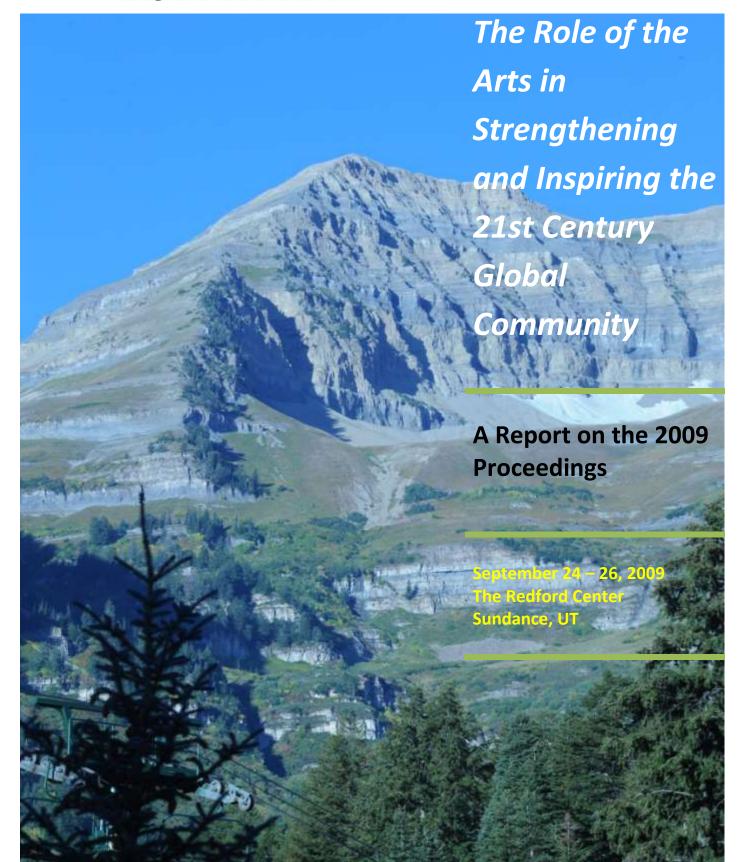
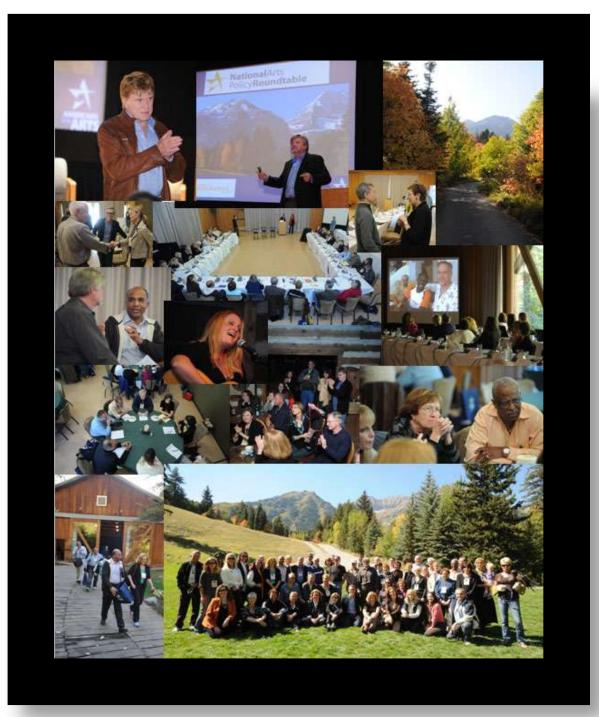


A Program of Americans for the Arts









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a Message from the Co Conveners ...

Dear Colleagues:

We are pleased to present the report from the 2009 proceedings of the National Arts Policy Roundtable on *The Role of the Arts in Strengthening and Inspiring the 21st Century Global Community.*

Americans for the Arts in partnership with the Sundance Preserve launched the first National Arts Policy Roundtable in October 2006. Each year the Roundtable brings together high level public and private sector

leaders in dialogue on issues critical to advancing American culture and society. Since its founding, nearly 100 leaders have convened at Sundance to recommend the policies, practices, and research necessary to move from thought to action on such critical issues as the future of private sector funding for the arts, the role of the arts in building a creative 21st century workforce, and the arts and civic engagement.

This year's National Arts Policy Roundtable took place on September 24 - 26, 2009, at the Redford Center at the Sundance Preserve and focused on the role of the arts in building strong, vibrant, and connected global communities. Our goal was to identify actionable strategies that will help bring us closer to realizing deeper and more positive global relationships, in and through the arts.



Robert Redford and Robert L. Lynch [Photo by Fred Hayes]

We chose this topic because we believe in the unique ability of the arts to open new dialogues—often in places where common ground has been hard to find. We believe the voice of the artist can stimulate ideas and create new opportunities for expression that lead to a deeper understanding of our global connectivity. We believe this because we have seen the transformative power of the arts firsthand.

We would like to express our gratitude to The Ruth Lilly Fund of Americans for the Arts for support of the 2009 National Arts Policy Roundtable. We extend our deep appreciation to the participants in the Roundtable, for lending their expertise and voice to this important dialogue. We look forward to continuing the conversation and working together to advance the vision. The imperative has never been greater.

Sol Lynul

Robert Redford, Founder, Redford Center

Robert L. Lynch, President & CEO, Americans for the Arts

a Message from the Chair ...

Dear Friends:

We are pleased to present to you the report and findings from the fourth annual Americans for the Arts National Arts Policy Roundtable. In issuing these findings, it is our intent to contribute our voice and unique perspective to the growing chorus of supporters who are calling for a renewed commitment to and investment in the arts as part of a national strategy to build stronger relationships between the United States and other nations throughout the world.

Our topic this year in many ways is the natural extension of the ongoing dialogue resulting from each of the previous Roundtables. Whether we were envisioning more productive collaboration between the public and private sector support for the arts, deliberating the role of the arts in developing a globally competitive workforce, or focusing on enlivening civic dialogue and community relationships through the arts, an ever present theme was that as important as these issues were to American society, they were essential to understanding our role and potential as citizens of the world as well.

Our charge was to use the opportunity of this gathering to discuss, debate, and most importantly, to contribute ideas from our unique transnational and cross-sector standpoint, in order to bring the full force and potential of the arts to bear in strengthening ties between the United States and the world. In keeping with the spirit of the topic, our work was rooted in dialogue and engagement with our international partners, the arts, and each other. Unique stories and viewpoints were shared. The ideas generated were robust and challenging.

This report represents the fruits of these labors, and we hope, the beginning of many more conversations that will lead to action—and spark additional opportunity for more public and private sector stakeholders to enter into this critical dialogue.

Each of the Roundtables has affirmed our belief that the arts make ties that bind us deeply to our communities and to each other. The Roundtable is the culminating event following a year-long investigation of the topic by Americans for the Arts. We have conducted literature reviews and engaged with experts and stakeholders in a substantive exploration of current ideas.

We are grateful to the groups of funders and experts who participated in two Resource Seminars prior to the Roundtable. They reviewed briefing materials, reacted to the research and helped shed new light into our investigation.

We extend a special thanks to Margaret (Peggy) Ayers for allowing us to preview the new research efforts on international cultural exchange pioneered by The Robert Sterling Clark Foundation at both the Resource Seminars and Roundtable.

I would be remiss if I did not acknowledge the important contributions of the artists and other experts at the Roundtable who sparked our discussion by sharing their knowledge and expertise in panels and presentations.

A thought-provoking international perspective was added to our discussions in our opening night event, by Sharon Memis, director, British Council USA; Paula Parviainen, counsellor / Culture, Ministry for Foreign Affairs of Finland, Department for Communications and Culture Unit for Public Diplomacy; Isao Tsujimoto, director general, Japan Foundation; and ably moderated by Julie Muraco, managing partner, Praeditis Group LLC.

We were welcomed to Sundance by Robert Redford and were treated to an overview of the newly founded Redford Center at the Sundance Preserve by executive director Lee Bycel. Virginia Pearce, associate director, artist relations and community programs, and Christopher Hibma, associate director, theatre program, illustrated the impact of Sundance Institute artists who are working on film and theatre projects across the globe. Deborah Landesman, Community Consulting Consortium; Barbara Dyer, Hitachi Foundation; and Isao Tsujimoto provided insights into the business imperative for cultural diplomacy.

