CULTURAL DIPLOMACY

Recommendations & Research

CENTER
FOR ARTS
& CULTURE

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July 2004

Center for Arts and Culture

www.culturalpolicy.org

The Center's Initiative on Cultural Diplomacy

Attitudes towards the United States as a country and Americans as a people are more negative in early 2004 than in 2002 and close to all-time lows. The decline in positive attitudes towards the United States and Americans is both palpable and contrary to national security. This negative view is more pronounced in attitudes towards us as a country (related to U.S. policies) than as a people (related to American values and culture). Still, as a people, while reduced majorities in Europe remain positive towards us, this is not so in Muslim countries. Majorities in those countries hold unfavorable opinions of the United States and Americans, though the intensity of anti-American views has moderated somewhat recently.[1]

There are distinct limits as to the degree to which negative attitudes towards U.S. policies, at least in certain countries, can be mitigated. On the other hand, the broad appeal of American values and culture remains a substantial, if less than optimally deployed, asset.

It has been the job of what are now the State Department's public diplomacy programs to improve understanding of U.S. policies and

1 "A Year After Iraq: Mistrust of America in Europe Ever Higher, Muslim Anger Persists" (Washington, DC: Pew Research Center for the People and the Press, March 16, 2004).

Americans. Yet, as Joseph Nye points out in the May/June 2004 issue of *Foreign Affairs*, the official resources available for this purpose have been slashed. The former United States Information Agency (USIA) had 12,000 employees for public diplomacy in the mid-Sixties; the State Department, which has taken over USIA's functions, has today only 6,715 such employees. The annual number of academic and cultural exchanges has dropped from 45,000 in 1995 to 29,000 in 2001. As Nye puts it: "When Washington discounts the importance of its attractiveness abroad, it pays a steep price."

This discounting is more than surprising. There is support in virtually all parts of the political spectrum for an increased effort in public diplomacy. FY 2003 State Department evaluations of our public diplomacy programs are positive: e.g., with respect to the Institute for Representative Government, the Freedom Support Act Undergraduate Program, the Russia-U.S. Young Leadership Fellows for Public Service Program, and the international professional exchange programs in Philadelphia. Yet, both the Executive Branch and Congress have to date done little to increase the resources available.

Cultural diplomacy— "the exchange of ideas, information, art, and other aspects of culture among nations and their peoples in order to foster mutual understanding,"[2]—is a critically important tool in addressing foreign opinion of the United States. This has been recognized in the media and has been the subject of Congressional hearings. This has also been the subject of discussions in the U.S. Department of State and in the private sector. Many find wanting the means through which the United States government projects its values and information abroad. As we analyze why other countries, regions, and religions lack understanding of American values and culture, it becomes clear that the role of the arts and culture in diplomacy could be vastly improved.

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2 Milton C. Cummings, Jr., *Cultural Diplomacy and the United States Government: A Survey* (Washington, DC: Center for Arts and Culture, 2003), p.1.

In this context, the Center for Arts and Culture began in the summer of 2002 a collaborative initiative with the Coalition for American Leadership Abroad (COLEAD) to enhance the inclusion of the arts and culture in public diplomacy. The Center for Arts and Culture and COLEAD joined the cultural, educational, and foreign affairs communities in this collaborative effort titled "Americans for International Arts and Cultural Exchange." The goals of the initiative are (1) to raise awareness of the importance of cultural diplomacy, (2) to commission much needed research on the subject, and (3) to provide information that could influence the programs and budgets for cultural diplomacy at federal, state, local, and private levels. Of particular importance are increased resources for the Bureau of Educational and Cultural Affairs at the U.S. Department of State. This collaboration has made progress in developing new research and program definition. Work also continues toward increasing both appropriations and private support for State Department programming for international cultural activities.

