

file culture / preservation

First Lady Hillary Rodham Clinton
Remarks at the Byzantine Church
Petra, Jordan
November 12, 1999

I am delighted to be back in Jordan and especially to return at such an important time for this nation, as Their Majesties King Abdullah and Queen Rania begin their reign and their work to build a brighter and better future for the people of Jordan. Today Jordan and its neighbors stand at a crossroads, a crossroads on the path to peace. The world looks to Jordan as a strong force for peace in the Middle East and the United States is confident that, like his father before him- a great friend to people everywhere and particularly the United States- King Hussein, King Abdullah will continue to bring his extraordinary talents and energies to bear on the path towards peace. I am delighted that the King's sister Her Royal Highness Princess Aisha, who is also a Colonel in the military, could be with us today, as well as the Minister of Tourism and Antiquities the Honorable Aqel Beltaji. I want to thank Ambassador Burns for the work that he is doing here on behalf of the United States in extending our friendship and partnership to Jordan.

In the next day and a half, I will be highlighting the progress in economic and social development that has taken place in Jordan. Especially in the fields of Microcredit Economic Development and Early Childhood Development. Much of what I will be seeing and highlighting is the result of the friendship between our two countries and I look forward to a stronger Jordanian-American relationship in the years to come.

Today it is truly a privilege for all of us to see one of Jordan's and the world's most priceless and greatest cultural treasures. Like many of my fellow Americans, I have long heard about the breathtaking splendor of the ancient city of Petra. I heard how more than two millennia ago this rose-colored oasis beckoned caravans and traders from all across this region from Arabia to Egypt. Just now, as we walked along the street, it was not difficult to imagine- as I'm sure many of you did- what these streets were like 2,000 years ago, crowded with traders, Roman soldiers, camels, ladies with frankincense and gold, silks and spices. Through these finely preserved structures, the people of Jordan and the world have a priceless window into our collective human past. And it is at times like this that we can marvel at the human spirit, mind and the creativity of human enterprise. Therefore, I want to commend Jordan's remarkable commitment to preserving and sharing this treasure, and so many others with all the world's people. I am proud that the United States has been Jordan's partner in this effort for more than 40 years.

Today we can see how cultural preservation at Petra has spurred economic development. Just as travelers once came from the far reaches of the earth to drink the cool water here at Petra, today they come from so many countries to drink in the Siq, the Treasury, and this Byzantine Church. In just eight years, the number of visitors to this site has jumped from 100,000 to 350,000 annually- creating new jobs and boosting economic activity in Jordan. But we know that as much as we want to highlight this cultural treasure and encourage tourism from the United States and literally from throughout the world- because we understand how important economic development is to the long-term goals of peace and security in the region- we know

that with more tourists come more challenges to preservation, more wear and tear on the ancient streets and buildings. That's why it's critical that cultural preservation and economic development complement one another.

In recent years USAID has worked with the American Center for Oriental Research (ACOR) to explore and prevent the deterioration of archeological sites in Jordan, including this 5th Century Byzantine Church we're standing in. I am very proud to announce today that we will, with USAID, be boosting our commitment to ACOR by \$185,000. We now have a check representing ACOR's total endowment which has now been increased to over \$1 million.

Working together, the United States, Jordan, and NGOs such as ACOR can indeed preserve Petra's cultural past and promote its economic future, thereby bringing economic opportunity to the descendants of Petra's founders and to the present day inhabitants of Jordan, ensuring that generations to come will not only be able to see these fabulous mosaics, but will be able to live in Jordan with the promise of prosperity and peace.

So, Pierre and Mr. Minister, if I could present this symbolic check to you for \$1,084,885.84.

Pls h u;
culture

**“Culture Counts: A Conference on Financing,
Resources, and the Economics of
Culture in Sustainable Development”**

**Remarks by First Lady Hillary Rodham Clinton
Florence, Italy
October 7, 1999**

Thank you very much, and I am delighted to be here at this very important conference. I would like to begin by thanking my good friend Jim Wolfensohn and the directorate of the World Bank for inviting me to be a part of this conference. I also want to applaud the Bank's commitment to culture and the way in which the Bank has included culture among the core areas to be addressed in the Comprehensive Development Framework.