We received wise counsel from Nolen V. Bivens, Brigadier General, U.S. Army (ret) who shared his thoughts on how the arts could help create better understanding and nurture stronger relationships between citizens of the United States and peoples of the world, in order to help deter conflict before it erupts. Frank Hodsoll, president of the Resource Center for Cultural Engagement, gave us much to consider, as he helped us ponder the implications of establishing a Web 2.0 environment where artists and practitioners throughout the world could exchange information and collaborate in increasing cultural exchange opportunities.

Finally, we extend a special note of thanks to Aimee R. Fullman, who served as consultant to the 2009 National Arts Policy Roundtable in organizing our Resource Seminars and preparing briefing materials. As consultant to the Robert Sterling Clark Foundation in the initial phase of their research, she was able to present early findings on the state of international cultural engagement as well as share insights with us throughout the meeting.

We look forward to exploring these ideas and continuing this important dialogue.



Robert Redford, Marian Godfrey, Robert L. Lynch [Photo by Fred Hayes]

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Marian Godfrey Chair, National Arts Policy Roundtable

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Introduction

The world in which we live and work has become increasingly economically, politically, and culturally interconnected. The impact of the economic crisis was felt on a worldwide scale, the repercussions of which still reverberate across all sectors. Terms like **globalization** ("the process by which the people of the world are unified into a single society and function together") and **glocalization** ("think globally, act locally") are no longer the musings of only academics and news reporters: they have entered the mainstream to describe the relationship of communities to a more integrated global landscape.

Once and for all, we have learned that the success of the American economy is inextricably linked to the global economy. There is no line between action that restores growth within our borders and action that supports it beyond.

President Barack Obama, A Time for Global Action, March 2009

In today's global economy, transnational flows of information, social connectivity, financial and human capital, technology, and cultural goods and services are commonplace, affecting individuals, organizations, communities, enterprise and governments alike. While most accept this change as matter of fact, not all view it as positive. Many see global interdependence as a threat and fear its consequences as loss of jobs, national security or a breakdown of community.

The arts can play a pivotal role in moderating the complexities of globalization. We have seen the ability of the arts to act as a conduit for strengthening transnational community connections. The arts can open dialogue among diverse groups by creating safe spaces for engagement, thus allowing new relationships to take root. They help us understand and bridge cultural distinctions. They contribute to economic

opportunity and community vitality. They enhance our quality of life. Through their multiple means of expression, the arts help give voice where once there was only silence.

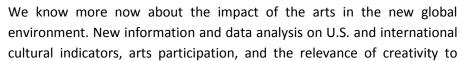
The arts are a powerful and proven means to advance more positive connections between peoples, nongovernmental agencies, business and governments at home and abroad. As such, the discussion on how the arts can inspire more meaningful relationships and deepen understandings globally is of increasing importance.

On September 24—26, 2009, 36 national and international leaders came together at the Redford Center at the Sundance Preserve for the fourth annual Americans for the Arts National Arts Policy Roundtable, to discuss *The Role of the Arts in Strengthening and Inspiring the 21st Century Global Community*. During their discussion, roundtable participants explored specific ways in which the arts stimulate cross-cultural understandings and contribute to the development of thriving and sustainable global communities. They considered the distinct roles that corporations, foundations, individuals as well as governments at all levels have played in supporting cultural engagement in the past. Through targeted exchange of ideas and the presentation of new research and comparable models, they began to envision the ways in which greater cooperation among these entities could help develop leadership, stimulate partnerships, as well as make a more compelling case for greater support for cultural engagement. This report summarizes their work and offers insight into their discussion.

Opportunities and Challenges

Opportunities

Almost a decade into the 21st Century, favorable conditions have developed to create the momentum for a serious, interdisciplinary conversation on the role of the arts in strengthening and inspiring vibrant global communities. At home, new U.S. political leadership is asserting its interest in re-engaging in international dialogue and strengthening relations. Individuals are being called upon to become citizens of the world, and to do their part to combat global challenges like reducing poverty, reversing climate change or eradicating disease. New technologies and social networking tools like YouTube, Facebook, and Skype support these efforts by offering low cost platforms for cross-cultural communication, activism and the promotion and dissemination of cultural content across traditional international boundaries.





learning and innovation has contributed to our understanding of the interconnectedness of the arts throughout all sectors. This research articulates the interdisciplinary role of the arts and their benefits to communities, the workforce and as a value in themselves. Additional investigations have revealed that corporations, individuals and artists, foundations, organizations, local communities, and government at all levels are engaged in supporting cross-border, intercultural transactions.

Challenges

The political and policy challenges to fostering global community arts and cultural connections are numerous. Concerns over border crossings by individuals in times of increased national security and crackdowns on illegal trafficking in cultural objects have created significant barriers to international engagement. The technical challenges of complicated foreign tax laws, cultural ownership and visa restrictions combined with inadequate funding and information on opportunities have all contributed to an unfriendly environment for international engagement with American cultural communities. Furthermore, the unique and interdisciplinary nature of the U.S. decentralized system for the management of culture makes it challenging to know about—let alone coordinate—the various public and private stakeholders who support international cultural trade and dialogue.

However, there is reason for optimism: the American arts, philanthropic, and public and private sector communities are currently primed to have cross-sector collaborative conversations on nurturing global community connections through the arts. This is largely due to the increased visibility in the media of interrelated topics such as public diplomacy, the digital divide, cultural development, the creative economy, and social networking.

The Charge

Participants during the two and a half day event considered how international engagement in the arts has been supported in the past by individuals, corporations, foundations, and governments at all levels. They were charged with beginning to identify ways in which more cultural engagement could be encouraged—and stronger, global relationships through the arts be forged.

Practical, collaborative solutions were sought to the following questions:

- How can the arts achieve their full potential as a catalyst for building bridges of understanding among the peoples of the world?
- How can local communities support their citizens and stakeholders' building of mutually beneficial international connections?
- What critical political, financial, and technical interventions are needed to bolster access to and promote diverse American cultural expressions and creative collaborations?
- How can key American actors support cultural engagement within and between U.S. and international communities?
- How can public and private actors work together to build cross-sector opportunities to advance the contributions of arts and culture toward building mutually beneficial international relationships?



Opening day at the 2009 National Arts Policy Roundtable. [Photo by Fred Hayes]

Key Terms and Definitions

It was important to establish a common context by defining key terms. We recognize that almost all of the terms have numerous connotations and meanings: often multiple terms are employed to describe the same activities. It is our hope to illuminate the findings and recommendations contained in this report by providing the framework of reference used to launch the discussion.

- the arts—defined inclusively to embrace the broad array of artistic disciplines and expressions which includes dance, music, theatre, visual and media arts, literary arts, traditional and folk arts, as well as the infrastructures that exist to connect artistic work with audiences and participants.
- cultural diplomacy—the terms cultural diplomacy, cultural exchange, and cultural engagement are often used interchangeably. For the purposes of our conversation, we employ a more formal definition of cultural diplomacy (sometimes referred to as Track II diplomacy) to describe the cultural exchange activities supported by government for the express purpose of influencing foreign publics and to support foreign policy objectives.



Khayet. [Photo courtesy of DTSB & Co]

- cultural exchange—the "exchange of ideas, information, art and other aspects of culture among
 nations and their peoples in order to foster mutual understanding" (Milton Cummings) that may occur
 between and among individuals, non-governmental and arts organizations or through other means.
- *cultural engagement*—referring to arts exchanges carried out for the primary purpose of the mutual transmission of cultural expression and artistic ideas.
- **global communities**—multiple transnational collective identities and affiliations based on factors including, but not exclusive to, geographic locale, nationality, ethnicity, profession, political affiliations, gender, age, religion, consumption patterns, and cultural preferences.



American Voices performs with the Moscow Conservatory Choir. [Photo courtesy of American Voices]

Leading by Example: Summary of Presentations

Participants in the National Arts Policy Roundtable are a distinguished group of individuals who serve at the highest levels of their profession, as elected or appointed government officials, CEOs and executives, professional artists, and thought leaders. We were fortunate to be able to draw upon this expertise, through panel discussions and presentations given by our participants during the Roundtable. By sharing their personal stories and examples, they helped catalyze dialogue around key issues and focus our discussion.

The following section provides highlights from the panels. It includes two additional essays written specifically for this report. The essays are based on presentations given by Aimee R. Fullman, on what data can tell us about the state of international cultural engagement today, and Nolen V. Bivens, Brigadier General, U.S. Army (ret) concerning his thoughts on what a stronger role for the arts in cultural diplomacy would mean for our national security. Collectively, they represent the diversity of points of view shared during the Roundtable, and the variety of ideas that surfaced during our deliberations.

