any conflict responses from the staff.
Thanks!

----- Forwarded by Karin Kullman/OPD/EOP on 08/07/2000
03:19 AM -----

Laura A. Graham
08/04/2000 12:21:15 PM
Record Type: Record

To: See the distribution list at the bottom of this message
cc: Shannon E. Butler/WHO/EOP@EOP
Subject: Check the Date - One Correction

HRC \$ Drop By Dinner (DC) is September 15th, not August 15th. Thanks.
----- Forwarded by Laura A. Graham/WHO/EOP on 08/04/2000
12:18 PM -----

Laura A. Graham
08/03/2000 08:10:28 PM
Record Type: Record

To: See the distribution list at the bottom of this message
cc: Shannon E. Butler/WHO/EOP@EOP
Subject: Check the Date

We have tentatively added the following political & official events to the President's schedule. Please let us know by noon Monday, August 7th if there are any conflicts. Thanks.

September 15th	HRC \$ Dinner Drop By (DC)
September 19th	DSCC or DCCC \$ Lunch (DC)
September 22nd	DNC Lunch (DC)
October 4th	HRC \$ Dinner (DC)
	Kelly \$ Dinner (DC)
October 5th	Wiener \$ Reception (NY)
	Rangel \$ Reception (NY)
October 7th	Ohio Democratic Party Dinner (OH)
November 28th	WH Conference on Culture & Diplomacy (WH)
November 29th	US Olympic & Paralympic Event (WH)

Message Sent

To:

Nancy V. Hernreich/WHO/EOP@EOP
Cathy R. Mays/OPD/EOP@EOP
Marjorie Tarmey/WHO/EOP@EOP
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Samuel O. Spencer/OVP/EOP@EOP

Message Sent

To:

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Samuel O. Spencer/OVP/EOP@EOP

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. email	RE: [WHCCD] President's Panel Complete for White House Conference on C. Sent at 09:42:03.00. (1 page)	11/09/2000	P5
002. email	Re: [WHCCD] President's Panel Complete for White House Conference on Cultu. Sent at 11:17:37.00 (2 pages)	11/09/2000	P5
003. email	RE: [WHCCD] President's Panel Complete for White House Conference on C. Sent at 12:23:49.00. (1 page)	11/09/2000	P5

COLLECTION:

Clinton Presidential Records
Clinton Automated Records Management System [Email]
Default 2000/01 - 2001/01 ([Conference on Culture and Diplomacy])
OA/Box Number: 1150000

FOLDER TITLE:

[11/06/2000 - 11/15/2000]

Adam Bergfeld
2006-0201-F
ab132

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 advise 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]

RECORD TYPE: FEDERAL (NOTES MAIL)

CREATOR: ellen_m._lovell@who.eop.gov (ellen_m._lovell@who.eop.gov [UNKNOWN])

CREATION DATE/TIME: 9-NOV-2000 09:42:03.00

SUBJECT: Re: [WHCCD] President's Panel Complete for White House Conference on C

TO: WHCCD@egroups.com (WHCCD@egroups.com [UNKNOWN])

READ:UNKNOWN

TEXT:

wonderful. My panel report: John Bryan regrets -- can we use Mary Beth Salerno there?

John Cooke accepts, replacing Barry Munitz.

the report is that Billy Taylor would be good -- I will call.

Also, Tina Ramirez would be good - shall I also call her AND Alberta Arthurs for the overview role, or is that too many for this panel?

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RECORD TYPE: FEDERAL (NOTES MAIL)

CREATOR: "(RIA) Carlson, Brian E" <b.carlson@state.gov> ("(RIA) Carlson, Brian E" <

CREATION DATE/TIME: 9-NOV-2000 11:17:37.00

SUBJECT: RE: [WHCCD] President's Panel Complete for White House Conference on Cultu

TO: WHCCD@egroups.com (WHCCD@egroups.com [UNKNOWN])

READ:UNKNOWN

TEXT:

Ellen,

Confirming my phone call, Bill Barrett is all for proceeding with Mary Beth Salerno vice John Bryan. Also, we see no reason not to have both Alberta Authors and Tina Ramirez, so please do invite them.

We'll be unable to do our small conference call today with Sharon due to the

pressure on her for tonight's event, but we may be able to regroup tomorrow.

The message meeting is now postponed until next Tuesday, according to Bill Barrett and Melanne's office.

Brian

Office of the Under Secretary

for Public Diplomacy & Public Affairs

Tel: 202-647-9108 -- R -- Room 7325

> -----Original Message-----

> From: ellen_m_lovell@who.eop.gov

[SMTP:ellen_m_lovell@who.eop.gov]

> Sent: Thursday, November 09, 2000 9:29 AM

> To: WHCCD@egroups.com

> Subject: Re: [WHCCD] President's Panel Complete for White House

> Conference on Culture and Diplomacy

>

> wonderful. My panel report: John Bryan regrets -- can we use Mary Beth Salerno there?

> John Cooke accepts, replacing Barry Munitz.

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>

>

>

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RECORD TYPE: FEDERAL (NOTES MAIL)

CREATOR: ellen_m._lovell@who.eop.gov (ellen_m._lovell@who.eop.gov [UNKNOWN])

CREATION DATE/TIME: 9-NOV-2000 12:23:49.00

SUBJECT: RE: [WHCCD] President's Panel Complete for White House Conference on C

TO: WHCCD@egroups.com (WHCCD@egroups.com [UNKNOWN])

READ: UNKNOWN

TEXT:

should I call Billy Taylor too?

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DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. email	[WHCCD] President's Panel as of 11/15 - WH Conference on Culture and Dip. Sent at 13:38:01.00. (partial) (1 page)	11/15/2000	P5
002. email	[WHCCD] President's Panel as of 11/15 - WH Conference on Culture and Dip. Sent at 13:38:46.00. (partial) (1 page)	11/15/2000	P5
003. email	[WHCCD] President's Panel as of 11/15 - WH Conference on Culture and Dip. Sent at 13:39:03.00 (partial) (1 page)	11/15/2000	P5
004. email	[WHCCD] President's Panel as of 11/15 - WH Conference on Culture and Dip. Sent at 13:40:20.00. (partial) (1 page)	11/15/2000	P5
005. email	[WHCCD] President's Panel as of 11/15 - WH Conference on Culture and Dip. Sent at 13:40:32.00 (partial) (1 page)	11/15/2000	P5
006. email	[WHCCD] President's Panel as of 11/15 - WH Conference on Culture and Dip. Sent at 13:40:37.00. (partial) (1 page)	11/15/2000	P5
007. email	[WHCCD] President's Panel as of 11/15 - WH Conference on Culture and Dip. Sent at 13:40:39.00. (partial) (1 page)	11/15/2000	P5
008. email	[WHCCD] Hard Q and A for your use or Reference, from Paul Denig, EUR/PPD. (6 pages)	11/19/2000	P5

COLLECTION:

Clinton Presidential Records
Automated Records Management System (Email)
Default 2000/01 - 2001/01 ([Conference on Culture and Diplomacy])
OA/Box Number: 1150000

FOLDER TITLE:

[11/15/2000 - 11/24/2000]

Adam Bergfeld
2006-0201-F
ab133

RESTRICTION CODES

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

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- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
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RECORD TYPE: FEDERAL (NOTES MAIL)

CREATOR: "(RIA) Carlson, Brian E" <b.carlson@state.gov> ("(RIA) Carlson, Brian E" <

CREATION DATE/TIME:15-NOV-2000 13:38:01.00

SUBJECT: [WHCCD] President's Panel as of 11/15 -- WH Conference on Culture and Dip

TO: WH Conference E Group <whccd@egroups.com> (WH Conference E Group <whccd@egroups
READ:UNKNOWN

CC: "(RIA) Barrett, William" <w.barrett@state.gov> ("(RIA) Barrett, William" <w.bar
READ:UNKNOWN

CC: "(RIA) Blake, Robert O" <r.blake@state.gov> ("(RIA) Blake, Robert O" <r.blake@s
READ:UNKNOWN

TEXT:
Office of the Under Secretary
for Public Diplomacy & Public Affairs
Tel: 202-647-9108 -- R -- Room 7325

White House Conference on Culture and Diplomacy

Presidential Panel
East Room

Panelist

Wole Soyinka
HRH Aga Khan
Jorge Edwards
Giovanna Melandri
Rita Dove
Joan Spero, U.S.
Yo-Yo Ma
The Secretary of State
The First Lady
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ATT CREATION TIME/DATE: 0 00:00:00.00

TEXT:
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The following is a HEX DUMP:

RECORD TYPE: FEDERAL (NOTES MAIL)

CREATOR: "(RIA) Carlson, Brian E" <b.carlson@state.gov> ("(RIA) Carlson, Brian E" <

CREATION DATE/TIME:15-NOV-2000 13:38:46.00

SUBJECT: [WHCCD] President's Panel as of 11/15 -- WH Conference on Culture and Dip

TO: WH Conference E Group <whccd@egroups.com> (WH Conference E Group <whccd@egroups
READ:UNKNOWN

CC: "(RIA) Barrett, William" <w.barrett@state.gov> ("(RIA) Barrett, William" <w.bar
READ:UNKNOWN

CC: "(RIA) Blake, Robert O" <r.blake@state.gov> ("(RIA) Blake, Robert O" <r.blake@s
READ:UNKNOWN

TEXT:

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for Public Diplomacy & Public Affairs
Tel: 202-647-9108 -- R -- Room 7325

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ATT CREATION TIME/DATE: 0 00:00:00.00

TEXT:

Unable to convert NARMS202:[ATTACH.D15]ARMS22000NYP3.001 to ASCII,
The following is a HEX DUMP:

RECORD TYPE: FEDERAL (NOTES MAIL)

CREATOR: "(RIA) Carlson, Brian E" <b.carlson@state.gov> ("(RIA) Carlson, Brian E" <

CREATION DATE/TIME:15-NOV-2000 13:39:03.00

SUBJECT: [WHCCD] President's Panel as of 11/15 -- WH Conference on Culture and Dip

TO: WH Conference E Group <whccd@egroups.com> (WH Conference E Group <whccd@egroups
READ:UNKNOWN

CC: "(RIA) Barrett, William" <w.barrett@state.gov> ("(RIA) Barrett, William" <w.bar
READ:UNKNOWN