As part of this initiative, the Center commissioned in the Fall of 2002, with generous support from the Doris Duke Charitable Foundation and the Rockefeller Foundation, five research papers on cultural diplomacy. The papers include an historical overview of cultural diplomacy by Milton Cummings (Johns Hopkins University), recent trends (1993-2002) in State Department support for cultural diplomacy by Juliet Sablosky (Georgetown University), a multi-country comparison of international cultural relations by Margaret Wyszomirski (Ohio State University), a summary of U.S. foundation support for international arts exchanges by András Szántó (Columbia University), and a survey of best practices in cultural diplomacy by Cynthia Schneider (Georgetown University). These papers can be downloaded from the Center's website: www.culturalpolicy.org/issuepages/culturaldiplomacy.cfm. Additional information on the cultural diplomacy initiative is also available at the same website.

In addition, the Center co-sponsored in 2003 two major conferences. The first of these, "Arts and Minds: A Conference on Cultural Diplomacy Amid Global Tensions" (April 14–15, 2003), explored the history, practice, and future prospects of cultural diplomacy. This conference was held at Columbia University and was co-sponsored by Arts International and Columbia's National Arts Journalism Program. More than 300 people attended and participated during the two days of discussion. Participants included Andrew Kohut, Director of the Pew Research Center for People and the Press, former Ambassador Felix Rohatyn, and Hodding Carter, President of the Knight Foundation.

The second conference, "Communicating with the World: Diplomacy that Works" (April 30, 2003), focused on using public diplomacy to communicate American culture and values more effectively and to providing for better understanding about other parts of the world. The conference was held at Georgetown University and was co-sponsored by Georgetown's Institute for the Study of Diplomacy. The Georgetown conference was organized by former Ambassador Cynthia Schneider. It was attended by more than 60 selected participants. Participants included former Ambassador Tom Pickering, former Ambassador Martin Indyk, former Ambassador Elizabeth McKune, and photographer Joel Meyerowitz.

The Center plans to continue this initiative in 2004—with a view to raising public awareness of the importance of cultural diplomacy and stimulating action to enhance it.

This publication contains:

- *Cultural diplomacy recommendations*
- *An executive summary of the five research papers*
- *A timeline of key public and cultural diplomacy events*

If you have questions or comments about this publication or the initiative, please contact the Center at (202) 783-5277 or email us at center@culturalpolicy.org.

Recommendations to Strengthen Cultural Diplomacy

During the Cold War, U.S.-sponsored performances of American music (in particular jazz), exhibitions of American art, distribution of journals and books, and exchanges of all kinds proved to be vital tools of diplomacy that kept ideas of freedom alive. From Louis Armstrong, also known as "Ambassador Satch," who spread his uniquely American music on goodwill tours, to the American cultural centers and libraries abroad, to projects that preserve local culture, cultural diplomacy has long served to foster understanding of America and our culture around the world. The U.S. also has a proud history of educational exchanges, such as the Fulbright program, that have proven to be extremely successful at promoting understanding.

Today, there is much discussion of the importance of public and cultural diplomacy, but more is needed to enhance their content and reach. Cultural diplomacy, in particular, can help bring people together and develop a greater appreciation of fundamental American values and the freedom and variety of their expressions. In recent months the U.S. Department of State has launched new initiatives in this area, such as "CultureConnect," and Congress has authorized a Cultural Diplomacy Advisory Committee. Nonetheless, despite rising tensions, especially between the U.S. and the Islamic world, funding for public

and cultural diplomacy was reduced, in real terms, by nearly 20% between 1993 and 2002[3], and staffing for the former United States Information Agency (USIA) was reduced by 25% between 1993 and 1999[4]. As public opinion about the United States abroad deteriorates, it is all the more important to put our best foot forward in the realm of ideas. Survey research indicates widespread appreciation for American culture despite anxieties about its dominance.

This paper contains recommendations designed to improve U.S. international cultural relations. They are the result of a partnership between the Center for Arts and Culture, Georgetown University's Institute for the Study of Diplomacy, and COLEAD (the Coalition for American Leadership Abroad). This partnership combines expertise from the arts and humanities, foreign affairs, and education and cultural communities. The Center for Arts and Culture and COLEAD have also convened a working group of cultural and foreign affairs organizations concerned with these matters.

The recommendations that follow reflect the outcomes of meetings convened by this working group, the two conferences co-sponsored by the Center, and the five research papers commissioned by the Center.

General Principles

(1) American culture and the American people are the best assets for communicating values, diversity, and democracy. In the effort to inform world opinion, the U.S. Government, specifically the U.S. Department of State, should use American cultural figures strategically and should expand educational and cultural exchanges.