A View from the World—Arts and Culture on the Global Stage

- Sharon Memis, director, British Council USA
- Paula Parviainen, counsellor / culture, Ministry for Foreign Affairs of Finland, Department for Communications and Culture Unit for Public Diplomacy
- Isao Tsujimoto, director general,
 Japan Foundation New York
- Julie Muraco, managing partner,
 Praeditis Group LLC (moderator)

The focus of the opening panel was to view the Roundtable topic through the eyes of our international participants who represented government, as well as private institutions



Sharon Memis, Paula Parviainen, Isao Tsujimoto and Julie Muraco. [Photo by Fred Hayes]

responsible for cultural relations in the United Kingdom, Finland, and Japan. Each panelist was asked how they defined cultural engagement and cultural relations—and to explain how these definitions guide their agency's work. The following summarizes each panelist's response.

The British Council The British Council was founded in 1934 as an anti-fascist organization on the belief that the best way to combat extremists was to create better and greater cultural understanding between nations.

Incorporated by royal charter, the organization receives government funding but raises 2/3 of its revenue through private sources.

Today's British Council is guided by a belief that improved cultural relations, based on cultural exchanges and intercultural dialogue, can contribute to a safer and more secure world through increased trust of and understanding for the UK. As cultural ambassadors, they have found that the arts are one of the most valuable ways to accomplish this work. Rather than promote "art for art's sake" they have initiated dialogue around the intersection of the arts with key issues, such as youth culture, education, language, and climate change. The ultimate measure of this strategy to build "long-term capital of understanding" is the "wars that don't happen."

The Japan Foundation The Japan Foundation was established in 1972 by the Japanese government at a time when Japan was becoming a worldwide global economy, yet there was little understanding of Japanese culture. Modeled after other organizations established to help bring about greater international friendship and understanding like the British Council, Alliance Française, and the Goethe Institute, today the Foundation maintains its headquarters in Tokyo and operates through a network of 21 overseas offices in 20 countries worldwide. Japan and the United States have had a long history of conflict and reconciliation preceding their eventual friendship. The role of the Japan Foundation, along with many Japanese corporate foundations, was to help rebuild trust and understanding through activities that span arts and culture as well as academic and language programs. Over time, the Japanese have learned that success is based on arts and culture coupled with key partnerships and addressing local needs in communities where their corporate representatives have a presence. Currently, in the United States, there is a well organized group of Japan related programs, along with an affinity group of about 10 corporate foundations who regularly exchange ideas and information. About 50 Japanese community foundations have been established from New York to Honolulu, to strengthen relations at the grassroots level. These foundations are devoted to working with the local communities within the United States and throughout the world, to support not only programs that deepen understanding of Japanese culture but promote one on one relationships by addressing the specific needs of the community in which either the foundation or the corporation is based.

Finland Finland's comparatively smaller population of just 5.3 million people belies the importance of its larger cultural footprint and the recognition of the omnipresence and significance of the arts in Finnish society. Finland has a long history of promoting and supporting arts and culture, the roots of which lie in their highly internationally-ranked free, universal educational system which fosters knowledge of and the value of the arts. The inclusion of the arts in the national curriculum translates into a populace that, from a very early age, creates and consumes art. In the revisions of national curriculum, more arts education will be included along with the expansion of extracurricular music and visual arts initiatives to complement pre-established children's programs that help foster active participation in cultural life.

The public diplomacy unit in the communications and culture department in the Ministry for Foreign affairs promotes two-way international cultural exchange and aims to build bridges between cultural actors in different countries and continents by bringing people together. Culture is seen as an essential part of a country's image and brand. Public – private partnerships are enhanced. In addition to the traditional forms of arts, more effort is being placed to target younger audiences by the means of rock and heavy music, cartoon art, photography,

modern dance, architecture etc. The role of arts and culture in Finland's international relations is shared by multiple government partners including the ministries of foreign affairs, trade, industries and education.

The panel acknowledged that resources are always a challenge regardless of the public or private nature of the source. Each of the panelists emphasized that partnerships are central to cultural relations work and in closing maintained that it is essential to build strong, mutual relationships that allow for two-way communications, and a shared understanding of disparate points of view.

Making the Global Connection:

The Artist Experience

- Virginia Pearce, associate director of Artist Relations, The Sundance Institute
- Christopher Hibna, associate director, Theatre Program, The Sundance Institute
- Marete Wester, director of Arts Policy, Americans for the Arts, moderator



Participants view scenes from the Sundance East Africa project. [Photo by Fred Hayes.]

The Sundance Institute was presented as a case study to initiate discussion around the opportunities and challenges artists face in working internationally. The Institute has become an internationally recognized platform for creation and dissemination of independent art based on its primary values of: advancement of the individual artistic voice; mentorship; professionalism, and; rigorous artistic standards. Over the past 29 years, the Sundance Institute has expanded its artistic programs to include four core programs: feature film, documentary film, music and theatre, and two cross-programmatic initiatives, the Native American and Indigenous program and the Sundance Film Festival which generated \$92 million in economic impact to Utah in 2009. To date, Sundance has supported 4,800 artists from 172 countries with 5,233 short films, features, documentaries, and plays seen around the world.

As the global landscape has changed, the Institute adapted from its focus on American filmmakers to embrace a global outreach program based on its belief that art has the power to bring together a disconnected yet global world. Lab and festival invitations are now extended to foreign participants with half of the documentary fund grants awarded to non-U.S. participants; in 2005 the World Cinema Competition was formalized; and in 2009, 89 films screened at the festival originated from outside the US with 25 percent of the dramatic films presented in languages other than English. The festival plays a dual role in aiding international films to find a footing in the American market while simultaneously exposing Americans and global audiences to independent and diverse artistic voices. In 2010, the Institute plans to present films through a virtual theatre and work with worldwide independent cinemas to give additional access to the Festival. Sundance has furthered the global reach of its programs by partnering to provide creative labs in other regions including Latin America, the Middle East, and

Africa to support the development of film and theater where pre-existing communities of local artists are evident. In 2008, the Sundance Institute Theatre Program transplanted its theater investment model of "wide and deep" to Africa by launching the Sundance East Africa Institute to support the artists of Kenya, Rwanda, Tanzania, and Uganda. This five-year exchange and development program is designed to support the work of theatre artists in East Africa as well as to create exchange and exposure opportunities between Sundance Institute Theatre Lab participants, U.S. artists and East African writers, directors, and performers. By recognizing the specific cultural, social, political, and artistic realities of each locality the program seeks to nurture the growth of East African and American theater artists through international collaboration, exposure, and exchange.

Cultural Diplomacy—The Business Imperative

- Isao Tsujimoto, director general, Japan Foundation New York
- Barbara Dyer, president, Hitachi Foundation
- o Deborah Landesman, Community Consulting Consortium, moderator

The panel explored the question of why and under what circumstances might business benefit from engagement in cultural diplomacy. An illustration of Japanese corporate strategies in the 1980s, with a particular look at The Hitachi Foundation helped frame the discussion. The decade of the 1980s was a time of tension in the U.S. - Japan business environment. Viewed with mistrust by the public, Japanese companies realized early on that in



Isao Tsujimoto, Barbara Dyer, and Deborah Landesman.
[Photo by Fred Hayes]

order to do business in America they must be accepted by Americans. Several Japanese companies set the stage for building trust by establishing foundations to bridge understanding between two very different cultures.

The Hitachi Foundation, created in 1985, was part of a broader strategy developed by the electronics company, Hitachi, Ltd. The leadership at Hitachi knew that they needed to understand the cultural context for doing business in America. They wanted to know what Americans expect of good companies in order to put into corporate practice the values that bind rather than

divide Japanese and American people. Hitachi also recognized that they could and should play a role in bridging the cultural gap in ways that go beyond day-to-day business practice. The Hitachi Foundation in America was tasked with the job of helping the company to learn about the cultural context for business and to help build roots and establish relationships in the communities where employees work and live. Within the company, the Foundation was a catalyst for hands-on volunteer and philanthropic efforts by employees and executives as Hitachi became part of the fabric of local communities. At the same time, The Hitachi Foundation had an independent mission to address critical issues in American society, with authenticity and depth. To achieve this, the Foundation was created as a separate entity with an American board whose members are not affiliated with the company. The Foundation was not intended to be a public relations arm of the corporation. Instead, the hope was that its work would have the result of building goodwill through deeper understanding and sincerity of

action in both the corporate and community practice. The challenge at the start was to find ways to address bilateral tensions that were rooted in part by misunderstanding. The Hitachi Foundation set into motion exchange programs featuring aspects of Japanese and American culture through the arts, education and civil society. These programs allowed leaders in both countries to examine substantive issues, share lessons, and solve problems. The Foundation's efforts were seen as a business imperative. It was a matter of survival and growth in the U.S. economy.