CC: "(RIA) Blake, Robert O" <r.blake@state.gov> ("(RIA) Blake, Robert O" <r.blake@s
READ:UNKNOWN

TEXT:
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ATT CREATION TIME/DATE: 0 00:00:00.00

TEXT:
Unable to convert NARMS202:[ATTACH.D23]ARMS22000NYPB.001 to ASCII,
The following is a HEX DUMP:

RECORD TYPE: FEDERAL (NOTES MAIL)

CREATOR: "(RIA) Carlson, Brian E" <b.carlson@state.gov> ("(RIA) Carlson, Brian E" <

CREATION DATE/TIME:15-NOV-2000 13:40:20.00

SUBJECT: [WHCCD] President's Panel as of 11/15 -- WH Conference on Culture and Dip

TO: WH Conference E Group <whccd@egroups.com> (WH Conference E Group <whccd@egroups
READ:UNKNOWN

CC: "(RIA) Barrett, William" <w.barrett@state.gov> ("(RIA) Barrett, William" <w.bar
READ:UNKNOWN

CC: "(RIA) Blake, Robert O" <r.blake@state.gov> ("(RIA) Blake, Robert O" <r.blake@s
READ:UNKNOWN

TEXT:

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ATT CREATION TIME/DATE: 0 00:00:00.00

TEXT:

Unable to convert NARMS202:[ATTACH.D68]ARMS22000NYQK.001 to ASCII,
The following is a HEX DUMP:

RECORD TYPE: FEDERAL (NOTES MAIL)

CREATOR: "(RIA) Carlson, Brian E" <b.carlson@state.gov> ("(RIA) Carlson, Brian E" <

CREATION DATE/TIME:15-NOV-2000 13:40:32.00

SUBJECT: [WHCCD] President's Panel as of 11/15 -- WH Conference on Culture and Dip

TO: WH Conference E Group <whccd@egroups.com> (WH Conference E Group <whccd@egroups
READ:UNKNOWN

CC: "(RIA) Barrett, William" <w.barrett@state.gov> ("(RIA) Barrett, William" <w.bar
READ:UNKNOWN

CC: "(RIA) Blake, Robert O" <r.blake@state.gov> ("(RIA) Blake, Robert O" <r.blake@s
READ:UNKNOWN

TEXT:

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ATT CREATION TIME/DATE: 0 00:00:00.00

TEXT:

Unable to convert NARMS202:[ATTACH.D74]ARMS22000NYQQ.001 to ASCII,
The following is a HEX DUMP:

RECORD TYPE: FEDERAL (NOTES MAIL)

CREATOR: "(RIA) Carlson, Brian E" <b.carlson@state.gov> ("(RIA) Carlson, Brian E" <

CREATION DATE/TIME:15-NOV-2000 13:40:37.00

SUBJECT: [WHCCD] President's Panel as of 11/15 -- WH Conference on Culture and Dip

TO: WH Conference E Group <whccd@egroups.com> (WH Conference E Group <whccd@egroups

READ:UNKNOWN

CC: "(RIA) Barrett, William" <w.barrett@state.gov> ("(RIA) Barrett, William" <w.bar

READ:UNKNOWN

CC: "(RIA) Blake, Robert O" <r.blake@state.gov> ("(RIA) Blake, Robert O" <r.blake@s

READ:UNKNOWN

TEXT:

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ATT CREATION TIME/DATE: 0 00:00:00.00

TEXT:

Unable to convert NARMS202:[ATTACH.D77]ARMS22000NYQT.001 to ASCII,
The following is a HEX DUMP:

RECORD TYPE: FEDERAL (NOTES MAIL)

CREATOR: "(RIA) Carlson, Brian E" <b.carlson@state.gov> ("(RIA) Carlson, Brian E" <

CREATION DATE/TIME:15-NOV-2000 13:41:39.00

SUBJECT: [WHCCD] President's Panel as of 11/15 -- WH Conference on Culture and Dip

TO: WH Conference E Group <whccd@egroups.com> (WH Conference E Group <whccd@egroups
READ:UNKNOWN

CC: "(RIA) Barrett, William" <w.barrett@state.gov> ("(RIA) Barrett, William" <w.bar
READ:UNKNOWN

CC: "(RIA) Blake, Robert O" <r.blake@state.gov> ("(RIA) Blake, Robert O" <r.blake@s
READ:UNKNOWN

TEXT:

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Tel: 202-647-9108 -- R -- Room 7325

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ATT CREATION TIME/DATE: 0 00:00:00.00

TEXT:

Unable to convert NARMS202:[ATTACH.D11]ARMS22000NYRR.001 to ASCII,
The following is a HEX DUMP:

RECORD TYPE: FEDERAL (NOTES MAIL)

CREATOR: "Denig, Paul" <pdenig@pd.state.gov> ("Denig, Paul" <pdenig@pd.state.gov> [

CREATION DATE/TIME:19-NOV-2000 17:02:45.00

SUBJECT: [WHCCD] Hard Q & A for your use or reference, from Paul Denig, EUR/PPD

TO: "'WHCCD@egroups.com'" <WHCCD@egroups.com> ("'WHCCD@egroups.com'" <WHCCD@egroups.com> [

READ:UNKNOWN

TEXT:

HARD QUESTIONS AND ANSWERS

WHITE HOUSE CONFERENCE ON CULTURE AND DIPLOMACY

Question:

Why are the White House and State Department holding this conference?

Answer:

There are three important reasons for holding this conference.

First, because culture both shapes U.S. and other countries foreign policies and is the best vehicle to explain the U.S., it is critical that culture have a larger and more intentional place in our foreign policy planning and implementation.

Second, because there are so many other demands on the federal budget, we hope to encourage public-private partnerships in order to increase cultural exchanges and the presentation of diverse American culture overseas, to the benefit of both our foreign policy and American artists.

Third, because the views, policies and actions of foreign governments and societies are shaped by their culture, it is important for us to understand this foreign cultural context so that we can more effectively respond to our foreign interlocutors.

Overall, our goal in holding this conference is to carry out the Secretary's plan to put culture into the same sentence and paragraph as any mention of foreign policy. In March of this year, the Secretary said: "Culture and American foreign policy are not often used in the same sentence or even paragraph, and I want to change that." We believe that doing so will contribute to greater mutual understanding between the U.S. and other countries and societies, redounding to the benefit of our government, our artistic and business communities, and our whole society.

Question:

How much is this conference costing the American taxpayer?

Answer:

The administrative costs of the conference itself are about \$100,000.

Question:

Why is the Administration organizing this conference in its waning days?
Would it not be better to wait for the new Administration?

Answer:

The merger of the U.S. Information Agency, which in the recent past sponsored and facilitated the cultural exchange programs of the United States, with the Department of State on October 1, 1999, has made this past year critical to trying to bring about a better synergy between our traditional diplomacy and American culture. This conference represents both

the culmination of our discussions and work so far, and the springboard for the new administration to move ahead with the ideas and proposals that the conference will generate.

Over the past year in particular, globalization has become a great concern to people both in the U.S. and around the world, as we saw in the protests at both the Seattle WTO Ministerial last December and the World Bank/IMF meeting in Washington, DC, this spring. Unfortunately, in some countries there is a perception that globalization is the same as Americanization, and

that we are trying to eradicate the diversity of cultures that exists worldwide. So one of the goals of the conference is make it clear that we not only rejoice in our own cultural diversity - a microcosm of all the cultures on this planet - but also actively support the continued diversity of culture all over the globe.

In a recent survey, American ambassadors called for strengthening cultural exchange programs. Less than one percent of the federal budget goes to foreign affairs, and within that tiny fraction, the support for cultural programming has shrunk over the past 15 years. We hope that the conference will come up with ways for us to be responsive to the need identified by our ambassadors while taking account of budgetary realities.

Question:

We don't have a Ministry of Culture; why is the U.S. Government involved in culture?

Answer:

Since our culture shapes and pervades all aspects of government policy, we cannot ignore this reality. One of our goals is to increase awareness of the influence of culture on foreign policy among our own bureaucrats. In terms of interacting with the American artistic community, our role is one of facilitating cultural exchanges.

In fact, the Fulbright-Hays Act authorizes ECA to provide, by grant, contract or otherwise, support to the following types of cultural programs:

* visits and interchanges of experts and other influential
or

distinguished persons;

- * tours abroad by creative and performing artists from the United States;

- * representation by American artists and performers in international artistic, dramatic, musical, sports and other cultural festivals, competitions and meetings and like exhibitions, and;

- * participation by groups and individuals from abroad in similar tours and festivals in the United States.

The Fulbright-Hays Act also stipulates that:

- * all programs under the authority of ECA shall "maintain their nonpolitical character and shall be balanced and representative of the

diversity of American political, social and cultural life."

- * academic and cultural programs under the authority of ECA "shall maintain their scholarly integrity and shall meet the highest standards of academic excellence and artistic achievement."

Question:

What is the benefit of a closer connection between culture and diplomacy to the American arts community?

Answer:

The benefits to American artists are several: the greater exposure of their work overseas, usually to highly influential audiences; their own exposure to foreign artists, audiences, and culture, which can enrich their work; and

a potential increase in the number of exchanges - of people as well as of performances and exhibits -- which will result in a fruitful cross-pollination and contribute to greater international mutual understanding, the ultimate purpose of all exchange and cultural programs.

Question:

How can you mix culture and bureaucrats? Cultured bureaucrat is an oxymoron; are you trying to create bureaucratized culture? How can we let bureaucrats choose what aspects of American culture to present overseas?

Answer:

One of the goals of the conference is precisely to bridge the gap between culture and the bureaucrats who plan and implement U.S. foreign policy. In the past, both U.S. ambassadors and USIA bureaucrats - both civil service and foreign service - were active, enthusiastic and effective purveyors of American culture overseas. Our goal is to bring the rest of the foreign policy bureaucrats in contact with culture and to get them to include cultural issues and considerations in their planning and activities.

As for bureaucrats trying to control the content of American culture presented overseas, all of the cultural activities of the Department of State are carried out under the Fulbright-Hayes Act which contains strict guarantees for full artistic freedom on the part of any artists participating in our programs or programs we facilitate. Moreover, it is not bureaucrats who choose which American artists participate in these programs; they are chosen by peer-review.