(2) Investment in cultural diplomacy is a long-term involvement; short-term investments will not result in lasting benefits. A commitment to long-term involvement is critical to creating effective programs.

3 Juliet Sablosky, *Recent Trends in Department of State Support for Cultural Diplomacy* (Washington, DC: Center for Arts and Culture, 2003), p. 10.

4 Ibid., p. 8. 1999 was the last year of USIA before its operations were split between the Broadcasting Board of Governors and the Department of State.

(3) The U.S. Department of State should promote the importance of public and cultural diplomacy. The message that public and cultural diplomacy in all their facets are a vital part of the Department's work needs to be communicated frequently at all levels—from the top leadership, to U.S. Ambassadors, to the ranks of Foreign Service, and to other U.S. officials abroad.

Survey research shows that most countries both accept and resist American culture. While countries praise and buy American popular cultural goods and services, they also fear what they see to be the threat of these goods and services to their own cultural traditions. Therefore:

(1) U.S. programs should recognize the value of other cultures, show a desire to learn from them, and seek ways to help preserve their traditions and historic sites and artifacts.

(2) Programs should continue to reflect that improved intercultural understanding must be a two-way street. Opportunities to learn from shared cultural exchanges and expression should include both bringing American culture to countries abroad and the reciprocal bringing of the culture of other countries to the United States. Programs that bring the cultural activities of others to the United States benefit America's communities—increasing understanding of others and building links between those who have come to America from other places and their countries of origin. Such activities can also highlight the work of the State Department and thus help build a domestic constituency for exchange programs.

(3) Programs and events should both introduce aspects of American life, culture and history, and reflect the needs and character of the specific place. A program should be meaningful to the country in which it takes place.

(4) Cultural diplomacy should involve the selective use of popular culture.

Improve Federal and U.S. Department of State Policies

(1) Public and cultural diplomacy should be integrated into training at all levels of the official foreign affairs community, from first-year officers at agencies abroad to Ambassadors.

(2) Effectiveness in public and cultural diplomacy should be among the criteria for the evaluation and promotion of Foreign Service and other U.S. officials serving abroad.

(3) The U.S. Department of State should make appointments to the newly authorized Cultural Diplomacy Advisory Council. (Appointments have been made.)

(4) The U.S. Department of Homeland Security and the U.S. Department of State should work together to improve the current visa situation. The process should be expedited and improved so it is less of a barrier for foreign visitors, artists, and scholars, and for the presenters who invite them. The process should be streamlined for those who have had multiple visas issued and have posed no prior threat.

(5) Systems should be established to inform posts abroad about visiting cultural figures so that they can host and engage these visitors and plan programs around them.

(6) Systems should also be established to track and engage alumni of foreign exchange programs and measure the impact of our public and cultural diplomacy efforts on foreign audiences.

Leverage Federal Funding

(1) The private sector should be engaged as partners in public and cultural diplomacy efforts.

(2) Regulations and policies for private fundraising should be more flexible. While ethical standards must be maintained, posts abroad need more opportunities for private sector partnerships.

(3) A portion of the funds for grants and contracts for the exchange of artists, scholars, and arts administrators should be administered by state and local community groups, so that federal funds leverage state, local, and private support (e.g., to Sister Cities, state and local arts agencies, and other organizations).

(4) Popular culture is one of the main exports of the U.S.: the TV, film, publishing, and music industries should be tapped to advise and support the strategic promotion of popular culture where it might have positive impact, for example, in countries with predominantly young populations, such as those throughout the Islamic world.

Strengthen Existing Programs

(1) Bureau of Education and Cultural Affairs funding for cultural programs should be increased by a minimum of $10 million in FY 2005.

(2) Increased funding, or a permanent endowment, should be established for the flagship exchange program, the Fulbright U.S. Scholar Program, as well as other educational exchange programs (such as the Hubert H. Humphrey Fellowship Program, Edmund S. Muskie Fellowship Program, the Ron Brown Fellowship Program, and the Benjamin A. Gilman International Scholarship Program). In addition, the number of artists and scholars in the International Visitors Program should be increased.