In today's tough economic environment, the trends in philanthropy—in particular corporate philanthropy—have become even more tightly aligned with business strategy. This poses difficult challenges for the arts. Artistic and cultural exchange programs are more likely to garner support if they present effective means to achieve a core business purpose. The story of Japanese corporations in America at the end of the 20th century was a preview of 21st century global corporate citizenship. Globalization creates opportunities to engage corporate leaders in dialogue about the arts. Companies are conducting business around the world, in diverse and sometimes challenging cultural environments. The Japanese examples highlighted the imperative at the time—to allay fears about corporations coming to America from a country that was largely unknown beyond its rapid rise as an economic power and a connection to a war four decades earlier. Today, businesses must understand and operate effectively in multiple cultures. The arts can be a powerful means to help achieve the promise and reduce the down-side risk of globalization.

Fostering International Cultural Engagement in a Web 2.0 World

 Frank Hodsoll, president and CEO, Resource Center for Cultural Engagement

Frank Hodsoll spoke of the purposes of international cultural engagement, garnering resources for those purposes, needed information, and improved information sharing. The purpose of international cultural engagement is to achieve mutual understanding, respect, trust, and tolerance in order, among other things, to:



Frank Hodsoll and Patrick Madden [Photo by Fred Hayes]

- enhance the artform (as in the Sundance Documentary Film Program);
- expand and enrich audiences (as in the Brooklyn Academy of Music's Muslim Voices Dastangoi in Urdu, the Academy Award winning South African film *Tstotsi*, the NEA's *Big Read*, and the President's Committee on the Arts and the Humanities AFI 20/20 program);
- build capacity (as in the Getty Conservation Program and National Park Service preservation programs);
- provide for peace-building (as in the UNESCO Israel-Palestine school art programs, Barenboim's conducting in the Middle East, and the British Council's UK Muslim Stories);
- economic development (as in the Egyptian program to provide television programming in the Arab world, the transformation of the once Columbian drug capital Medellin into an arts center, and revenues derived from World Heritage status);

health care (as in HIV/AIDS documentaries used in Africa).

International cultural engagement takes place in every conceivable way, increasingly through the new technologies. A new blog is created every second. Where computers are scarce, there are cell phones. There are many billions of communications, but little interconnection. There is no Google of international cultural engagement – only individual websites and serendipitous networks. For example, even in China, localities don't communicate with the central government.

Obtaining resources for international cultural engagement requires sophistication and understanding the motivations of donors for investing in it. Funders will be looking for best practices in terms of achieving their goals. There are, in some cases, conflicts among the purposes outlined above: for example, as between peace building and enhancing the art form. By and large, obtaining funding for arts in this area will require making the case in terms of purposes extrinsic to the arts themselves – national security, economic development, improved health and education, for example. The measures for best practices will depend on the purposes.

The kind of information on the basis of which best practices can be judged and built on needs to be worked out with stakeholders – artists, scholars, their institutions, diplomats, international affairs organizations, funders, among others. There is a lack of easily accessible information in this area that cuts across individual networks, data bases, and websites. This poses a challenge to international cultural engagement, development of best practices, and securing resources for them.

This was the end for which the Resource Center for Cultural Engagement (RCCE) was established. RCCE convened in May 2009 at White Oak where 55 arts and international relations professionals (including representatives from the State Department, the federal cultural agencies, funders, and technology experts) met to discuss the possibilities and utility of a publicly accessible, networked, Web 2.0 online resource to facilitate and support international cultural exchange. There was a general consensus that such a resource was needed. It should be in a number of languages; continuously updated; provide for social networking; allow users to locate exchange activities by country, art type, and audience composition; contain contact information, countries involved, dates, project goals, audio-visual material, reviews, and audience surveys; publish funding opportunities; and provide information on immigration and tax laws, customs, work permits, and potential funding by non-U.S. entities.

To improve information sharing, it will be necessary to assure that initial commitments are self-sustaining and that there is a return on investment in the information structure. There is a need for a global exploration (using electronic means to the maximum extent possible) to develop a community of interest followed by a community of practice (common software). Sustainability is critical. Many government portals disappeared when their government supporters moved to other priorities. Potential value propositions and revenue sources include advertising, premium access, and vendor certifications. As in Google, there is a need to prioritize information in terms of use, to avoid the cause of Alta Vista's demise.

To make the case for international cultural engagement and improve the performance of its programs and activities, we need better information and assessment of best practices.

Leading by Example: Essays

Support for International Arts Exchange

What the Data Tells Us by Aimee R. Fullman, consultant to the 2009 National Arts Policy Roundtable

Since 9/11, multiple reports from the business, foreign policy and cultural sectors have been published addressing the decline of the U.S. image abroad and advocating for a new commitment to reinvigorate U.S. public diplomacy. The majority of these reports recommend greater governmental coordination, high-level leadership, a long term strategy of engagement, increased exchanges and libraries (American cultural centers abroad) and an augmentation of financial and human resources on the ground for public and cultural diplomacy. However, comparatively few of these discussions have discussed the practices and sustainability of U.S. international engagement through arts and culture.

The State of Public and Private Support

Unlike other national models of support for cultural diplomacy, U.S. cultural diplomacy (like its investment model for the arts) was built on a model of public-private partnerships designed to use public funds to leverage matching support from other stakeholders. In the last decade since 9/11, at a time when international relationships have arguably mattered more than ever, the public and private sector resources available to support international programming and cultural exchange have been at an all time historic low from the heights of the Cold War. Financial resources for international engagement continue to be limited, albeit diverse, and currently flow from the public, philanthropic and corporate sectors as well as from individual sponsorship, membership fees, earned income, and in kind support.

While significant data challenges exist, it is possible to determine rough estimates of public and philanthropic support. A study undertaken by the Robert Sterling Clark Foundation found that between 2003 and 2007, for U.S. direct support international cultural exchange was \$86.7 million, representing less than .7 percent of total arts giving (\$12.55 billion) and less than .06 percent of foundation total giving (\$156.3 billion).

U.S. Agency or Organization "Considered a cultural exchange by the IAWLG reports	Agency Appropriation for International Cultural Exchange 2003-2007	
Cultural Programs, Bureau of Educational and Cultural Affairs, Department of State	26 Million	
Special Professional and Cultural Exchanges*	55.3 Million	
National Endowment for the Arts*	4.1 Million	
National Endowment for the Humanities*	5.2 Million	
U.S. Japan Foundation*	1.5 Million	
U.S. Holocaust Museum*	1.3 Million	
SUBTOTAL of Cultural Exchange According to IAWLG REPORTS	67.4 Million	
SUBTOTAL of NEA, NEH and ECA Cultural Programs	35.3 Million	

During this same five-year period, cultural exchange programs sponsored by the Bureau of Education and Cultural Affairs at the State Department, the government division widely considered to be primarily responsible for international cultural diplomacy, was \$26 million. The Inter Agency Working Group on U.S. Government-

Sponsored International Exchanges and Training (IAWG) reports (which undercount many publicly-supported cultural exchanges¹) estimated that government appropriations for cultural exchange programs, including the NEA (\$4.1 million) and NEH (\$5.2 million), between 2003 and 2007 was \$67.4 million. Regardless of your preferred method of calculation, the United States' investment in international cultural engagement is paltry in comparison to other national investments for cultural relations where even partially publicly-supported initiatives like the British Council had an annual budget of more than \$1 billion in 2009.

Challenges to Engagement

American arts and cultural workers realize there is a high threshold of entry for participation in international cultural engagement. Even more alarming, American artists and cultural organizations perceive the United States to be the most difficult country to engage with due to financial viability and difficulties in bringing in foreign performers due to visa regulations. Challenges are not limited to financial support and visas; significant additional barriers include difficulty in coordination, foreign visa regulations, lack of information on opportunities, logistical barriers, and lack of experienced support staff. However, despite the significant challenges to exchanges and international programming that exist, including the seemingly unfounded albeit lingering concern of U.S. government censorship of cultural expressions, U.S. cultural organizations believe there is an important role for them to play in official government-sponsored and citizen diplomacy efforts.²

One of the most significant deterrents to increasing support and opportunities for international cultural exchange and building on successful practices is the lack of comprehensive indicators to demonstrate effectiveness to stakeholders. The idea that cultural exchange programs cannot be evaluated and that the case must be made primarily through testimonial stories is a myth. Organizations in the field are already evaluating their programs through common indicators including the experience of the participants (U.S. and foreign), audience and critical reviews, establishment of goodwill and relationships, audience and visitor metrics, the fulfillment of established goals, artwork created, replication of program models, multi-year invitations, outreach and publicity and levels of program enrollment.