Let me also thank Director-General Gianfranco Facco Bonetti and the government of Italy for hosting us here in Florence, a city that is truly a cultural capital of the world and one that draws millions and millions of visitors because of the treasures that are so well displayed here. I also thank the government of Italy and the government of the City of Florence for supporting this conference.

I know you have already had three productive days talking about the importance of culture in sustainable development. You have been discussing ways in which financing and resources can be made more available for culture. There are many important points in this discussion that bear attention and that I hope will serve as the basis for further conversations among cultural ministers and representative, but also joining with economic and finance ministers and social ministers as well. I further hope that the conference creates the kind of public and private dialogue that is important for the furtherance of the appreciation of culture in the lives of individuals and societies around the globe.

I would not take your time in repeating the issues that you have already discussed and about which you have so much expertise. But I would like to speak to you as someone who has been privileged to travel widely, to see some of the world's most priceless cultural treasures and traditions, and to listen to the challenges and hopes of families – and especially to hear the voices of women and children – who are struggling to build better lives for themselves. I would like to add just a few modest strategies and suggestions for supporting cultural development to ones you have already discussed.

Over the past seven years, I have represented the United States on nearly every continent but for Antarctica, and I have met hundreds – indeed thousands – of men, women and children who have talked to me and shown me with pride their homes, their crafts, their treasures, their museums, their institutions, and the fabric that makes up their lives. Like many of you, I have seen some of those treasures that are known throughout the world. I have walked along the reflecting pool of the Taj Mahal. I have seen with my own eyes the Door of No Return on Goree Island in Senegal. In both those places one could not help but be provoked to think: in the first, about the enduring love that was shining in those shimmering waters, and in the other, the doorway that led so many of my fellow countrymen on their horrifying journey to slavery. Each

of those instances was a provocative moment, and there have been many others, whether it is sitting in one of the great cathedrals of Europe and watching the sun stream through the stained glass or standing in awe before one of the artistic treasures in this city.

It is at those moments that I believe many of us are overcome by the richness, the diversity, and the legacy of the human experience. Each of these monuments has sprung from the mind and muscle of our forebears. And each has the power to take us back to civilizations in the recent or distant past. As we look at places that are so well known to us, we also have to see those smaller, quieter places where culture is living today. From the Great Wall of China to the Western Wall in Jerusalem, you can see how culture is being lived out on a day-to-day, minute-by-minute basis. But you could also see how young people look so similar today, dressed very much the same in brand-name t-shirts, eating the same brand-name hamburgers, finding their dialogue and their imaginations fired by the same kinds of TV and movie characters, evidence of the globalization of popular culture in our time.

When I think then, of globalized popular culture juxtaposed against some of the world's most unique cultural treasures, I am particularly reminded of the urgency that we must give to preserve and nurture culture in sustainable development in what often appears to be a throw-away world.

Globalization in itself is neither good nor bad. Technological progress, the Internet, faxes, satellites, jet travel have indeed brought our world closer together. And more than at any other time in human history, the world has the knowledge, the skills, and the wealth to empower people – especially those living in the developing world – with the choices and opportunities to live healthier and more fulfilling lives.

But we have also seen first-hand how globalization and development can threaten cherished traditions and cultures, how globalization can create consumers, but not citizens. We know from the newspaper headlines stories of in-laws burning brides because their dowries failed to yield color TV sets, or of poor people in every region of the world spending hard-earned money on products they think represent modern culture.

President Havel of the Czech Republic has spoken and written at length about globalization and the homogenization of our desires and tastes. He argues that now, though, there is already a rebellion against globalization. He sees, as I see, the desires of so many to assert their identity against mass culture fueled by globalization. In his words, "Many of the great problems we face today...have their origin in the fact of this global civilization, which is no more than a thin veneer over the sum of human awareness." Beneath that thin veneer, people are striving for identity and feeling a great need to set themselves apart from one another. Cultures and peoples who feel they have been marginalized by globalization are demanding to be heard, and some are even taking drastic steps to be so heard. We have seen some of the worst evidence of this in wars and ethnic cleansing, in the threats and terrorism of religious fundamentalists.