(3) Increased support is also needed for existing State Department programs such as "CultureConnect," which sends American cultural figures to selected countries to perform and offer master classes, the Art in Embassies Program, and the Ambassador's Program for Cultural Preservation.

Launch New Cultural Exchange Programs

New programs are needed to show the richness and diversity of U.S. culture through its best classical, contemporary, and traditional expressions. Commercial expressions of popular culture do not fully portray the breadth of American culture. Assistance should go to folk-

lorists, archeologists, and preservation experts, among others, to convey U.S. respect for the treasures of other countries. New programs should create genuine two-way exchanges with stakeholders on both sides that would establish institutional links to sustain communication and exchange.

(1) U.S. libraries and cultural centers abroad should be re-opened and existing libraries and centers expanded. In today's climate of increased security, when public admittance to U.S. Embassies poses a potential danger, off-site cultural centers or "American Corners," located within local institutions, provide access to U.S. culture, news, language, and technology. This type of programming, which allows people to learn about the U.S. on their own, can have an enormous impact, especially on youth. The existing "American Corners" program in Russia has more than 20 sites, with more to open this year.

(2) Basic and primary education programs are needed, especially in the Middle East where literacy rates are poor and schools are in need of assistance. Teacher training and technology programs should be created to connect people to the Internet.

(3) English language and translation programs should be expanded, especially in the post-war regions of Afghanistan and Iraq. Not only is English often a pre-requisite for professional success, but teaching the language offers a vehicle for communicating about American life and society.

(4) More educational programs and cultural workshops (e.g., master classes in music or poetry, film, jazz, folk traditions) could play a vital role. These could be particularly effective in reaching youth in Middle Eastern countries. The popularity of American movies could be turned into an advantage by creating exchanges, and even joint productions, with filmmakers in countries such as Iran, Egypt, and India who have strong film industries of their own.

Five Research Papers Published by the Center for Arts and Culture

The Center for Arts and Culture commissioned five papers in the spring of 2003 to explore varying aspects of the contemporary state of U.S. cultural diplomacy, which has been defined as "the exchange of ideas, information, art, and other aspects of culture among nations and their people in order to foster mutual understanding."[5]

Executive Summary

In *Cultural Diplomacy and the United States Government: A Survey,* Milton Cummings (John Hopkins University) traces the origins of U.S. cultural diplomacy beginning in the 1930s, in response to Nazi cultural propaganda in Latin America; its urgent growth during World War II; and its institutionalization during the 40 years of the Cold War. Programs exported in the name of cultural diplomacy initially focused on art exhibits, and soon expanded to embrace educational, library and museum exchanges, especially with former belligerent nations. "Between 1945 and 1954, more than 12,000 Germans and 2,000 Americans participated in the U.S. government's exchange programs between the two nations," with similar programs between the U.S. and Japan after August 1945. The Fulbright Act in 1946 opened a

5 Milton Cummings, *Cultural Diplomacy and the United States Government: A Survey*, 2003, p.1.

vibrant new phase in cultural diplomacy and citizen exchange that continues today, having granted scholarships to some 250,000 Americans to study abroad through 1996. Cummings discusses legislative milestones from the Eisenhower Administration onward that created and nurtured the tools of public diplomacy. He also notes the weakening of the government institutions charged with cultural diplomacy and the curtailment of American initiatives in the 1990s. After the terrorist attacks of September 11, 2001, U.S. policy makers are grappling with how to improve relations with the Islamic world. Cummings concludes by noting ten trends during the past 70 years of cultural diplomacy, including:

- *the inherent tension that exists between the "propagandist" activities and the "softer" side of arts and educational exchanges;*
- *the crisis-driven nature of public support;*
- *the linkage between foreign and domestic policy making; and*
- *the difficulty in measuring the value of mutual understanding.*