Question:

What's the benefit of all this to U.S. foreign policy?

Answer:

An important task of our foreign affairs staff is to explain and advance not only U.S. policy, but also the context out of which the policy arises. Cultural presentations are one of the most effective ways to portray this context in a memorable manner. Nothing explains the United States better than its culture. In addition, cultural presentations provide excellent opportunities for our professionals to meet necessary contacts, and to do so in an atmosphere conducive to mutual understanding and trust. In other countries, cultural values and practices impinge upon all other issues, including trade and national security issues. We need to sensitize our foreign policy establishment to this reality, and at the same time become more aware of how our culture shapes our own attitudes, positions, and policies.

On numerous occasions an arts group has made a big difference in a country with which the U.S. has either difficult relations or a fragile, nascent relationship. Ping pong diplomacy in China, Horowitz returning to play in Russia, Dance Theater of Harlem in South Africa before the end of apartheid are but a few examples. It is not just that the arts are a "universal" language when regular words won't work. It is also true that a cultural performance or exhibit can change atmospherics and represent a symbolic step forward when no other diplomatic step can yet be made. Can't we imagine the day when a major U.S. arts group will perform in Iran and what it will mean - before anything more concretely diplomatic occurs in our relationship?

Some other countries recognize more clearly than we do the link between culture and diplomacy - and use it to their advantage. Think of those other countries that purposely send celebrated writers and artists - such as Pablo Neruda and Carlos Fuentes - to be their cultural attaches in important world capitals. Doing so reflects the importance that these countries place on cultural diplomacy. It also makes a bold, attractive statement for their culture and society - both to the host country and to the global community.

Question:

Is this conference going to siphon off what remains of the budget surplus in order to present American culture abroad? Doesn't the American taxpayer get a break?

Answer:

One of the aims of the conference is to find ways to bring American foundations and corporations into a more extensive and symbiotic relationship with American artists, so that there will be more cultural exchanges. It is in the mutual benefit of foundations, multinational

corporations, and the artists to have this relationship. Our role is that of a facilitator: we inform these other stakeholders of opportunities and then work with foreign officials and organizations to make these fruitful exchanges a reality.

Question:

France and Canada are championing the "basic right" to cultural diversity. They are working for a declaration that would be discussed at a meeting of culture ministers in December, and likely submitted for adoption by the next UNESCO General Conference in October 2001. Why does the US oppose this initiative for cultural diversity? Don't you understand that many countries are afraid that their cultures will be crushed by free trade?

Answer:

As one of the most diverse cultures in the world, the US actively promotes cultural diversity and supports its preservation. However, the USG is concerned that the cultural initiative proposed by France and Canada could impede cultural diversity instead of enhancing it. We expect them to call for a cultural exemption in trade agreements for the yet-to-be-defined "cultural goods" sector. This could create the real possibility that these exemptions could limit accessibility and availability of cultural products and have adverse implications for the principles of freedom of expression and choice.

We do not believe that government regulation of cultural diversity -- in effect a form of protectionism or censorship -- is the best alternative. We believe in a free and open cultural environment that is constantly enriched by new cultural influences. Governments are free to provide targeted support for aspects of their culture (in effect, subsidies on the supply side) if they believe there is a need. However, true cultural diversity can only be maintained by local commitment and demand for the culture. People must be free to make their own cultural choices.

At UNESCO, the US believes that it is important to identify and to target assistance only to those areas that are threatened. The US is in partnership with UNESCO in its work in preserving cultural and natural sites and other treasures around the world, which has been extremely valuable. Further work on the use of modern information technology to promote the preservation of cultural heritage is a promising new direction for UNESCO efforts.

It is important to remember that free trade is not the enemy of cultural diversity. Governments are not faced with a binary choice between free trade and cultural diversity. Open markets coupled with recent technological developments allow broader commercial and artistic opportunities for cultural exchange and for all countries to share their culture internationally -- and be strengthened by sharing in the financial benefits of free trade. This is extremely important to many developing countries that are significant exporters of cultural goods such as audio-visuals or publications: Mexico, Egypt, India, Brazil, and Malaysia, to name a few.

Drafted: EUR/PPD:Pdenig

647-5279

Cleared: ECA:HKFinn
R:Bcarlson
R:Wbarrett
ECA:SWunder
ECA:Cstearns
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001. email	Laura Graham to Samuel Spencer et al; re: Check the Date (5 pages)	08/03/2000	P5
002. email	Laura Graham to Samuel Spencer et al; re: Check the Date - One Correction (8 pages)	08/04/2000	P5
003. email	Brenda Hilliard to Shannon Butler; [re: Check the Date] (3 pages)	08/09/2000	P5
004. email	Brenda Hilliard to Laura Graham; re: Check the Date (3 pages)	08/04/2000	P5
005. email	Shannon Butler to Emily Feingold et al; [re: Check the Date] (5 pages)	08/09/2000	P5

COLLECTION:

Clinton Presidential Records
Automated Records Management System [Email]
NSC 2000/01 - 2001/01 ([Conference on Culture and Diplomacy])
OA/Box Number: 1250000

FOLDER TITLE:

[07/05/2000 - 10/27/2000]

Adam Bergfeld

2006-0201-F

ab134

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]
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RECORD TYPE: FEDERAL (NOTES MAIL)

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CREATION DATE/TIME: 3-AUG-2000 20:10:44.00

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CC: Shannon E. Butler (CN=Shannon E. Butler/OU=WHO/O=EOP@EOP [WHO])
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TEXT:

We have tentatively added the following political & official events to the President's schedule. Please let us know by noon Monday, August 7th if there are any conflicts. Thanks.

August 15th	HRC \$ Dinner Drop By (DC)
September 19th	DSCC or DCCC \$ Lunch (DC)
September 22nd	DNC Lunch (DC)
October 4th	HRC \$ Dinner (DC)
	Kelly \$ Dinner (DC)
October 5th	Wiener \$ Reception (NY)
	Rangel \$ Reception (NY)
October 7th	Ohio Democratic Party Dinner (OH)
November 28th	WH Conference on Culture & Diplomacy (WH)
November 29th	US Olympic & Paralympic Event (WH)

RECORD TYPE: FEDERAL (NOTES MAIL)

CREATOR: Laura A. Graham (CN=Laura A. Graham/OU=WHO/O=EOP [WHO])

CREATION DATE/TIME: 4-AUG-2000 12:46:22.00

SUBJECT: Check the Date - One Correction

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TO: Minyon Moore (CN=Minyon Moore/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Christine M. Glunz (CN=Christine M. Glunz/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Jennifer L. Dewitt (CN=Jennifer L. Dewitt/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Rebecca Hunter (CN=Rebecca Hunter/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Cathy L. Millison (CN=Cathy L. Millison/OU=NSC/O=EOP@EOP [NSC])
READ:UNKNOWN

TO: Marty J. Hoffmann (CN=Marty J. Hoffmann/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Adrienne K. Elrod (CN=Adrienne K. Elrod/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Anne W. Bovaird (CN=Anne W. Bovaird/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Dorinda A. Salcido (CN=Dorinda A. Salcido/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Terry Edmonds (CN=Terry Edmonds/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Dawn M. Chirwa (CN=Dawn M. Chirwa/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Carla J. Grantham (CN=Carla J. Grantham/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Leslie Bernstein (CN=Leslie Bernstein/OU=OPD/O=EOP@EOP [OPD])
READ:UNKNOWN

TO: Joseph D. Ratner (CN=Joseph D. Ratner/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Richard L. Siewert (CN=Richard L. Siewert/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Mary E. Cahill (CN=Mary E. Cahill/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Monica M. Dixon (CN=Monica M. Dixon/OU=OVP/O=EOP@EOP [OVP])

READ:UNKNOWN

TO: Theresa F. Granger (CN=Theresa F. Granger/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Betty J. Fountain (CN=Betty J. Fountain/OU=OSTP/O=EOP@EOP [OSTP])
READ:UNKNOWN

TO: Lisa A. Berg (CN=Lisa A. Berg/O=OVP@OVP [UNKNOWN])
READ:UNKNOWN

TO: Jeffrey M. Smith (CN=Jeffrey M. Smith/OU=OSTP/O=EOP@EOP [OSTP])
READ:UNKNOWN

TO: Kim B. Widdess (CN=Kim B. Widdess/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Jonathan E. Kaplan (CN=Jonathan E. Kaplan/OU=OVP/O=EOP@EOP [OVP])
READ:UNKNOWN

TO: Melinda N. Bates (CN=Melinda N. Bates/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Brenda I. Hilliard (CN=Brenda I. Hilliard/OU=NSC/O=EOP@EOP [NSC])
READ:UNKNOWN

TO: Capricia P. Marshall (CN=Capricia P. Marshall/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Marjorie Tarmey (CN=Marjorie Tarmey/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Nancy V. Hernreich (CN=Nancy V. Hernreich/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

CC: Shannon E. Butler (CN=Shannon E. Butler/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TEXT:

HRC \$ Drop By Dinner (DC) is September 15th, not August 15th. Thanks.
----- Forwarded by Laura A. Graham/WHO/EOP on 08/04/2000
12:18 PM -----

Laura A. Graham
08/03/2000 08:10:28 PM
Record Type: Record

To: See the distribution list at the bottom of this message
cc: Shannon E. Butler/WHO/EOP@EOP
Subject: Check the Date.

We have tentatively added the following political & official events to the President's schedule. Please let us know by noon Monday, August 7th if there are any conflicts. Thanks.