Substantial information gaps continue to exist on the practices and long term results of international cultural engagement including:

- Reliable, comprehensive and long-term data categorized by discipline and capacity by organization size
 for international programming and international exchange is not yet available. The national arts service
 organizations are the best resource to obtain this data but the majority feel that their memberships are
 over surveyed and have declined to gather comprehensive and inclusive data;
- Comprehensive information on public support for cultural engagement at all levels. The majority of data stems from State Department sponsored programming rather than a "Whole of Government" approach.
 The IAWG provides the most standard and comprehensive reporting post 9/11 for governmental

¹ The IAWG reports do not include many U.S. cultural agencies under Cultural Programs including the Library of Congress exchange programs (classified elsewhere) and the President's Committee on the Arts and Humanities, the Smithsonian and the Institute for Museum and Library Services whose figures are not represented in the IAWG Reports. This information was originally compiled for the Robert Sterling Clark Foundation.

² Fullman, Aimee. "The Art of Engagement: Trends in U.S. Cultural Exchange and International Programming." Robert Sterling Clark Foundation. August 2009.

international exchanges and training on the federal level. However, many relevant public programs including key cultural agencies and the Smithsonian are not tracked in these reports. Additionally, many state and local arts agencies and cities participate in cultural exchanges and little research has been gathered on sub-national patterns of engagement.

- Foundations reporting on arts exchanges often misclassify or overlook grants that would qualify directly
 or indirectly as support for cultural exchange. To date, data has only been analyzed to determine
 support for U.S. based foundations and U.S. based organizations with a giving threshold of over \$25,000.
- Trends in corporate support for international cultural activities are not documented. Often corporate
 investments are supported through corporate regional offices, public relations, marketing departments
 or corporate headquarters and at present are difficult, if not impossible, to quantify. The most effective
 approach in addressing this gap would be to survey a sampling of businesses based on their previous
 giving commitments to international and arts initiatives.
- Foreign support for exchanges with U.S. arts and cultural representatives is not reported in an aggregate form:
- Information on foreign artists and organizations and their direct experiences in cultural engagement with the U.S. is currently unavailable although many arts and cultural organizations do evaluate their programs based on participant experiences and partnerships;
- New trends in cultural participation including audience surveying, evaluating educational programs, and
 considering the implications between traditional participation through attendance and personal artistic
 creation are in practice. These could potentially change the way that cultural exchange audience
 engagement is evaluated;
- Minimal long-term impact analysis exists and is not aggregated in order to provide best practices; and
- Additional research is needed to determine the effectiveness of new virtual diplomacy models and how
 arts organizations are able to use new interactive online tools to expand their reach and impact.

Leveraging Opportunities

Rather than being defeated by the challenges presented by lack of coordination, funding, and expertise needed, the dearth of data presents many opportunities for new and old stakeholders to make a significant impact through strategic and cooperative support strategies. Smaller public and private entities can have an impact by specializing through geographic area, discipline, or supporting local community organizations with international ties while larger actors can choose to invest more robustly in certain strategic geographic areas, enhance the reach of successful engagements, or commit to supporting new exploratory models or evaluation efforts. Reinvigorating public-private partnerships can provide increased stability through diversification of funding and increased resources, credibility in regions of the world where the imprimatur of public funding adds legitimacy while mitigating concerns over government propaganda, and sharing of information and best practices between sectors. Additionally, web-based technologies can facilitate connections between artists, presenters and the public and can further broadcast examples of best practices and successful live, on-the-ground interactive exchanges.



The above essay was written by Aimee R. Fullman, consultant to the 2009 Americans for the Arts National Arts Policy Roundtable. It is based on a presentation given to the participants on Friday, September 25, 2009. Statistical information was provided with permission from The Robert Sterling Clark Foundation. [Photo by Fred Hayes]

a Matter of National Security

A Pathway for the Arts in Cultural Diplomacy by Nolen V. Bivens, Brigadier General, U.S. Army (ret)

The role of the arts in cultural diplomacy in part can be to contribute to the United States Government's ability to deal with national security challenges. Its arsenal of art forms and capabilities are uniquely suited to support larger government and interagency activities designed to increase cultural understanding among nations.

Three great revolutions in human history have shaped the generations of warfare militaries have used in support of their country's national security interests—the agricultural revolution, the industrial revolution, and the current information revolution. In the information age, complex issues such as globalization, urbanization, climate change, population growth and the depletion of natural resources threaten a country's national security. Such issues, according to the Secretary of Defense Robert Gates, make the information age one where, "We can expect ... asymmetric warfare will remain the mainstay of the contemporary battlefield for some time."

During warfare the US military executes four-phase campaigns to protect U.S. interests: Phase One is to deter. Phase Two, if deterrence fails, seize the initiative. Phase Three, execute decisive operations—e.g. the drive to Baghdad in March of 2003. Phase Four is transition to security and stability.

Combat operations can lead to vacuums in governance and other problems which the military cannot effectively address alone. As in the U.S. war with Iraq, these voids get filled with non-state actors and terrorists who employ irregular warfare techniques with devastating results. In an information age these results are captured in news headlines such as: "After Effects: Anarchy; Iraqi Looters Tearing Up Archaeological Sights"—with accompanying commentary that says, "The sacking of Iraq's museums is like a 'lobotomy' of an entire culture ... Mobs of treasure hunters are tearing into Iraqi archaeological sites, stealing urns, statues, vases and cuneiform tablets that often date back 3,000 years and more to Babylon." It took Archaeological Institute of America staff, Iraq's Cultural Ministry and U.S. Army Reserve soldiers with museum and curator skills to address this incident.



U.S. Navy photo by Mass Communication Specialist 2nd Class Lolita M. Lewis [released] www.southcom.mil

Outside of combat operations, the U.S. military, in concert with other departments and agencies, conduct Security Cooperation Operations or "phase zero" activities" in support of U.S. National Security Strategy. These activities aim to prevent conflicts from initially occurring. The goal is to promote stability and build capacity in partner nations through greater interagency and non-governmental coordination.

For example, during USNS Comfort's 2007 humanitarian security cooperation activities in Latin, Central and South America, the ship "visited 12 Central American, South American and Caribbean nations where its embarked medical crews provided free health care services to communities in need. The

mission offered valuable training to U.S. military personnel while promoting U.S. goodwill in the region..."

To prevent the occurrence of such events as the destruction of Iraq's museums during combat operations and enable successful "phase zero" activities like those done by USNS Comfort, the Department of Defense and Department of State agree that a "whole of government" approach is needed to effectively protect the security interests of the United States. The desired end state is to develop plans and conduct operations from a shared perspective. Civilian instruments of power are leveraged across the entire U.S. government to manage national security issues.



Deputy curator Mushin Hassan sits amidst the wreckage

in the National Museum. Source: Getty Images / Salon

A great pathway for the American art community to contribute to cultural diplomacy is during "phase zero" operations. For example, in the Comfort initiative, when medical teams (doctors, veterinarians and optometrists) from military, civilian, and Non-Governmental Organizations went ashore to provide services and training to local populations, members from the American arts community could also have disembarked and conducted film, music, and book publishing workshops within the country.

An end state for a strategy to increase the arts role in cultural diplomacy could be the prevention of conflicts through art exchange and expression. Communicating the promise as a

part of U.S. foreign policy is a critical task for implementing any strategy. The arts community can achieve this end in the following ways:

- Participate in the phase zero campaign planning done by the eight geographical combatant commands and identify areas where art cultural initiatives can best support their security cooperation plans.
- Integrate art cultural initiatives into the State Department Chief of Missions' country team annual plans.
- Partner with the State Department's recently created planning and coordination arm, the Office of the Coordinator for Reconstruction and Stabilization Civilian Response Corps, to determine how to also contribute.
- Partner with U.S. National Guard units to conduct arts initiatives as a part of their state partnership programs.
- Execute arts and cultural projects during the military-to-military activities that each service's component
 command conducts in support of U.S. Unified Combatant Commands. For example, as military engineer
 units deploy to build schools in countries, artists or other local and national arts organizations could
 support and implement programs and resources for music and art centers in the schools.
- Partner with other U.S. Government Agencies, the Departments of State, Justice, Agriculture, Commerce, and Health and Human Services to determine opportunities where members of the arts community can contribute to their country plans and initiatives.
- Build connections and outlets for artists to strengthen relations with military community and other non-profit organizations that support our troops such as *the Fisher House Foundation*. For example, getting artists to volunteer to provide musical therapy sessions for service members in war trauma recovery at veteran hospitals could be an invaluable grass roots initiative.