Juliet Sablosky (Georgetown University) describes how the U.S. Government's resources and infrastructure directed toward cultural diplomacy declined in the past decade: budgets were cut in some years by as much as 30 percent, staff was cut by 30 percent overseas and 20 percent in the U.S., and dozens of libraries and centers where foreigners could learn about American culture were closed. In her paper *Recent Trends in Department of State Support for Cultural Diplomacy: 1993-2002*, Sablosky describes the perennial competition for funds between cultural and information activities. While the Cold War shined a more favorable light on cultural programs, expansion of these programs was at the service of the "war of ideas" with the Soviet Union. The tug of war between the Department of State and the former, independent United States Information Agency (USIA) set up an institutional tension for resources and highlighted the American government's two frames of mind about cultural diplomacy. Eventually USIA was disbanded in 1999, and international cultural programs and citizen exchanges were folded entirely into the State Department. Charts and graphs in the paper detail funding trends from 1993

through 2002, showing precipitous drops from 1997 onward, particularly in the State Department's Bureau of Educational and Cultural Affairs (cut more than 30 percent since 1993).

International Cultural Relations: A Multi-Country Comparison extends the analysis of cultural diplomacy beyond the United States. Authors Margaret Wyszomirski, Christopher Burgess and Catherine Peila (Ohio State University) have compiled extensive data on the philosophy, programs, and resources that a geographically diverse slice of nine countries devote to cultural diplomacy: Australia, Austria, France, Canada, Japan, the Netherlands, Singapore, Sweden, and the United Kingdom. The authors contrast how these countries, selected for their well-established and extensive programs, define cultural diplomacy, its goals and priorities, its institutional structures, the variety of programs (i.e., educational exchanges, exchanges of art and performances, and libraries) that provide for it, and the levels of scale and support (i.e., staff and sources of public funds). Many of these countries have been practicing cultural diplomacy far longer than the United States has existed, and the authors conclude that other countries tend to view their language and culture as a valuable public good and do not hesitate to invoke culture as an integrated negotiating tool in trade-related aspects of international relations.

Cynthia Schneider (Georgetown University) writes from personal experience that cultural diplomacy "in all its variety provides a critical, maybe even the best, tool to communicate the intangibles that make America great: individual freedom; justice and opportunity for all; diversity and tolerance." As a former ambassador to the Netherlands and an expert in Dutch art and language, Schneider outlines specific instances in *Diplomacy That Works: "Best Practices" in Cultural Diplomacy* of successful examples in achieving improved mutual understanding:

• *Musical performances of Porgy and Bess in the Soviet Union (1952) and Martha Graham in Vietnam (1975) gave artistic expression to the abstract ideals of liberty and equality.*

• *Jazz musicians toured extensively in the Middle East, Africa, South America,*

Asia and Europe during the period 1950–1975, and many African-American performers spoke honestly and directly with foreign audiences about their experiences with inequality in America (making us credible in the eyes of many).

• *Schneider invited Dutch military Chiefs of Staff and Embassy military officers to a screening of "Saving Private Ryan" that generated an open dialogue among the guests, their families, and staff, and led Schneider to discover other areas of mutual cultural interests with her country hosts.*

To be considered a "best practice" in cultural diplomacy, Schneider puts her cases to seven litmus tests. They should:

1. *communicate some aspect of America's values;*
2. *cater to the interests of the host country or region;*
3. *offer pleasure, information or expertise in the spirit of exchange and mutual respect;*
4. *open doors between American diplomats and their host country;*
5. *provide another dimension or alternative to the official presence of America in the country;*
6. *form part of a long-term relationship and the cultivation of ties; and*
7. *be creative, flexible, and opportunistic.*

Drawing on grantmaking data from leading American foundations, András Szántó (Columbia University) makes the case that private philanthropy in the United States has not stepped up to the plate in the public-private partnership of cultural diplomacy. Large U.S. foundations have recently reduced their support for international arts exchanges, out of preference for domestic priorities and hesitation about engaging in overseas activity. The downturn in the economy and the stock market in 2001 and 2002 has worsened this domestic entrenchment, he argues in *A New Mandate for Philanthropy? U.S. Foundation Support for International Arts Exchanges*. It has also unwisely allowed the exports of the entertainment industry (film, television, recordings, etc.) to speak for American culture. These products are insufficient as a reflection of U.S. culture, particularly in an increasingly polarized world where some of these expressions

risk offending some and shutting down attempts at reciprocal communication. Szántó finds "a mismatch between the international scope of artistic practices and the domestic emphases of the arts funding system." Since so much creativity flows from cross-border collaboration and pollination, arts foundations should remain true to their values and encourage international exchanges.