September 15th HRC \$ Dinner Drop By (DC)
September 19th DSCC or DCCC \$ Lunch (DC)

September 22nd DNC Lunch (DC)
October 4th HRC \$ Dinner (DC)
Kelly \$ Dinner (DC)
October 5th Wiener \$ Reception (NY)
Rangel \$ Reception (NY)
October 7th Ohio Democratic Party Dinner (OH)
November 28th WH Conference on Culture & Diplomacy (WH)
November 29th US Olympic & Paralympic Event (WH)

Message Sent

To:

Nancy V. Hernreich/WHO/EOP@EOP
Cathy R. Mays/OPD/EOP@EOP
Marjorie Tarmey/WHO/EOP@EOP
Maria Echaveste/WHO/EOP@EOP
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William T. Endicott/WHO/EOP@EOP
Jason E. Hartke/WHO/EOP@EOP
Elizabeth J. Cotham/OVP/EOP@EOP
Nancy McFadden/OVP/EOP@EOP
Samuel O. Spencer/OVP/EOP@EOP

RECORD TYPE: FEDERAL (NOTES MAIL)

CREATOR: Brenda I. Hilliard (CN=Brenda I. Hilliard/OU=NSC/O=EOP [NSC])

CREATION DATE/TIME: 9-AUG-2000 09:37:28.00

SUBJECT: Re:

TO: Shannon E. Butler (CN=Shannon E. Butler/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

TEXT:

No problems here!! Thanks for checking.

Shannon E. Butler

08/09/2000 09:29:20 AM

Record Type: Record

To: See the distribution list at the bottom of this message

cc:

Subject:

We have added and moved several political and official events. Please let me know by cob today if there are any conflicts.

Sept. 11	Weiner \$ Reception, New York (this moved from Oct. 5)
Sept. 27	This day has moved around. This is how it stands:
	Gay & Lesbian \$ Lunch, Dallas, TX
	Sandlin \$ Reception, Houston, TX
	DNC \$ Dinner, Houston, TX
Sept. 29	DNC Lunch (this moved from Sept. 22)
Nov. 28	WH Conference on Culture and Diplomacy

Message Sent

To:

Nancy V. Hernreich/WHO/EOP@EOP

Megan C. Moloney/WHO/EOP@EOP

Cathy R. Mays/OPD/EOP@EOP

Maria Echaveste/WHO/EOP@EOP

Patricia Solis-Doyle/WHO/EOP@EOP

Stephanie S. Streett/WHO/EOP@EOP

Capricia P. Marshall/WHO/EOP@EOP

Eric P. Hothem/WHO/EOP@EOP

Brenda I. Hilliard/NSC/EOP@EOP

Melinda N. Bates/WHO/EOP@EOP

Ruby Shamir/WHO/EOP@EOP

Bob J. Nash/WHO/EOP@EOP

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Seth J. Applebaum/WHO/EOP@EOP
Irene Bueno/WHO/EOP@EOP
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Jaimme A. Collins/WHO/EOP@EOP
William T. Endicott/WHO/EOP@EOP
Timothy W. Emrich/WHO/EOP@EOP
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Stephen S. Lamb/WHO/EOP@EOP
Joseph B. Trahern/WHO/EOP@EOP
Brian A. Alcorn/WHO/EOP@EOP
Mike E. Lake/WHO/EOP@EOP
Emily S. Feingold/WHO/EOP@EOP

RECORD TYPE: FEDERAL (NOTES MAIL)

CREATOR: Brenda I. Hilliard (CN=Brenda I. Hilliard/OU=NSC/O=EOP [NSC])

CREATION DATE/TIME: 4-AUG-2000 07:38:53.00

SUBJECT: Re: Check the Date

TO: Laura A. Graham (CN=Laura A. Graham/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

CC: Robert A. Bradtke (CN=Robert A. Bradtke/OU=NSC/O=EOP [NSC])

READ:UNKNOWN

CC: Kim B. Widdess (CN=Kim B. Widdess/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

CC: Shannon E. Butler (CN=Shannon E. Butler/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

CC: Capricia P. Marshall (CN=Capricia P. Marshall/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

TEXT:

Re Sep 22, depends on timing of the possible State Visit (what time it will get started/completed and when/if there will be a joint Press conference) and what time the DNC lunch would be. Other than that, don't believe NSC has any problems. Thanks.

Laura A. Graham

08/03/2000 08:10:28 PM

Record Type: Record

To: See the distribution list at the bottom of this message

cc: Shannon E. Butler/WHO/EOP@EOP

Subject: Check the Date

We have tentatively added the following political & official events to the President's schedule. Please let us know by noon Monday, August 7th if there are any conflicts. Thanks.

August 15th	HRC \$ Dinner Drop By (DC)
September 19th	DSCC or DCCC \$ Lunch (DC)
September 22nd	DNC Lunch (DC)
October 4th	HRC \$ Dinner (DC)
	Kelly \$ Dinner (DC)
October 5th	Wiener \$ Reception (NY)
	Rangel \$ Reception (NY)
October 7th	Ohio Democratic Party Dinner (OH)
November 28th	WH Conference on Culture & Diplomacy (WH)
November 29th	US Olympic & Paralympic Event (WH)

Message Sent

To:

Nancy V. Hernreich/WHO/EOP@EOP
Cathy R. Mays/OPD/EOP@EOP
Marjorie Tarmey/WHO/EOP@EOP
Maria Echaveste/WHO/EOP@EOP
Patricia Solis-Doyle/WHO/EOP@EOP
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Nancy McFadden/OVP/EOP@EOP
Samuel O. Spencer/OVP/EOP@EOP

RECORD TYPE: FEDERAL (NOTES MAIL)

CREATOR: Shannon E. Butler (CN=Shannon E. Butler/OU=WHO/O=EOP [WHO])

CREATION DATE/TIME: 9-AUG-2000 09:29:28.00

SUBJECT:

TO: Emily S. Feingold (CN=Emily S. Feingold/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

TO: Brian A. Alcorn (CN=Brian A. Alcorn/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

TO: Stephen S. Lamb (CN=Stephen S. Lamb/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

TO: Danielle G. Valentino (CN=Danielle G. Valentino/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

TO: Anna Richter (CN=Anna Richter/OU=OPD/O=EOP@EOP [OPD])

READ:UNKNOWN

TO: Nancy McFadden (CN=Nancy McFadden/OU=OVP/O=EOP@EOP [OVP])

READ:UNKNOWN

TO: Julie D. Eddy (CN=Julie D. Eddy/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

TO: William T. Endicott (CN=William T. Endicott/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

TO: Elizabeth J. Cotham (CN=Elizabeth J. Cotham/OU=OVP/O=EOP@EOP [OVP])

READ:UNKNOWN

TO: Seth J. Applebaum (CN=Seth J. Applebaum/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

TO: Christine M. Glunz (CN=Christine M. Glunz/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

TO: Robert A. Bradtke (CN=Robert A. Bradtke/OU=NSC/O=EOP@EOP [NSC])

READ:UNKNOWN

TO: Jennifer L. Dewitt (CN=Jennifer L. Dewitt/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

TO: Shannon E. Butler (CN=Shannon E. Butler/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

TO: Heather L. Davis (CN=Heather L. Davis/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

TO: Rebecca Hunter (CN=Rebecca Hunter/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

TO: Cathy L. Millison (CN=Cathy L. Millison/OU=NSC/O=EOP@EOP [NSC])

READ:UNKNOWN

TO: Marty J. Hoffmann (CN=Marty J. Hoffmann/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

TO: Michele Ballantyne (CN=Michele Ballantyne/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Carolyn T. Wu (CN=Carolyn T. Wu/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Emily Karcher (CN=Emily Karcher/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Terry Edmonds (CN=Terry Edmonds/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Dawn M. Chirwa (CN=Dawn M. Chirwa/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Loretta M. Ucelli (CN=Loretta M. Ucelli/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Christine A. Stanek (CN=Christine A. Stanek/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Tanya L. Lombard (CN=Tanya L. Lombard/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Richard L. Siewert (CN=Richard L. Siewert/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Marsha Scott (CN=Marsha Scott/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Theresa F. Granger (CN=Theresa F. Granger/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Bridget T. Leininger (CN=Bridget T. Leininger/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Linda L. Moore (CN=Linda L. Moore/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Betty J. Fountain (CN=Betty J. Fountain/OU=OSTP/O=EOP@EOP [OSTP])
READ:UNKNOWN

TO: Minyon Moore (CN=Minyon Moore/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Linda Ricci (CN=Linda Ricci/OU=OMB/O=EOP@EOP [OMB])
READ:UNKNOWN

TO: Brian A. Barreto (CN=Brian A. Barreto/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Bob J. Nash (CN=Bob J. Nash/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Melinda N. Bates (CN=Melinda N. Bates/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Eric P. Hothem (CN=Eric P. Hothem/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

TO: Stephanie S. Streett (CN=Stephanie S. Streett/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Maria Echaveste (CN=Maria Echaveste/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Megan C. Moloney (CN=Megan C. Moloney/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Mike E. Lake (CN=Mike E. Lake/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Joseph B. Trahern (CN=Joseph B. Trahern/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Ann Marie Wallace (CN=Ann Marie Wallace/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Sarah R. Rozensky (CN=Sarah R. Rozensky/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Kira M. Mailey (CN=Kira M. Mailey/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Kirk T. Hanlin (CN=Kirk T. Hanlin/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Timothy W. Emrich (CN=Timothy W. Emrich/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Jaimme A. Collins (CN=Jaimme A. Collins/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Irene Bueno (CN=Irene Bueno/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Rhonda S. Binda (CN=Rhonda S. Binda/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Sarah E. Gegenheimer (CN=Sarah E. Gegenheimer/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Jason E. Hartke (CN=Jason E. Hartke/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Matthew T. Schneider (CN=Matthew T. Schneider/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Laura A. Graham (CN=Laura A. Graham/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Brooke B. Livingston (CN=Brooke B. Livingston/OU=OMB/O=EOP@EOP [OMB])
READ:UNKNOWN

TO: Anne W. Bovaird (CN=Anne W. Bovaird/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Vincent Fry (CN=Vincent Fry/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

TO: Lauren A. Skryzowski (CN=Lauren A. Skryzowski/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Carrie A. Street (CN=Carrie A. Street/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Carla J. Grantham (CN=Carla J. Grantham/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Leslie Bernstein (CN=Leslie Bernstein/OU=OPD/O=EOP@EOP [OPD])
READ:UNKNOWN

TO: Joseph D. Ratner (CN=Joseph D. Ratner/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Orson C. Porter (CN=Orson C. Porter/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Sean P. O'Shea (CN=Sean P. O'Shea/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Mary E. Cahill (CN=Mary E. Cahill/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Karin Kullman (CN=Karin Kullman/OU=OPD/O=EOP@EOP [OPD])
READ:UNKNOWN

TO: Susan L. Hazard (CN=Susan L. Hazard/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Cynthia M. Jasso-Rotunno (CN=Cynthia M. Jasso-Rotunno/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Steve Ricchetti (CN=Steve Ricchetti/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Mary Morrison (CN=Mary Morrison/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Melissa G. Green (CN=Melissa G. Green/OU=OPD/O=EOP@EOP [OPD])
READ:UNKNOWN

TO: Jeffrey M. Smith (CN=Jeffrey M. Smith/OU=OSTP/O=EOP@EOP [OSTP])
READ:UNKNOWN

TO: Kim B. Widdess (CN=Kim B. Widdess/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Ruby Shamir (CN=Ruby Shamir/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Brenda I. Hilliard (CN=Brenda I. Hilliard/OU=NSC/O=EOP@EOP [NSC])
READ:UNKNOWN

TO: Capricia P. Marshall (CN=Capricia P. Marshall/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TO: Patricia Solis-Doyle (CN=Patricia Solis-Doyle/OU=WHO/O=EOP@EOP [WHO])

READ:UNKNOWN

TO: Cathy R. Mays (CN=Cathy R. Mays/OU=OPD/O=EOP@EOP [OPD])
READ:UNKNOWN

TO: Nancy V. Hernreich (CN=Nancy V. Hernreich/OU=WHO/O=EOP@EOP [WHO])
READ:UNKNOWN

TEXT:

We have added and moved several political and official events. Please let me know by cob today if there are any conflicts.