Build relations with U.S. military auxiliary organizations such as the National Military Family Association
and other military interests grass roots organizations as a way to identify others areas where the art
community can participate and serve.

Some of the means and resources available to support the implementation of the strategy might include:

- Partnering with other U.S. national and local art organizations, private art foundations and individuals to
 offer arts projects as part of the cultural activities they already do aboard such as the National
 Endowment for the Arts, Sister Cities International, and Sundance.
- Promoting art communities' contributions within the U.S. Unified Combatant Commands' strategic communications plans and web portals.
- Engaging with Services' training and education institutions to develop cultural educational films and material for training service members prior to deployments.
- Leveraging and partnering with each of the Services' Morale, Welfare and Recreation Commands to identify ways local art organizations and artist can support base military arts and crafts programs.
- Linking up local artists and community bands and dance troops are great resources to support troop-family deployment and redeployment ceremonies and celebrations.

The information age is characterized by asymmetric warfare and complex security challenges. Many of these threats can only be met by a strong military just as the brave men and women of the U.S. Armed Forces and their coalition partners have demonstrated. However, as senior military and civilian leaders have acknowledged, military forces cannot meet these challenges alone. The American arts community can play a role in support of cultural diplomacy during phase zero military operations. Establishing strategic alliances for policy and funding, operational partnerships for planning and art cohorts at the tactical level is great strategy for moving forward. With it, the American arts community can contribute to the U.S. whole of government approach that seeks to employ all U.S. Government departments, agencies and civilian organizations in support of its national security strategy.



The above essay was written by Nolen V. Bivens, Brigadier General, U.S. Army (ret) and was based on a presentation given to the participants at the 2009 Americans for the Arts National Arts Policy Roundtable at Sundance. [Photo by Fred Hayes]

2009 Recommendations

The Role of the Arts in Strengthening and Inspiring the 21st Century Global Community

Thirty six national and international public and private sector leaders took part in the 2009 Americans for the Arts National Arts Policy Roundtable convened at the Redford Center at the Sundance Resort and Preserve in Utah on September 24-26, to discuss *The Role of the Arts in Strengthening and Inspiring the 21st Century Global Community*.

In envisioning a greater role for the arts in cultural diplomacy and engagement, participants acknowledged the multiple roles the arts can play in strengthening cultural relations globally:

- Cultural interaction in its broadest sense profoundly influences—both negatively and positively—the world's political and economic systems; the arts can be a positive force in tipping those interactions toward the positive.
- The arts act as powerful catalysts for opening new dialogue, building bridges to better understanding, and providing the creative, common ground from which new ideas and relationships are sown.
- Though states and corporations and individuals are often economically and politically entwined with one another, problems erupt when we are not as culturally interconnected as we need to be. The need for deepening cross cultural and transnational understandings is great.

Because of the power of the arts to transcend differences and communicate across cultures, participants agreed on the need to assert a more visible and active role for the arts in improving the relations between the United States and the world. Five areas emerged from the participants' discussions which represent opportunities for improving public and private sector cooperation and action:

- (1) Leadership and Strategic Partnerships;
- (2) Messaging and Casemaking;
- (3) Resources;
- (4) Technology; and
- (5) Public Policy.



The Americans for the Arts National Arts Policy Roundtable was established in 2006 on the premise that issues important to the arts are also important to society. The Roundtable is co-convened annually at the Sundance Resort and Preserve by Robert L. Lynch, president and CEO of Americans for the Arts and Robert Redford, founder of the Redford Center. It provides a high level forum for leaders to discuss issues critical to the advancement of American culture, and recommend the public policies, private sector practices and research that are necessary to successfully move from thought to action.

1. Leadership and Strategic Partnerships

A. Identify National Champions for International Cultural Engagement

Advocate for "champions" within the Administration to voice the importance of the arts in global exchange and diplomacy across agencies

- Encourage the Administration to establish a U.S. leadership position for culture to serve as a high-level government spokesperson with the knowledge and authority to galvanize federal agencies, engage the private and non-governmental sectors in support of national and international cultural priorities and interests, and encourage greater cooperation between the U.S. and other governments in support of cultural policy and engagement.
- Encourage the State Department to establish an artists' advocate position to function as a liaison between government officials and the U.S. cultural community in order to fully explore how American artists and cultural organizations may support U.S. strategic relations with foreign publics.
- Encourage outreach with other U.S. Government Agencies, including the Departments of Defense, Labor, Justice, Agriculture, Commerce, and Health and Human Services to help them see connections between the arts and their international policies, plans, programs and initiatives.



[Photo by Fred Hayes]

B. Partner with Agencies to Increase Training and Education Opportunities for the Arts in International Cultural Relations

Encourage public officials, private sector, and community leaders as well as members of the military and the diplomatic corps to consider how the arts could inform and enhance their international education and personnel training programs

- Include artists and arts representatives in formal training programs for foreign service officers and cultural attaches conducted by the Department of State.
- Develop online informational materials, curriculum, and resources for cultural attaches.
- Use the arts to design problem solving scenarios requiring an evaluation of cultural factors and creative thinking.

C. Strengthen Existing and Establish New Partnerships that Advance the Arts in Efforts to Develop International Cultural, Educational and Economic Development Relationships

Encourage public officials, private sector, and community leaders to connect their current international cultural, educational and economic development initiatives with arts resources and expertise

• Include arts representatives in international trade missions, economic development, and cultural tourism delegations.

Support and initiate partnerships between the arts and those in the public, private, nonprofit and education sectors who are already engaged in global exchange and relationship development

Private Sector

- Business Council on International Understanding
- ★ Business for Diplomatic
 Action
- ★ The Highland Group
- ★ U.S. Chamber of Commerce; state and local chambers
- ★ The Conference Board
- Committee Encouraging Corporate Philanthropy
- ★ Individual Business Leaders
- ★ University Business Schools

Philanthropy

- Aspen Institute Program on Business and Society
- ★ Aspen Institute Program on
- Philanthropy and Social Innovation
- ★ Global Philanthropy Forum
- Council on Foundations
- ★ Independent Sector
- Grantmakers in the Arts

Public Sector

- → Department of Defense (specifically) U.S. Chiefs of Missions and Regional Commands
- ★ Department of Education
- ★ Department of State
- ★ National Association of Counties
- ★ National Governor's Association
- ★ National Guard
- National Lieutenant Governors Association
- ★ National League of Cities
- National Park Service
- ★ U.S Conference of Mayors

Nonprofit and Civil Society

- ★ Local Arts Agencies
- ★ NET Impact
- Points of Light
- ★ Sister Cities
- ★ Salzburg Global Seminar

2. Messaging and Casemaking

A. Develop a Unified Visibility Strategy

Create an awareness campaign grounded in research and targeted at decision makers that emphasizes the role of the arts as a vehicle for building trust in international communities and preventing conflict before it starts.

• Create multiple messages and messaging platforms that can be adapted to different audiences to

encourage national and grassroots efforts to promote and sustain cultural engagement.

- Directly engage leaders in business, philanthropy, government, and the arts to help shape the message that emphasizes the connections between the arts and the established priorities of stakeholders.
- Disseminate compelling case studies and examples in stakeholder and policy-making venues to enhance the value proposition for international cultural exchange.



[Photo by Fred Hayes]

B. Build (and Share) a Compelling Body of Evidence to Demonstrate Success

Encourage cultural organizations, artists and the public and private sector to identify, measure, track, and report evidence of meaningful cultural, economic, social and public attitude outcomes as a result of international arts exchange programs and initiatives.

- Create a centralized resource center to aggregate public and private data sources on cultural exchange and share best practices for measuring international cultural engagement outcomes.
- Strengthen the capacity of arts practitioners to substantiate the effects of their arts-based international
 engagement activities by providing useful impact indicators, evaluation frameworks, methods, and
 tools.

3. Resources

A. Increase Public Resources for International Cultural Exchange

Promote enhanced funding for international cultural exchange within the budgets of the Department of State, the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum and Library Services, and other key agencies.

- Provide policy rationales and key multidisciplinary arguments through vehicles such as White Papers to encourage more resources for the arts as part of international cultural engagement.
- Advocate for legislation to increase government support for programs and initiatives in international cultural engagement.
- Encourage greater transparency in how U.S. government agencies and departments publicly communicate their fiscal appropriations and allocations for international cultural exchanges.