The five papers described above are part of an overall and ongoing international effort that the Center has engaged in with interested partners who view the cultural diplomacy field as one needing urgent attention and sustenance. These five papers provide useful historical and statistical analysis of U.S. cultural diplomacy. It is the goal of the Center for Arts and Culture, in publishing these works, to help inform a re-evaluation of both public and private support for international arts and educational exchanges. No corner of the world is too distant or remote to ignore improved mutual understanding as a key element of maintaining what Joseph Nye calls American attractiveness. The Center for Arts and Culture hopes that this collection of perspectives can usefully contribute to restoring cultural diplomacy to its rightful place as a valued tool of overall U.S. diplomacy.

The Center wishes to thank the Rockefeller Foundation and the Doris Duke Charitable Foundation for their generosity in making these publications possible.

Public and Cultural Diplomacy Timeline

(since September 11, 2001)

March 2002

• *Introduction of H.R. 3969, Freedom Promotion Act of 2002, Rep. Henry Hyde.* This bill passed the House in July 2002, but was not acted on by Congress as a whole. The bill amends the State Department Basic Authorities Act of 1956 to require the Secretary of State to make public diplomacy an integral component in the planning and execution of U.S. foreign policy. It establishes a public diplomacy reserve corps to augment the public diplomacy resources and capabilities of the State Department in emergency and critical circumstances worldwide.

• *Radio Sawa is launched.* Radio Sawa is a 24-hour, seven-day-a-week, Arabic-language service aimed at listeners under 30, broadcasting news and Western and Arabic music. The station, which is under the Broadcasting Board of Governors (BBG), is distributed on FM, AM and shortwave, as well as digital satellite and Internet.

May 2002

• *Introduction of S. 2505, The Cultural Bridges Act of 2002, Sen. Edward Kennedy.* The bill authorizes $95 million annually through 2007 for exchange programs with the Islamic world. S. 2505 was not acted on.

July 2002

• *Publication of "Building America's Public Diplomacy"* by the U.S. Advisory Commission on Public Diplomacy, Harold C. Pachios, Chair.

• *Publication of "Public Diplomacy: A Strategy for Reform"* by the Council on Foreign Relations, Pete Peterson, Chair. This report from the Council on Foreign Relations (CFR) recommends a sweeping overhaul of the U.S. government's public diplomacy agencies and programs to improve America's image and strengthen efforts to advance U.S. foreign policies abroad.

September 2002

• *Department of State FY2000-2003 Authorizations Act, P.L. 107-228 establishing an Advisory Committee on Cultural Diplomacy.* The Committee, which has recently held its first meeting, is chaired by the Under Secretary of State for Public Diplomacy and has seven appointed committee members. The Advisory Committee is to advise the Secretary of State on programs and policies to advance the use of cultural diplomacy in United States foreign policy.

December 2002

• *Publication of the Pew Global Attitudes Report, "What the World Thinks in 2002, How Global Publics View: Their Lives, Their Countries, The World, America"* by the Pew Research Center for the People and the Press. http://people-press.org/reports/display.php3?ReportID=165

• *Radio Farda is launched.* Radio Farda is 24-hour, seven-day-a-week, Farsi-language service aimed at listeners under 30, broadcasting news and Western and Persian music. The station, which is under the Broadcasting Board of Governors (BBG), is distributed on FM, AM and shortwave as well as digital satellite and Internet.

• *Department of State distributes "Writers on America" to audiences overseas through U.S. Embassies.* Fifteen notable writers, four of them Pulitzer Prize winners, contributed to a U.S. Department of State-sponsored collection of essays on the experience of being a writer in America. The collection complemented a program in which the authors toured overseas.

January 2003

• *Executive Order establishing the Office of Global Communications is signed by the President.* The mission of the Office is to advise on the strategic direction and themes that United States government agencies use to reach foreign audiences, including strategies "for disseminating truthful, accurate, and effective messages about the United States, its Government and policies, and the American people and culture."