Sept. 11	Weiner \$ Reception, New York (this moved from Oct. 5)
Sept. 27	This day has moved around. This is how it stands:
	Gay & Lesbian \$ Lunch, Dallas, TX
	Sandlin \$ Reception, Houston, TX
	DNC \$ Dinner, Houston, TX
Sept. 29	DNC Lunch (this moved from Sept. 22)
Nov. 28	WH Conference on Culture and Diplomacy

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. email	Revised (11-15) scenario for East Room event on November 28. Sent at 12:41:45.00. (8 pages)	11/15/2000	P5
002. email	Revised (11-15) scenario for East Room event on November 28. Sent at 12:43:36.00 (8 pages)	11/15/2000	P5
003. email	White House Conference on Culture and Diplomacy. Sent at 15:29:17.00 (10 pages)	11/26/2000	P5

COLLECTION:

Clinton Presidential Records
Automated Records Management System [Email]
NSC 2000/01 - 2001/01 ([Conference on Culture and Diplomacy])
OA/Box Number: 1250000

FOLDER TITLE:

[11/15/2000 - 11/28/2000]

Adam Bergfeld
2006-0201-F
ab136

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 advise 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]

RECORD TYPE: FEDERAL (NOTES MAIL)

CREATOR: "(RIA) Carlson, Brian E" <b.carlson@state.gov> ("(RIA) Carlson, Brian E" <

CREATION DATE/TIME:15-NOV-2000 12:41:45.00

SUBJECT: Revised (11-15) scenario for East Room event on November 28

TO: Antony J. Blinken (CN=Antony J. Blinken/OU=NSC/O=EOP [NSC])

READ:UNKNOWN

TO: Robert A. Bradtke (CN=Robert A. Bradtke/OU=NSC/O=EOP [NSC])

READ:UNKNOWN

TO: Caroline J. Croft (CN=Caroline J. Croft/OU=WHO/O=EOP [WHO])

READ:UNKNOWN

TO: Sharon Kennedy (CN=Sharon Kennedy/OU=WHO/O=EOP [WHO])

READ:UNKNOWN

TO: Ellen M. Lovell (CN=Ellen M. Lovell/OU=WHO/O=EOP [WHO])

READ:UNKNOWN

TO: Leah F. Pizar (CN=Leah F. Pizar/OU=NSC/O=EOP [NSC])

READ:UNKNOWN

TO: Ruby Shamir (CN=Ruby Shamir/OU=WHO/O=EOP [WHO])

READ:UNKNOWN

TO: "Smith, Jennifer K" <jksmith@who.eop.gov> ("Smith, Jennifer K" <jksmith@who.eop

READ:UNKNOWN

TO: Kim B. Widdess (CN=Kim B. Widdess/OU=WHO/O=EOP [WHO])

READ:UNKNOWN

CC: "Phillip J. Walls" <pjwl@erols.com> ("Phillip J. Walls" <pjwl@erols.com> [UNKN

READ:UNKNOWN

CC: "(RIA) Barrett, William" <w.barrett@state.gov> ("(RIA) Barrett, William" <w.bar

READ:UNKNOWN

CC: "(RIA) O'Neill, Nancy T" <n.oneill@state.gov> ("(RIA) O'Neill, Nancy T" <n.onei

READ:UNKNOWN

CC: "(U) Wunder, Van S." <VWUNDER2@pd.state.gov> ("(U) Wunder, Van S." <VWUNDER2@pd

READ:UNKNOWN

CC: "(U) Walls, Phillip" <PWalls@pd.state.gov> ("(U) Walls, Phillip" <PWalls@pd.sta

READ:UNKNOWN

CC: "(U) Butler, Ella" <ebutler@pd.state.gov> ("(U) Butler, Ella" <ebutler@pd.state

READ:UNKNOWN

TEXT:

Sharon,

Here is a revised scenario (from what you saw last night) for discussion at 1 p.m. today. I've sent both MSWord and WordPerfect versions. Text is pasted in below.

Brian

Office of the Under Secretary

for Public Diplomacy & Public Affairs
Tel: 202-647-9108 -- R -- Room 7325

Sharon:

Here is a revised version of Bill Barrett's scenario (in both MS Word and WordPerfect) for the East Room on November 28.

I've pasted the text into the email message below, and we'll begin faxing it

to all now.

Brian

Office of the Under Secretary
for Public Diplomacy & Public Affairs
Tel: 202-647-9108 -- R -- Room 7325

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 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 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 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)?

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

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

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)
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)

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?"

* 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 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.

- att1.unk===== ATTACHMENT 1 =====
ATT CREATION TIME/DATE: 0 00:00:00.00

TEXT:

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Clinton Presidential Records Automated Records Management System [EMAIL]

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CREATION DATE/TIME:15-NOV-2000 12:43:36.00

SUBJECT: Revised (11-15) scenario for East Room event on November 28

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READ:UNKNOWN

TO: Robert A. Bradtke (CN=Robert A. Bradtke/OU=NSC/O=EOP [NSC])
READ:UNKNOWN

TO: Caroline J. Croft (CN=Caroline J. Croft/OU=WHO/O=EOP [WHO])
READ:UNKNOWN

TO: Sharon Kennedy (CN=Sharon Kennedy/OU=WHO/O=EOP [WHO])
READ:UNKNOWN

TO: Ellen M. Lovell (CN=Ellen M. Lovell/OU=WHO/O=EOP [WHO])
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TO: Leah F. Pizar (CN=Leah F. Pizar/OU=NSC/O=EOP [NSC])
READ:UNKNOWN

TO: Ruby Shamir (CN=Ruby Shamir/OU=WHO/O=EOP [WHO])
READ:UNKNOWN

TO: "Smith, Jennifer K" <jksmith@who.eop.gov> ("Smith, Jennifer K" <jksmith@who.eop
READ:UNKNOWN

TO: Kim B. Widdess (CN=Kim B. Widdess/OU=WHO/O=EOP [WHO])
READ:UNKNOWN

CC: "Phillip J. Walls" <pjw1@erols.com> ("Phillip J. Walls" <pjw1@erols.com> [UNKN
READ:UNKNOWN

CC: "(RIA) Barrett, William" <w.barrett@state.gov> ("(RIA) Barrett, William" <w.bar
READ:UNKNOWN

CC: "(RIA) O'Neill, Nancy T" <n.oneill@state.gov> ("(RIA) O'Neill, Nancy T" <n.onei
READ:UNKNOWN

CC: "(U) Wunder, Van S." <VWUNDER2@pd.state.gov> ("(U) Wunder, Van S." <VWUNDER2@pd
READ:UNKNOWN

CC: "(U) Walls, Phillip" <PWalls@pd.state.gov> ("(U) Walls, Phillip" <PWalls@pd.sta
READ:UNKNOWN

CC: "(U) Butler, Ella" <ebutler@pd.state.gov> ("(U) Butler, Ella" <ebutler@pd.state
READ:UNKNOWN

TEXT:

Sharon,

Here is a revised scenario (from what you saw last night) for discussion at
1.p.m. today. I've sent both MSWord and WordPerfect versions. Text is
pasted in below.

Brian

Office of the Under Secretary

for Public Diplomacy & Public Affairs
Tel: 202-647-9108 -- R -- Room 7325

Sharon:

Here is a revised version of Bill Barrett's scenario (in both MS Word and WordPerfect) for the East Room on November 28.

I've pasted the text into the email message below, and we'll begin faxing it to all now.

Brian

Office of the Under Secretary
for Public Diplomacy & Public Affairs
Tel: 202-647-9108 -- R -- Room 7325

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 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 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 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)?

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 Vermeer
Evelyn Lieberman
Bill Bader
Sharon Kennedy
Tony Blinken
Bill Barrett
Brian Carlson

Room

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

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)
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)

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?"

* 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 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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WHITE HOUSE CONFERENCE ON CULTURE AND DIPLOMACY

DATE: TUESDAY, NOVEMBER 28, 2000
TIME: 11:20 A.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 aim of the conference is: to better integrate cultural concerns into foreign policy development; to affirm the importance of representing cultural and educational strengths as well as business and military interests in American diplomacy; and to strengthen cultural exchange programs, which speak eloquently when governments are not communicating. The Conference is a next step to the merger of USIA and the State Department. It follows 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.

The Conference builds on a long history of the U.S. and other countries presenting their cultures and values to each other to lay groundwork for further dialogue and negotiation. In a recent survey, our U.S. ambassadors called for strengthening cultural programs to create a stronger base for advancing American interests.

Most of the 22 guests at the Secretary's dinner also will attend this conference, along with 160 other prominent U.S. and foreign diplomats, artists and cultural figures and corporate and foundation heads. You will lead an eight-person panel, moderated by Secretary Albright, that includes His Highness the Aga Khan, Nigerian writer and Nobel laureate Wole Soyinka, Italian Culture Minister Giovanna Melandri, Rita Dove, Yo-Yo Ma and Doris Duke Foundation President Joan Spero. After Mrs. Clinton's introduction, only you, the Secretary and the 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 your panel

addresses. The conference will prepare a report on its discussions for you and for public release.