[Photo by Fred Hayes]

B. Identify New Public/Private Resource Opportunities and Innovative Approaches to SupportInternational Cultural Engagement

Encourage new investments in international cultural exchange through such mechanisms as state trade development funds, micro-financing, and social networking revenue strategies.



[Photo by Fred Hayes]

- Investigate private sector and international development models that could facilitate collaboration, cross-cultural connections, and the creation of new revenue streams for arts enterprises.
- Encourage the private sector to make grants to organizations that provide expertise in international cultural engagement and/or the use of new technology to help the arts build technical capacity and create new strategic alliances in support of their cultural exchange efforts.

4. Technology

A. Maximize New Technology Tools for Dissemination and Capacity Building

Encourage use of social networking and other online multi-media tools to enhance international connections, disseminate best practices, and encourage grassroots advocacy.

- Develop programs to provide distance and synchronous learning opportunities for artists and cultural workers from different cultures.
- Connect arts and cultural initiatives to other social networking sites like Kiva.org, and Opportunities International.

Provide training for arts and cultural organizations in the use of new technology strategies to enhance their ability to communicate and disseminate their program impacts.

 Create online, interactive manuals and tools for organizations wishing to pursue international collaborations.

5. Public Policy

A. Remove Policy Barriers to Cultural Exchange

Support legislative reform of visa processes which decrease opportunities for cultural engagement with foreign artists, scholars and administrators on U.S. soil.

B. Encourage Free Exchange of Information

Promote and communicate more widely the existing sources of public sector support for cultural exchange.



[Photo by Fred Hayes]

Appendix A: 2009 Roundtable Participants

- Roland Augustine, president, Art Dealers Association of America
- Nolen V. Bivens, Brigadier General, U.S. Army (ret) Lee Bycel, executive director, The Redford Center
- Susan M. Coliton, vice president, Paul G. Allen Family Foundation
- Joseph C. Dilg, managing partner, Vinson & Elkins, L.L.P.
- Barbara Dyer, president and CEO, The Hitachi Foundation
- James E. Farmer, vice president of GMAC (retired); consultant and former member, President's Committee on the Arts and Humanities
- J. Patrick George, VP of international development, Realogy Corporation
- Marian Godfrey, chair, National Arts Policy Roundtable; senior director, Cultural Initiatives, The Pew Charitable
 Trusts
- Marian Goodman, Marian Goodman Gallery
- Rachel Goslins, executive director, President's Committee on the Arts and the Humanities
- Edward P. Henry, president and CEO, Doris Duke Charitable Foundation
- Frank Hodsoll, former chair, The National Endowment for the Arts; President & CEO, Resource Center for Cultural Engagement
- Bill Ivey, former chair, The National Endowment for the Arts; Director Curb Center for Arts, Enterprise, and Public Policy, Vanderbilt University
- The Honorable Patty Judge, Lt. Governor, IA
- Richard Koshalek, director, Hirshhorn Museum and Sculpture Garden
- Deborah Landesman, Community Consulting Consortium
- The Honorable Barbara Lawton, Lt. Governor, WI
- Terry Lewis, International Music Products Association (NAMM)
- Margo Lion, Margo Lion Ltd.; co-chairman, President's Committee on the Arts and the Humanities
- Mary Luehrsen, executive director, The NAMM Foundation
- Robert L. Lynch, president and CEO, Americans for the Arts
- Patrick Madden, president & CEO, Sister Cities International
- Sharon Memis, director, British Council USA
- Julie Muraco, managing partner, Praeditis Group LLC
- Paula Parviainen, counsellor / Culture, Ministry for Foreign Affairs of Finland, Department for Communications and Culture Unit for Public Diplomacy
- Jorge Perez, chairman & CEO, The Related Group of Florida
- Robert Redford, founder, Redford Center
- Tom Schmitt, CEO, Schmitt Music; chairman of the Board, NAMM International Music Products Association
- Marsha Semmel, deputy director for Museums and Director for Strategic Partnerships, Institute of Museum and Library Services
- Virginia Shore, director and chief curator, Art in Embassies Program, US Department of State
- Jana Sigars-Malina, of counsel, Sandler, Travis & Rosenberg, P.A.
- Nancy Stephens, Rosenthal Family Foundation
- Ty Stiklorius, director, JL Ventures; Manager/Partner, The Artists Organization
- Isao Tsujimoto, director general, Japan Foundation New York
- Jeff Wall, Artist

Appendix B: 2009 Roundtable Presenters

Americans for Arts would like to thank the following individuals for helping to advance the discussion in key topic areas by participating as presenters and panelists during the 2009 National Arts Policy Roundtable:

A View from the World—Arts and Culture on the Global Stage

- Julie Muraco, managing partner, Praeditis Group LLC, PANEL MODERATOR
- Sharon Memis, director, British Council USA
- Paula Parviainen, counsellor / Culture, Ministry for Foreign Affairs of Finland, Department for Communications and Culture Unit for Public Diplomacy
- Isao Tsujimoto, director general, Japan Foundation New York

Making the Global Connection: The Artist Experience

- Marete Wester, director of Arts Policy, Americans for the Arts, PANEL MODERATOR
- Virginia Pearce, associate director of Artist Relations, The Sundance Institute
- Christopher Hibna, associate director, Theatre Program, The Sundance Institute

Cultural Diplomacy – The Business Imperative

- Debby Landesman, Community Consulting Consortium, PANEL MODERATOR
- Isao Tsujimoto, director general, Japan Foundation New York
- Barbara Dyer, president, Hitachi Foundation

Fostering International Cultural Engagement in a Web 2.0 World

Frank Hodsoll, president and CEO, Resource Center for Cultural Engagement

Support for U.S. International Arts Exchange: What the Data Tells Us

Aimee Fullman, primary researcher, Robert Sterling Clark Foundation and consultant to the 2009
 National Arts Policy Roundtable

A Matter of National Security: A Pathway for the Arts in Cultural Diplomacy

Nolen V. Bivens, Brigadier General, U.S. Army (ret)

Appendix C: Resource Seminar Participants

Resource Seminar Co-Chairs (Washington, DC and New York City convenings):

- Marian Godfrey, chair, National Arts Policy Roundtable; senior director, Cultural Initiatives, The Pew Charitable Trusts
- Robert L. Lynch, president and CEO, Americans for the Arts

WASHINGTON, DC RESOURCE SEMINAR—Tuesday, September 8 2009

Americans for the Arts offices, 1000 Vermont Avenue, NW

Participants:

- Elizabeth Ash, program manager, Art in Embassies Program, U.S. Department of State
- Colombia X. Barrosse, cultural programs division chief, Bureau of Educational and Cultural Affairs, U.S.
 Department of State
- Thomas L. Birch, legislative counsel, National Assembly of State Arts Agencies
- Ambassador Kenton Keith, vice president, Meridian International
- Erik Ledbetter, director, International Programs and Ethics, American Association of Museums
- Patrick Madden, executive director, Sister Cities
- Heather Noonan, vice president for advocacy, League of American Orchestras
- Pennie Ojeda, director, International Programs, National Endowment for the Arts
- Maura Pally, acting assistant secretary, Bureau of Educational and Cultural Affairs, U.S. Department of State
- Ambassador Cynthia Schneider, distinguished professor in the Practice of Diplomacy, Georgetown University
- Dr. J. P. Singh, associate professor, Communication, Culture and Technology, Georgetown University
- Andrea Snyder, executive director, Dance/USA
- Laurence D. Wohlers, U.S. Department of State/Smithsonian

NEW YORK, NY RESOURCE SEMINAR—Wednesday, September 9, 2009

Trust for Mutual Understanding offices, 6 West 48th Street, 12th Floor

Participants:

- Alberta Arthurs, Independent Cultural Consultant
- Margaret Ayers, president, Robert Sterling Clark Foundation
- Alessandra DiGiusto, chief administrative officer, Deutsche Bank Americas Foundation
- Jennifer Goodale, executive director, Trust for Mutual Understanding and Asian Cultural Council
- Ellen Holzman, program director for American Art, Henry Luce Foundation
- Elizabeth J. McCormack, deputy chairman, The Atlantic Philanthropies, New York
- Julie Muraco, managing partner, Praeditis Group LLC
- Diane Ragsdale, program associate, Performing Arts, Andrew W. Mellon Foundation
- Miho Walsh, associate director, Asian Cultural Council

Appendix D: Programs in Profile

Cultural Vitality and the Health of Communities

Arts and culture has been increasingly linked to facilitating more robust civic engagement and fostering understanding between diverse populations. Research demonstrates that the arts are highly valued by those citizens most likely to participate in **civic engagement**, defined as "the demonstration of commitment to contribute to the improvement of one's neighborhood, community and nation." A recent Philadelphia study, *Cultural Engagement Index Key Findings*, shows that higher civic engagement is directly correlated with higher cultural engagement.ⁱⁱ The Urban Institute's Arts and Culture Indicators in Community Project Building Project (ACIP) found that cultural expressions in communities are viewed as assets, are related to other community-building processes and can provide the following impacts:

- Supporting civic participation and social capital;
- Catalyzing economic development;
- Improving the built environment;
- Promoting stewardships of place;
- Augmenting public safety;
- Preserving cultural heritage;
- Bridging cultural/ethnic/racial boundaries;
- > Transmitting cultural values and history; and
- Creating collective memory and group identification.