March 2003

• *Publication of the Pew Global Attitudes Report, "America's Image Further Erodes, Europeans Want Weaker Ties"* by the Pew Research Center for the People and the Press.
http://people-press.org/reports/display.php3?ReportID=175

April 2003

• *"Shifting Perceptions of the Middle East: Case Study: U.S.–Iran Relations, What Can Culture Do?"* A panel discussion held at the Institute for Cultural Diplomacy, co-sponsored by the Asia Society and the Institute for Cultural Diplomacy.

• *"Sustaining Exchanges While Securing Borders,"* a conference on the impact of visa policies since September 11 and the economic, political and cultural implications for academic institutions. Co-sponsored by

the Public Diplomacy Council, the Alliance for Educational and Cultural Exchanges, and George Washington University's Public Diplomacy Institute.

• *"Arts and Minds: A Conference on Cultural Diplomacy Amid Global Tensions"* (April 14-15, 2003), co-sponsored by the Center for Arts and Culture, Arts International, and the National Arts Journalism Program of Columbia University, explored the history, practice and future prospects of cultural diplomacy.
Transcript available: http://www.culturalpolicy.org/pdf/ArtsMinds.pdf

• *"How to Reinvigorate U.S. Public Diplomacy,"* a publication by the Heritage Foundation, Stephen Johnson and Helle Dale.
http://www.heritage.org/Research/NationalSecurity/loader.cfm?url=/commonspot/security/getfile.cfm&PageID=40419

• *"Communicating with the World: Diplomacy that Works,"* (April 30, 2003), a conference co-sponsored by Georgetown University's Institute for the Study of Diplomacy and the Center for Arts and Culture. This conference focused on how to use public diplomacy to communicate American culture and values more effectively and to provide for better understanding of other parts of the world,

May 2003

• *"CultureConnect,"* a U.S. Department of State initiative to build and strengthen relationships among diverse cultures of the world, especially for young people, is launched. So far, ten Cultural Ambassadors have been named: Denyce Graves, Michael Kaiser, Yo-Yo Ma, Wynton Marsalis, Frank McCourt, Tracy McGrady, Joel Meyerowitz, Doris Roberts, Ron Silver, and Mary Wilson.

Summer 2003

• *Launch of the www.artistsfromabroad.org.* A service of the American Symphony League and the Association of Performing Arts Presenters, the site was created with support from the National Endowment for the Arts to help address the visa and tax regulation challenges in

bringing international artists into the United States. The site provides the most complete and up-to-date online resource for foreign guest artists, their managers, and performing arts organizations.

July 2003

• *"Regaining America's Voice Overseas: A conference on U.S. Public Diplomacy."* Heritage Foundation discussion in two expert panels on how public diplomacy and foreign broadcasting can be revitalized and better focused.

• Hi, *an Arabic language monthly magazine, is launched by the Department of State and the White House Office of Global Communications.* The magazine, targeted toward 18–35 year-olds, focuses on similarities between American and Middle Eastern cultures.

• *Release of the report, "U.S. International Broadcasting."* The report by the General Accounting Office (GAO) finds that the U.S. overseas broadcasting new strategic approach focuses on reaching large audiences but lacks measurable program objectives.
http://www.gao.gov/new.items/d03772.pdf

• *House Foreign Relations Authorization Act, Fiscal Years 2004 and 2005.* House Committee Rpt.108-105 on HR 1950, passed by the House in July 2003. This report contains lengthy sections on U.S. public diplomacy and U.S. international broadcasting authorities and funding.

September 2003

• *Publication of "U.S. Public Diplomacy: State Department Expands Efforts But Faces Significant Challenges,"* United States General Accounting Office Report to the Committee on International Relations, House of Representatives. http://www.gao.gov/new.items/d03951.pdf

• *Publication of "Finding America's Voice: A strategy for Reinvigorating U.S. Public Diplomacy"* by the Council on Foreign Relations. Pete Peterson, Chair. The Council urges steps to counter a precipitous decline in the U.S. image abroad. Recommendations on public diplomacy structures,

budgets, functions, and messages. Emphasis on the role of the private sector. http://www.cfr.org/pdf/public_diplomacy.pdf