The conference will focus on the design of American cultural diplomacy, with our foreign guests sharing their perspectives. We hope to make cultural concerns more central to policy development as we address international issues affected by culture and cultural differences, such as trade, ethnic conflict, biotechnology or the treatment of women. The conference will point to the need for cultural communications in our public diplomacy—how we must effectively reach foreign audiences at a time when media strategies and message are as important as traditional diplomatic practices. Stimulating interest in cultural approaches means reversing some 15-years of meager/no-growth support for cultural exchange programs at the State Department.

II. BACKGROUND ON SPECIFIC DISCUSSION ISSUES

Issue # 1: Preserving 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. There are differing ideas about culture and American strength in globalization, from Benjamin Barber's notion 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." Tough questions surround the challenge of designing policies that preserve and promote diverse cultures. They include: How do we better communicate Americans' respect for other cultures abroad? How do we interest policy-makers and the American public in preserving threatened cultures? Do we need to design more reciprocal models of cultural exchange? Do we need policies that recognized the contribution of under-recognized cultures and regions? Do we have adequate policies on historic preservation and cultural patrimony issues? How do we help protect unique 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. It is difficult even to define "culture" — often hard to distinguish culture in the humanistic sense from culture in the anthropological sense. The United States has no over arching approach to culture or unified cultural policy. We value our diversity and the myriad ways our culture gets shared at home and abroad. We support the arts and humanities in manifold ways—through the Educational and Cultural Affairs Dept. at State, the National Endowment for the Arts, the National Endowment for the Humanities, various other federal agencies, state and local governments, and through our unique system of private support from foundations, corporations and individuals. That makes presenting our culture a complex enterprise, unlike

countries that have centralized ministries of culture. Less than one percent of the federal dollar goes to foreign affairs, and within that is a tiny fraction for cultural programming. Questions on this issue include: How do we move cultural concerns up front in the policy-development process? How do we strengthen the hand of our cultural attaches? How should our government best conduct relations with other countries' ministers of culture? How do we close the gulf between America's arts and humanities communities 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-governmental organizations and other multilateral groups in promoting cultural exchange and understanding. Multinationals and NGOs increasingly conduct international relations independently of the U.S. government. We can be more aggressive in linking federal and private efforts for cultural exchange. Private funding could bolster (not replace) federal dollars spent on cultural programming. But public/private partnerships pose questions. Are we in danger of defining America's image solely through mass marketing? Can we promote the idea of culture as good business, proving the economic and educational benefit of cultural investment across borders? How do we strengthen relationships among U. S. government public diplomacy officials 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 an outside 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 ensure that in representing American arts and culture abroad we reflect the full range and quality of our cultural expressions? What should the federal government's role be in this? Is it possible to build some policy and funding consensus around this issue or must we leave it to NGOs? Should taxpayers 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, can we make it easier for foreign arts and humanities to come here? Can we reduce obstructions to full artistic exchange between the U.S. and other nations (such as union protections for American performing artists, or governments that censor/persecute their own artists)?

III. PARTICIPANTS

Event Participants

YOU

Mrs. Clinton

Secretary of State Albright

Wole Soyinka

His Highness the Aga Khan

Her Excellency Giovanna Melandri

Joan Spero

Rita Dove

Yo Yo Ma

IV. SEQUENCE OF EVENTS

11:05 a.m. **YOU and MRS. CLINTON** will be briefed in the Red Room

Pre-Brief Participants

Secretary Albright

Sandy Berger

Melanne Verveer

Evelyn Lieberman

Bill Bader

Sharon Kennedy

Tom Malinowski

Bill Barrett

11:15 a.m. **YOU** will greet the panel members in the Blue Room

His Highness the Aga Khan

Italian Minister of Culture Giovanna Melandri

Nigerian writer and Nobel laureate Wole Soyinka

Rita Dove

Yo-Yo Ma

Joan Spero, President of the Doris Duke Foundation

11:20 a.m. **YOU , MRS. CLINTON AND SEC. ALBRIGHT** and the six **PANELISTS** will be introduced to **HONORS** into the East Room. **PANELISTS** take seats at table. **YOU AND SEC. ALBRIGHT** take seats by lectern. **MRS. CLINTON** to lectern.

11:20 a.m. **PROGRAM**

MRS. CLINTON welcomes all to White House, makes remarks from lectern, then introduces **SEC. ALBRIGHT** and takes seat by lectern.

SEC. ALBRIGHT makes remarks, introduces **YOU**, takes seat by lectern.

YOU make remarks from lectern, then **YOU AND SEC. ALBRIGHT** take seats at table. **MRS. CLINTON** exits East Room.

11:35 a.m. **SEC. ALBRIGHT** opens panel discussion and asks **YOU** to commence the dialogue with the panel.

YOU open with a comment and related question for His Highness the **AGA KHAN**

12:35 a.m. **YOU** conclude program and depart.

(SEE ATTACHED SCRIPT OF EVENT)

Script for East Room Event

- **SEC. ALBRIGHT** begins, noting that we are going to discuss the role of culture in America's global presence and address major issues that impact culture and diplomacy. **THE SECRETARY** points out that everyone present will take the discussion into greater detail in afternoon workshops, and that a report of the full conference will be prepared for **YOU**, then invites **YOU** to open the discussion.
- **YOU** pose a question on preserving diverse cultures in a global economy to His Highness the Aga Khan.

"Your Highness, I know you that you often think about globalization and the world's cultural diversity. You have written and spoken about language and cultural identity, about the concentration of knowledge and professional competencies represented by the United States, and of places in the world where people feel that their cultural history is being constrained. Would you share your ideas on those issues with us and perhaps talk about what we can do—in spite of all the forces of globalization pulling us together—to better preserve and extol the world's unique cultures?"

- **SEC. ALBRIGHT** responds to His Highness. **SEC. ALBRIGHT** might note that **YOU, MRS. CLINTON AND STATE DEPT.** worked for eight years and traveled the world with the message of preserving and unifying cultures. **SEC. ALBRIGHT** also might note that globalization itself is not good or bad but gives us knowledge, skills and wealth to empower people with choices and better lives. Then **SEC. ALBRIGHT** asks Nigerian writer and Nobel Laureate **WOLE SOYINKA** for his ideas about the importance of culture.

"I can't think of an author that has written more than Wole Soyinka on culture as the expression of truth about people and how they see their role in the world. Mr. Soyinka, there are places in the world where artists risk their lives for their work and their cultural identity. You went to prison for your freedom of expression. So I would ask you, why are art and culture so important? Why is it so urgent, in face of globalization and development, that we preserve and nurture culture?"

- **YOU** respond to Mr. Soyinka's remarks. **YOU** then turn to **RITA DOVE** for comment on her experience, on America's great diversity and respect for others' traditions and heritage, and on how American arts and humanities are represented overseas.

"I want to bring the great American poet, Rita Dove, into this. Rita, you were a young Fulbright scholar in Germany, you've also lived in Israel, France and Ireland and read your poems all over the world. A few years ago, you served as our very eloquent and visible Poet Laureate of the United States. Would you talk about how people from other cultures come to understand America through our literature, how we can put forward our best artists and scholars and how we can convey to other countries both the strength of our diversity and the vitality we gain from continuously absorbing cultural influences here at home?"

- **YOU** might comment that so-called American "mass culture" is term that includes an enormous amount of very fine American art, film, television and music that is exported and greatly enjoyed and appreciated by millions overseas. Then bring in **YO-YO MA** for his view of culture and America's overseas presence.

"I want to ask Yo-Yo Ma about this. Yo-Yo, you have performed all over the world and twice at the White House; you have recorded music as varied as the 'Appalachia Waltz' and the Bach cello suites, and you are known for working with other artists—from Chinese musicians to the Kalahari bush people of Africa. You've searched for how music serves as a means of communication for people all over the world. Tell us what you've discovered, and why you have spent so much of your professional life on cultural collaborations such as your new Silk Road Project"

- **SECRETARY ALBRIGHT** reacts to Yo-Yo Ma's comments. **THE SECRETARY** may wish to comment on the importance of foreign policy practitioners thinking about the ideas we are hearing and their application to diplomacy, then pose a question about how we might better do our diplomatic work to Italian Minister of Culture **GIOVANNA MELANDRI**.

"I would like to ask Giovanna Melandri to speak about the work that we are doing in diplomacy. Minister Melandri, you are an expert on attracting private support for cultural projects and for designing innovative government efforts in support of culture. Our government doesn't have a Ministry of Culture, per se, but we have an Educational and Cultural Affairs office at the State Department and our country's Endowments for the Arts and the Humanities do work overseas. As a minister of culture, how do you think our government does when it works with your cultural ministry and those of other countries. Can we do more to build government partnerships that increase cultural exchange and understanding? How can we better integrate cultural concerns into the day-to-day conduct of foreign policy?"

- **YOU** comment on Giovanna Melandri's remarks. **YOU** might note the difficulty—and sometimes controversy—that arises regarding the U. S. government role in presenting American culture abroad. **YOU** might note that NGOs and multinational

companies are doing a great deal to support cultural programs and that we can do more to coordinate these efforts and build public/private partnerships, then **YOU** turn to Doris Duke Foundation President **JOAN SPERO** for comment.

"Joan Spero has served as Under Secretary of State, as a vice president of American Express, and now as 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 role of 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 increase public/private partnerships and promote the idea that culture and the arts are good business—that cultural investment across borders makes good economic sense?"

- **YOU** react to Joan Spero. **YOU** might note that a good way to increase private support for culture is for Congress to move on **companion bills**, introduced this year by **Congressman Leach and Senator Biden**, that would create an endowment for private support of State Department cultural exchange programs (support for these bills has been cleared by OMB). **YOU** then invite the panel in the time that's left to raise new points or comment further on issues raised earlier.

"We have a little time left and I would like to ask the panel—in light of the comments you've made so far—if there are issues you would like to comment further on—and since this is a conference about culture and diplomacy, and many senior diplomats are here today—if you have any ideas for them about strengthening cultural diplomacy or bringing the artistic and diplomatic communities closer together. Perhaps His Highness would like to offer an additional comment."