Programs in Profile:

For the last 40 years, the <u>Appalshop/Roadside Theater</u>, has used the arts to document, disseminate, and revitalize the lasting traditions and contemporary creativity of Appalachia. Through original films, video, theater, music and spoken-word recordings, radio, photography, multimedia and literature, Appalshop seeks to support its communities' efforts to achieve justice and equity and proactively solve their own problems in their own ways. A recent 2008 program partnered Roadside Theater with Boemboe, an Indonesian collaborator, to conduct an international exchange project involving Appalshop media artists and Institute youth, and Indonesian adult leaders and youth from counterpart media and arts organizations in Java and outlying areas.

Across the country in Berkley, Ca, <u>La Peña</u>, a Latin-American cultural center, presents cultural and educational programs to facilitate understanding of different cultures and support international and domestic efforts to build a more just society by encouraging connections between the arts, politics, and democracy. Through its *Community Action Series*, La Peña brings artists and communities together to work on issues ranging from domestic violence to countering military recruitment in schools. *The Fruitvale Project* showcases Latino spoken word artists and their experiences through an eight-month residency in the Fruitvale Community of East Oakland, California. Working with social service programs in Fruitvale, artists developed a multi-media experimental docu-theater performance that explores the immigrant community as it moves through a large economic and social transition.

Fostering Cultural Understanding Among Diverse Populations

Currently, 12 percent of the current U.S. population is foreign born and significant population changes are expected over the next 30 years in the United States alone. Many individuals already have dual citizenship or affiliations with multiple ethnic, religious and cultural communities. In the future, with large influxes in immigration and migration expected to continue, communities will continue to be confronted by the challenges of social inclusion and cultural diversity created by changing demographics. Research has shown that the arts are instrumental in building cultural awareness and fostering understanding among diverse populations, through a variety of means:

- The arts contribute to the idea of community and the realization of community.iv
- ➤ The "Arts, Culture and the Social Health of the Nation Report" published in 2005 found that "Americans believe that attending Figure 1-Courtesy of The Arts and Science arts events helps them to see things from other people's Council of Charlotte-Mecklenberg perspective."^v



> Over 30 percent of the 700 U.S. members of Sister Cities International foster international relationships between communities through professional and amateur arts and culture exchanges or programs in order to facilitate more robust relationships. Many of these global connections reflect immigrant influences on U.S. communities and link to countries of origin. vi

Programs in Profile:

For the past few years, the Arts & Science Council of Charlotte-Mecklenberg (North Carolina) has supported arts in community programs to encourage a greater understanding of its changing neighborhoods and gain perspective on community-wide social, political and racial issues in Charlotte. In 2008, through a Crossroads Charlotte grant, the local arts agency placed artists in a habitat for humanity community to encourage connections between three distinct neighborhoods made up of indigenous African Americans, Vietnamese immigrants and a newer subdivision. Through filmmaking, photography, fiber arts and celebration, the Crestdale Residency Program seeks to give voice to the many stories of each community and to connect the citizens to the existing cultural programming available at their community cultural facility.

Located in lower Manhattan, Battery Dance Company has traveled five continents in its pursuit of intercultural understanding and making the arts widely accessible. Over the past 35 years, the company has recognized that inspiration travels both ways and has committed to bringing international influences and international artists back to its own neighborhood. In August, 2009, Battery Dance Company hosted the 28th annual Downtown Dance Festival which built on a previous international partnership to include a full-day of South Asian dance in cooperation with the Indo-American Arts Council. The festival is designed to include diverse dance styles and multiethnic performers in a variety of indoor and outdoor community venues. The Company remains committed to its home base and provides many opportunities for all to participate in making dance through educational outreach to NYC schools and its Everybody Dance Now! program.

Global Engagement Via Cultural Exchange

Arts and cultural activities have long been valued as an avenue for conducting international relations as nations have sought to influence foreign publics and promote their foreign policies through **cultural diplomacy**. During the past ten years, there has been a new emphasis on **cultural engagement** between citizens based on exchanges. Regardless of public or private sponsorship, the "**exchange** of ideas, information, art and other aspects of culture among nations and their peoples" can benefit individuals, communities and nations alike by creating a space for engagement that provides a context for mutual understanding through dialogue and the transmission of ideas based on common human themes. As such, individual artists as well as the myriad of cultural institutions, organizations, agencies and presenters that exist in our communities have the potential to play distinct and important roles as cultural ambassadors.

Programs in Profile

For the past sixteen years, American Voices has traveled globally to bring American art forms including jazz, Broadway and hip hop to youth and adults through performances and workshops in over 100 countries. In the past few years, American Voices has focused its effort on regions emerging from conflict or isolation including Afghanistan, Iraq, Sudan and Lebanon to use its educational and performance programs to foster mutual understanding between the host country and its team of American experts as well as youth and the multiple ethnic groups on the ground. American Voices complements its work in arts capacity building and international artistic collaboration with donations of instruments and music.

<u>U.S. Artists International</u> funds the participation of professional American dance, music and theater ensembles and solo artists at international festivals. These opportunities showcase the diversity of American expressive life and provide creative and professional development for the artists as well as exposure to new audiences. A perfect example of a longstanding public-private international exchange partnership, the program is currently administered by the Mid-Atlantic Arts Foundation (a non-profit) with support from the National Endowment for the Arts, the Andrew W. Mellon Foundation and the Trust for Mutual Understanding.

AFI 20-20 was established as part of the Global Cultural Initiative in 2006. The program represents a public-private partnership between the American Film Institute and five federal cultural agencies: the President's Committee on the Arts and the Humanities, the National Endowment for the Arts, the National Endowment for the Humanities and the Institute for Museum and Library Sciences. U.S. and international filmmakers are eligible to participate in the program which fosters cross-cultural dialogue, exchange, and collaboration using film to overcome stereotypes, language and borders. As of August 2008, filmmakers from 12 countries have participated, collectively visiting 16 countries and 12 U.S. cities.

Appendix E: Additional Resources

U.S. Public and Cultural Diplomacy

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Fullman, Aimee R. 2009. "The Art of Engagement: Trends in U.S. Cultural Exchange and International Programming." New York, NY: Robert Sterling Clark Foundation.

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Lord, Kristen. 2008. "<u>Voices of America: U.S. Public Diplomacy for the 21st Century.</u>" Washington, DC: Brookings Institution.

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Regional Arts Organizations. January 2009. "Global Positioning Strategy: Recommitting American to International Cultural Exchange." Regional Arts Organizations.

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Endnotes

ⁱ Americans for the Arts. 2008. "The Arts and Civic Engagement: Strengthening the 21st Century Community". Washington, DC: Americans for the Arts, p. 2 http://www.artsusa.org/pdf/information-services/research/policy-roundtable/2008 NAPR full report.PDF

vi Correspondence with Patrick Madden, President, of Sister Cities. 2008







ii Greater Philadelphia Cultural Alliance. 2009. <u>Cultural Engagement Index Key Findings</u>. Philadelphia, PA: Greater Philadelphia Cultural Alliance. http://www.philaculture.org/research/reports/cultural-engagement-index-cei/key-findings

Jackson, Maria-Rosario and Herranz Jr., Joaquin. 2002. "Culture Counts in Communities: A Framework for Measurement." Washington, DC: Urban Institute, pp. 13.and 33. http://www.urban.org/UploadedPDF/310834 culture counts.pdf

Americans for the Arts. 2008. "The Arts and Civic Engagement: Strengthening the 21st Century Community". Washington, DC: Americans for the Arts, p. 2 http://www.artsusa.org/pdf/information_services/research/policy_roundtable/2008_NAPR_full_report.PDF

v Miringoff, Marque Luisa and Opdycke, Sandra. 2005. Arts, Health and the Social Health of the Nation. Poughkeepsie, NY: Institute for Innovation in Social Policy, p.9 http://iisp.vassar.edu/artsculture.pdf