• *Senate Appropriations Committee Report 108-144 (H.R. 1585)* directs the Department of State to submit a public diplomacy strategy to Congress no later than March 1, 2004. (P.L. 108–199, January 2004)

October 2003

• *Publication of "Changing Minds, Winning Peace: A New Strategic Direction for U.S. Public Policy in the Arab and Muslim Worlds,"* by an advisory group headed by James A. Baker Center President and former Ambassador Edward Djerejian. The report calls for new approaches in structure, resources and programs to meet successfully the challenge to our national security interests in the Arab and Muslim world. http://www.state.gov/documents/organization/24882.pdf

February 2004

• *Launch of the television version of Radio Sawa, Alhurra TV.* The network, which translates into "The Free One," started beaming its signal to all 22 countries in the Middle East region and is expected to reach millions of viewers. Its goal is to be a complete and balanced news network. Alhurra is available to viewers on the region's two major satellite systems: Arabsat and Nilesat.

• *"Engaging the Arab/Islamic World—Next Steps for U.S. Public Diplomacy" (February 27).*
Sponsored by Public Diplomacy Council, The Public Diplomacy Institute of George Washington University and The Elliott School of International Affairs of GWU. This forum provided an opportunity to examine the widening gulf between Arab/Islamic public opinion and U.S. policies; elicit opinions on priorities and recommendations for U.S. public diplomacy; and explore avenues for sustaining engagement despite cultural and policy differences.

March 2004

• *Publication of the Pew Global Attitudes Report: "A Year After Iraq: Mistrust of America in Europe Ever Higher, Muslim Anger Persists"* by the Pew Project for the People and the Press.
http://people-press.org/reports/display.php3?ReportID=175

• *"Cultural Diplomacy in Arts and Education" (March 27–28, April 3–4).* Co-sponsored by the Institute for Cultural Diplomacy and Columbia University Teacher's College, this conference addressed issues concerning cultural diplomacy over two consecutive weekends. The first weekend focused on models of cultural diplomacy through educational projects and the second focused on arts and culture.
http://www.culturaldiplomacy.org/pages/events/hpn/nyc/columbia_3-27-04.htm

• *First meeting of the Advisory Committee on Cultural Diplomacy* as authorized in P.L. 107-228 (March 31, 2004).

April 2004

• *"Public Diplomacy & America's Image in the World" (April 20).* As a public dialogue in the American Ambassadors Forum Series, this panel discussion and commentary, co-sponsored by the Council of American Ambassadors and The Institute for the Study of Diplomacy, examined how U.S. public diplomacy could be utilized to improve America's image around the world.

may 2004

• *"Art as Diplomacy: 21st Century Challenges" (May 17).* A panel discussion presented by the ARTS in Embassies Program and the Center for Arts and Culture in celebration of the 40th Anniversary of the ARTS in Embassies Program.

About the Center

The Center for Arts and Culture is a non-partisan, non-government policy center whose mission is to inform and improve policy decisions that affect cultural life. The guiding principles of that mission include freedom of imagination, inquiry, and expression, as well as freedom of opportunity for all to participate in a vital and diverse culture. The Center pursues its mission by addressing critical issues, stimulating research, disseminating information and analysis, and facilitating the exchange of ideas. It uses a wide lens to examine cultural policies at the international, federal, state, and local levels and in the public, private and philanthropic sectors.

The Center was incorporated in 1994 by a group of foundation leaders who perceived a fundamental need and beckoning opportunity for the cultural sector. In 1994, every other significant field of public interest, whether economic affairs, international relations, health, human services or education, had a developed organizational framework for policy research and debate. The cultural sector, however, lacked policy research and mechanisms for elevating the debate about many important cultural issues. The Center was created to fill this void and examine the cultural dimensions of policies such as intellectual property, preservation of cultural heritage, public diplomacy, the effects of globalization on cultural identity, the training of a creative workforce for the new economy, investment in culture, and access to and participation in the arts. The Center is also focused on the relationship between citizens and their cultural life, believing that cultural life is linked to the vitality of civic life and thus to our democracy.

The Center is supported by foundations and individuals, and is governed by a Board of Directors, and advised by a Research Advisory Council.

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