- **SECRETARY ALBRIGHT** notes that time has elapsed and asks **YOU** to say a word to wrap up the plenary session.
- **YOU** make closing remarks then exit East Room. **YOU** might comment on your hope that the conference will put the issue of culture on the front burner when we plan foreign policy and get people thinking about how public diplomacy can compete in global communications, and how cultural exchange helps us make our case to world audiences.

"Before we adjourn for the morning, I would like to say I hope that this conference will begin a time when, as Secretary Albright has said, we begin '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. How do we broaden public and political support for making cultural exchange a primary diplomatic tool? I know that all of you will take up the issues we've introduced this morning in your afternoon workshops and I know your discussions will be productive. I look forward to seeing the conference report. I think we've taken an important step today toward strengthening our cultural diplomacy and ensuring that our foreign policy elevates the role of culture and public diplomacy in our relations with other countries".

Withdrawal/Redaction Sheet

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DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001: cable	American Embassy, Ottawa to Secretary of State, Washington, D.C. re: Canada and Trade: Cultural Diversity (5 pages)	9/13/00	P5

COLLECTION:

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National Security Council
NSC Cables (January 1999-December 2000)
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[09/13/2000]

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INFO: RUCNCAN/ALCAN COLLECTIVE
RUCNWTO/WORLD TRADE ORGANIZATION COLLECTIVE
RUEHGV/USMISSION GENEVA 0671
RHEHNSC/NSC WASHDC
SUBJ: CANADA AND TRADE: CULTURAL DIVERSITY
TEXT: UNCLAS SECTION 01 OF 03 OTTAWA 003184

SENSITIVE

STATE PASS USTR FOR RYCKMAN AND BALASSA
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TAGS: ETRD, SCUL, KPAO, CA
SUBJECT: CANADA AND TRADE: CULTURAL DIVERSITY

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THIS MESSAGE IS SENSITIVE BUT UNCLASSIFIED; PLEASE PROTECT
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1. (U) THIS IS AN ACTION CABLE; SEE PARA 10.

SUMMARY

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2. (SBU) CANADA'S INTERNATIONAL TRADE APPROACH TO CULTURAL DIVERSITY REMAINS TORN BETWEEN THOSE WHO WANT TO PROTECT EXISTING CULTURAL INDUSTRIES, THOSE WHO SEE NEW MEDIA (PROPERLY SUBSIDIZED) AS AN OPPORTUNITY TO PROMOTE GLOBAL CULTURAL DIVERSITY, AND THOSE WHO WANT TO LET GLOBAL DEMAND DRIVE THE MARKET FOR CANADIAN CULTURAL CONTENT WITHOUT UNDUE GOVERNMENT INTERFERENCE. IN ADDITION, THERE IS A SMALL, BUT INCREASINGLY VOCAL MINORITY WHO WOULD USE CULTURAL DIVERSITY AS A STALKING HORSE FOR NATIONALIST, SEPARATIST OR OTHER AIMS. GOC EFFORTS TO SUPPORT AN INTERNATIONAL INSTRUMENT TO PRESERVE AND PROMOTE CULTURAL DIVERSITY -- BASED ON EXISTING INTERNATIONAL COMMITMENTS ON

CULTURAL RIGHTS AND PROTECTION OF CULTURAL HERITAGE -- REFLECT THESE DIVISIONS. FOR EXAMPLE, A RECENTLY FORMED INDUSTRY UMBRELLA GROUP, "THE COALITION FOR CULTURAL DIVERSITY," HAS BECOME DOMINATED BY QUEBEC-BASED ARTISTS/CREATORS, SIDELINING MORE MODERATE VOICES SUCH AS THE CANADIAN ASSOCIATION OF BROADCASTERS. LACK OF COHERENCE AND COHESION IN CANADA'S APPROACH TO CULTURE AND TRADE MAY MAKE IT EASIER TO DEFEND U.S. TRADE INTERESTS IN THE SHORT TERM. HOWEVER, IT WILL BECOME INCREASINGLY IMPORTANT THAT THE GLOBAL DEBATE ON TRADE AND CULTURE BE DOMINATED BY THOSE WITH WHOM WE CAN WORK EFFECTIVELY (E.G., THE MODERATES IN THE CANADIAN INDUSTRY) AND THAT WE HAVE A SEAT AT ANY NEGOTIATION ON AN INTERNATIONAL INSTRUMENT FOR CULTURAL DIVERSITY. AS STRATEGIES TO ACHIEVE THESE GOALS, EMBASSY RECOMMENDS: 1) INCREASED INDUSTRY-TO-INDUSTRY OUTREACH (PERHAPS BETWEEN THE U.S. COPYRIGHT ASSEMBLY AND THE CANADIAN COALITION); 2) AN ASSERTIVE APPROACH TO ENSURING APPROPRIATE USG OFFICIALS ARE INCLUDED IN INTERNATIONAL MEETINGS ON CULTURAL DIVERSITY; AND 3) SUSTAINED EFFORTS--(BUILDING ON THE WHITE HOUSE CONFERENCE ON CULTURE AND DIPLOMACY)--TO DEVELOP POLICIES ON CULTURE IN A GLOBAL CONTEXT. END SUMMARY.

CANADA'S "TRADE AND CULTURE" CONCERNS

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3. (SBU) EMBASSY CONTINUES TO TRACK GOC AND CANADIAN INDUSTRY EFFORTS TO GIVE TRADE IN CULTURE SPECIAL STATUS THROUGH AN "INTERNATIONAL INSTRUMENT TO PROTECT AND PROMOTE CULTURAL DIVERSITY." THE GOC ACKNOWLEDGES THE BENEFITS INCREASED GLOBAL ECONOMIC INTERDEPENDENCE HAS BROUGHT TO CANADA. HOWEVER, IT IS CONCERNED -- PARTICULARLY IN THE WAKE OF THE WTO DECISION IN FAVOR OF THE U.S. ON SPLIT-RUN MAGAZINES -- THAT THE RULES-BASED INTERNATIONAL ENVIRONMENT FOSTERING THIS INTERDEPENDENCE LIMITS NATIONS' ABILITY TO USE TRADITIONAL CULTURAL POLICY TOOLS. WHILE MOST GOC OFFICIALS ACCEPT OUR ARGUMENT THAT DEVELOPMENT AND EXPANSION OF LOW-COST NETWORK TECHNOLOGIES PROVIDE ENORMOUS OPPORTUNITIES TO CREATE AND DISTRIBUTE DIVERSE CULTURAL PRODUCTS, SOME REMAIN CONCERNED THAT THE PREDOMINANCE OF U.S. LANGUAGE, LAW AND WORLD VIEW ON THE INTERNET SIMPLY ENHANCES THE DOMINANT ROLE OF U.S. CULTURAL INDUSTRIES INTERNATIONALLY. WHEN PRESSED, THEY REVEAL THE HEART OF GOC CONCERN OVER CULTURAL DIVERSITY. THEY AGREE THAT NEW MEDIA WILL GIVE CONSUMERS FAR GREATER ACCESS TO DIVERSE CULTURAL PRODUCTS, BUT CONSUMERS, BASED ON CURRENT BEHAVIOR, SEEM LIKELY TO PREFER U.S. OR COSMOPOLITAN PRODUCTS. THUS, CANADA'S PRODUCERS OF CULTURAL GOODS AND SERVICES WILL EITHER ADOPT "NORTH AMERICAN" OR GLOBAL IDENTITIES, OR ELSE END UP WITH A SMALL DOMESTIC MARKET SHARE.

4. (SBU) THIS CONCERN FOR PRODUCERS' RIGHTS COLORS GOC OFFICIALS' INTERPRETATION OF THE INTERNATIONAL AGREEMENTS AND INITIATIVES ON WHICH THEY BASE THEIR DISCUSSIONS -- IN UNESCO, THE INTERNATIONAL NETWORK OF CULTURAL POLICIES (INCP) AND OTHER FORA -- ON AN INTERNATIONAL INSTRUMENT TO PROMOTE CULTURAL DIVERSITY. A COMPREHENSIVE CATALOG OF SUCH AGREEMENTS CAN BE FOUND AT:

WWW.PCH.GC.CA/NETWORK-RESEAU/CDG/GDC/ENG-CAT.HTM, ON THE CANADIAN HERITAGE WEBSITE. THE INTERNATIONAL INITIATIVES MOST FREQUENTLY CITED BY THE GOC AS RECOGNIZING THE IMPORTANCE OF CULTURAL DIVERSITY TO SOCIAL, ECONOMIC AND UNCLAS SECTION 02 OF 03 OTTAWA 003184

SENSITIVE

STATE PASS USTR FOR RYCKMAN AND BALASSA
STATE FOR WHA/PDA WILDER AND R FOR KABRAMSON
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PARIS ALSO FOR UNESCO OBSERVER.
NSC FOR DICK NORLAND

E.O. 12958: N/A
TAGS: ETRD, SCUL, KPAO, CA
SUBJECT: CANADA AND TRADE: CULTURAL DIVERSITY

POLITICAL AGENDA ARE:

- THE UNIVERSAL DECLARATION OF HUMAN RIGHTS
- THE UNESCO STOCKHOLM ACTION PLAN (1998)
- THE UNESCO ROUND TABLE OF MINISTERS OF CULTURE (1999)
- LA FRANCOPHONIE EXPERTS GROUP CONCLUSIONS (1999)
- INTERNATIONAL NETWORK OF CULTURAL POLICIES: OTTAWA (1998), OAXACA (1999)
- WORLD BANK - CULTURE AND SUSTAINABLE DEVELOPMENT PROGRAM
- ANTI-PERSONNEL MINES TREATY (1998)
- THE G-8 BIRMINGHAM AND COLOGNE COMMUNIQUE (1998/99)
- THE OSCE'S ISTANBUL SUMMIT DECLARATION (1999)

5. (SBU) COMMENT: GOC TRADE-AND-CULTURE HARDLINERS DO NOT SEE ANY CONFLICT BETWEEN THE RIGHTS DISCUSSED IN THE ABOVE DOCUMENTS AND FORA, AND POLICIES WHICH RESTRICT CONSUMER CHOICE OF CULTURAL CONTENT OR PRODUCTS. THEY ALSO TEND TO IGNORE THE OBVIOUS CONFLICT BETWEEN THE RIGHT FREELY TO DEVELOP CULTURE (IMPLYING CHANGES IN RESPONSE TO EXTERNAL STIMULI) AND MEASURES TO PRESERVE EXISTING CULTURES AND CULTURAL INSTITUTIONS IN THE FACE OF PRESSURES FOR CHANGE. DISCUSSIONS ON DEVELOPMENT OF CANADIAN CULTURE QUICKLY MOVE TO THE NEED TO PRESERVE OR ENHANCE THE INFRASTRUCTURE OF CULTURAL INDUSTRIES AT THE NATIONAL LEVEL, GLOSSING OVER THE IMPORTANCE OF ARTISANAL CULTURE AT THE LOCAL OR REGIONAL LEVEL. END COMMENT.

CANADA'S GOALS

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6. (SBU) THE GOC WANTS TO FORGE PARTNERSHIPS WITH INTERESTED GOVERNMENTS, THE PRIVATE SECTOR AND NGO'S THAT WILL LEAD TO A COMMON VISION, OBJECTIVES AND PRINCIPLES FOR CULTURAL DIVERSITY. (COMMENT: AT A RECENT MEETING, HERITAGE OFFICIALS WERE VISIBLY DISCOMFITED, AND TRADE OFFICIALS AMUSED, WHEN ECONCOUNS OBSERVED THAT THIS SEEMED TO BE AN EFFORT TO SPEAK OF CULTURAL DIVERSITY WITH ONE VOICE. END COMMENT.) THE PRINCIPLES WOULD STRESS THE NEED FOR DIVERSITY OF CULTURES AND CULTURAL EXPRESSION, OPENNESS TO OTHER CULTURES AND THEIR PRODUCTS, MAINTENANCE OF

INFRASTRUCTURE CAPACITY FOR DOMESTIC CULTURAL DEVELOPMENT, AND PRESERVATION OF "NATURAL AND BUILT HERITAGE." COMMON OBJECTIVES WOULD INCLUDE COMMITMENTS TO ACTION BY GOVERNMENTS AND STAKEHOLDERS IN ECONOMIC, TRADE, SOCIAL, ENVIRONMENTAL AND CULTURAL FORA; INTERNATIONAL RESEARCH AND DEVELOPMENT INITIATIVES; AND "DELIVERABLES" WITHIN THE WORK OF INTERNATIONAL ORGANIZATIONS. THE GOC WOULD BASE THESE ACTIONS ON COMMON PRINCIPLES SUCH AS FREEDOM OF EXPRESSION, FREEDOM OF CHOICE, MARKET ACCESS, CULTURAL PLURALISM, AND PRIVATE/PUBLIC SECTOR PARTNERSHIP. THE GOC ALSO HOPES TO DEVELOP CLEAR, INTERNATIONALLY AGREED GROUND RULES THAT WILL ALLOW COUNTRIES TO MAINTAIN POLICIES THAT PROMOTE THEIR CULTURE WHILE RESPECTING THE RULES OF THE INTERNATIONAL TRADING SYSTEM AND ENSURING MARKETS FOR CULTURAL EXPORTS. THESE OBJECTIVES WOULD BE EXPRESSED THROUGH A NEW INTERNATIONAL INSTRUMENT ON CULTURAL DIVERSITY.

CANADA'S APPROACH

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7. (SBU) AT THE WORKING LEVEL, THE GOC IS DEVOTING CONSIDERABLE EFFORT TO BUILDING SUPPORT FOR CULTURAL DIVERSITY AS A PRIORITY IN INTERNATIONAL AND MULTILATERAL ORGANIZATIONS. CANADIAN HERITAGE HAS CONTRACTED WITH A NUMBER OF CANADIAN UNIVERSITIES FOR RESEARCH, ANALYSIS AND PUBLIC DISCUSSION OF THE IMPORTANCE OF CULTURAL DIVERSITY DOMESTICALLY AND GLOBALLY. THE GOC IS ACTIVELY SEEKING INTERNATIONAL ALLIANCES TO ADDRESS THE SOCIAL, ECONOMIC AND TRADE ASPECTS OF CULTURAL DIVERSITY. IT IS ALSO WORKING WITH KEY STAKEHOLDERS, INCLUDING THE NEWLY FORMED AND GOC-FINANCED COALITION ON CULTURAL DIVERSITY, AN UMBRELLA ORGANIZATION WHICH INCLUDES ALL OF CANADA'S CULTURAL INDUSTRY ASSOCIATIONS, BUT WHICH HAS QUICKLY BECOME DOMINATED BY QUEBEC-BASED ARTISTS AND CREATORS. THE COALITION IS HEADED BY ROBERT PILON, FORMER HEAD OF THE QUEBEC RECORDING INDUSTRY ASSOCIATION AND REPUTED BY CANADIAN SOURCES AS HAVING QUEBEC SEPARATIST TENDENCIES AND CLOSE TIES TO FRANCE. HIS CO-CHAIR IS PIERRE CURZI, OF QUEBEC'S UNION-DES ARTISTES (UDA). HOWEVER, THE ORGANIZATION HAS A NUMBER OF VICE PRESIDENTS WHO REPRESENT LARGER, MORE MODERATE CONSTITUENCIES (E.G., MIKE MCCABE OF THE CANADIAN ASSOCIATION OF BROADCASTERS).

UNCLAS SECTION 03 OF 03 OTTAWA 003184

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E.O. 12958: N/A

TAGS: ETRD, SCUL, KPAO, CA

SUBJECT: CANADA AND TRADE: CULTURAL DIVERSITY

8. (SBU) THE GOC BELIEVES IT IS VITAL TO INVOLVE THE U.S.

-- BOTH GOVERNMENT AND INDUSTRY -- IN THIS ALLIANCE-BUILDING EFFORT, THOUGH OUR INTERLOCUTORS FREELY ADMIT THAT OTHER MEMBERS OF THE INCP (E.G., FRANCE) DO NOT AGREE. THE U.S. IS NOT A MEMBER OF ANY OF FOUR MAJOR GROUPS CURRENTLY DISCUSSING BEST PRACTICES IN PROMOTING CULTURAL DIVERSITY: THE INCP, LA FRANCOPHONIE, UNESCO AND THE COUNCIL OF EUROPE. INDEED, INCP MEMBERSHIP IS LIMITED TO COUNTRIES THAT HAVE A CULTURE MINISTER AND ARE MEMBERS OF UNESCO. HOWEVER, THE GOC APPEARS TO HAVE TONED DOWN THE OBJECTIONS OF HERITAGE MINISTER COPPS TO U.S. OBSERVER PRESENCE AT THE OAXACA INCP MINISTERIAL, AND INSISTS IT IS NOW WORKING TO ENSURE THAT A U.S. OBSERVER IS INVITED TO PARTICIPATE ACTIVELY. THE GOC ALSO BELIEVES THE USG COULD INVOLVE ITS UNESCO OBSERVER MORE DIRECTLY IN UNESCO DISCUSSIONS ON CULTURAL DIVERSITY, THOUGH OUR INTERLOCUTORS OFFER NO SPECIFIC IDEAS ON HOW THAT MIGHT BE DONE.

POSSIBLE U.S. RESPONSES
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9. (SBU) EMBASSY CONTINUES TO BELIEVE THE USG SHOULD BE ACTIVELY INVOLVED IN DISCUSSIONS ON PROMOTING CULTURAL DIVERSITY, PARTICULARLY NOW THAT THE DEBATE IS IN ITS EARLY STAGES AND ITS TERMS OF REFERENCE (SUCH AS THE MEANING OF THE WORD CULTURE AND THE PHRASE "CULTURAL DIVERSITY") HAVE YET TO BE CLEARLY DEFINED. WE HAVE LITTLE DOUBT THAT AT SOME POINT SOME MEMBERS OF THE INCP, PERHAPS INCLUDING CANADA, WILL WANT TO USE THE NEW INTERNATIONAL INSTRUMENT TO MODIFY INTERNATIONAL TRADE RULES. OUR CONSTANT PRESENCE AND SUSTAINED EFFORTS TO FOCUS THE DISCUSSION ON PROMOTION OF DIVERSE CULTURAL PRODUCTS IN AN OPEN TRADING ENVIRONMENT WILL GIVE POTENTIAL ALLIES WITHIN THE INCP (E.G., SOUTH AFRICA AND NORWAY) AND WITHIN THE GOC BACKBONE TO WITHSTAND IDEOLOGICALLY OR COMMERCIALY MOTIVATED ANTI-U.S. SENTIMENT. IN A SEPTEMBER 8 COURTESY MEETING WITH EMBASSY DCM, HERITAGE DEPUTY MINISTER ALEX HIMELFARB REITERATED HIS STRONG SUPPORT FOR U.S. INVOLVEMENT IN THE DEBATE ON CULTURAL DIVERSITY AND GLOBALIZATION. HE AGREED THAT INDUSTRY-TO-INDUSTRY MEETINGS WITH "SELECT" MEMBERS OF THE COALITION FOR CULTURAL DIVERSITY WOULD ALSO BE HELPFUL. BOTH HE AND HIS STAFF WERE EXCITED ABOUT THE UPCOMING WHITE HOUSE CONFERENCE ON CULTURE AND DIPLOMACY, AND HOPED MINISTER COPPS WOULD BE INVITED TO PARTICIPATE. EMBASSY LOOKS FORWARD TO FOLLOWING UP ON THESE POSSIBLE RESPONSES WITH WASHINGTON AGENCIES AND INDUSTRY REPRESENTATIVES OVER THE NEXT FEW WEEKS.

10. (SBU) ACTION REQUEST: EMBASSY STRONGLY SUPPORTS INVITING MINISTER COPPS TO THE WHITE HOUSE CONFERENCE ON CULTURE AND DIPLOMACY.
PLEASE ADVISE.

GIFFIN

TOR: 09/13/00 15:49:45

DIST: SIT: BLINKEN BRUNS NSC CRAWFORD DAVIDSON DUNCAN GREENWOOD KASS LIN
MUNTER NORLAND YEE
PRT: USTR{P\\SOCKS\GRD-2PS,06}