That is why in this era of globalization this conference is so timely, because it is essential that we respect the diversity of cultures and that we give all people the opportunities to preserve

and practice their traditions. And that is why whenever we consider strategies for economic and social development around the world, we must not forget the importance of culture.

Now, I would imagine that there are many in the countries from where all of you came, and others who are observing this conference, who might wonder why so many people committed to tackling the “hard” issue of alleviating poverty – people committed to bringing education and health care and water purification and sanitation and transportation and communication to disadvantaged communities – might gather here in Florence to discuss what still too many believe is a luxury, that of culture and the role of culture in development, where the restoration of historic areas and monuments can attract tourism and the revitalization of traditional crafts can attract business and investment. It counts for social development, because we have learned over and over again that we cannot improve the quality of life without improving the soul of life. And culture is the soul of life. It is what gives us roots, gives our lives meaning, it is what binds us to each other.

The American writer William Faulkner once said, “The past is never dead. It is no even past.” Not only the blood, but the experiences and hopes of our ancestors course through our veins. And only through their languages and legends, through their still-existing monuments and still-living traditions, can we understand who we are, where we came from, and what we want to be.

Just think of what happened in the ten years since the fall of the Berlin Wall, as people have discovered their long-suppressed culture and felt compelled to express it in many diverse ways. Just a few days ago in Warsaw, I visited the Lauder School, where scores of children were studying Hebrew and Jewish traditions in a place where it was thought that would never occur again.

Four years ago, in Mongolia, I met children who in the days of Communism had never been permitted to read about their great ancestor, Ghengis Khan, or to find materials for school in their native language. In those two places, very far from one another, Warsaw and Ulan Bator, I saw children – children expressing themselves and looking for ways to connect their present with their past. As I listened to the children sing a traditional song in Warsaw, I thought how extraordinary it was that they would now be able to worship and speak their own language, to honor the ways of the ways of their ancestors without fear. When I returned from Mongolia after hearing the stories of the young Mongolian children who could not even imagine their past because there was no written material or other text to provide that guidance to them, I worked with their government to procure Mongolian-language textbooks so that those children, too, would have the right to express and understand their culture and history.

Throughout our century, we have seen the waste and tragedy that can occur when we take a culturally illiterate approach to development. How many health clinics that have been funded by the World Bank or UNESCO or UNICEF or governments have failed because they could not serve the communities that desperately needed them because aid workers failed to respect local mores and customs? How many tons of farm machinery have been left rusting in the fields because donors never asked the farmers whether they wanted the equipment in the first place?

How many roads to nowhere sit abandoned in the countryside because local residents had not been consulted on the placement of such roads?

For the sake of progress we have uprooted tens of thousands from ancestral villages and transferred them into high-rise apartments that offered modern amenities but attracted crime and alienated residents. For the sake of progress we have knocked down historic buildings and replaced them with parking lots. For the sake of progress we have built roads through the countryside and destroyed centuries-old, time-tested methods of irrigation.

That is why we must bring a new cultural literacy and cultural respect to all of development strategies – from health care to education to safe shelter to sanitation and clean water to transportation and agriculture. Cultural respect and preservation must become indelibly linked to progress and development. The World Bank – and so many of you who represent foundations and governments – have helped lead the way, both by making sure that development projects reflect the lives and traditions of the people they serve, and by investing in culture for its own sake.

Let me mention one particular strategy that I have seen first-hand in the last year. Last spring, in Cairo, I visited a medieval neighborhood that was coming back to life because of efforts to restore a twelfth-century mosque and other historic buildings. The corrosive effects of time, pollution, and rising groundwater had begun to destroy the structures. And like so many other urban centers struggling with rapid population growth, living and health conditions had deteriorated. The renovations were, however, spurring the increased development of other buildings and attracting more tourists and business back to the community. The work that was done there was both culturally literate and sensitive, and I was pleased that the U.S. government, through USAID, was supporting this and similar efforts in Morocco and India and China.

For the first time in the history of humankind, more people are living in cities than in countryside. And as urban populations continue to grow, projects to restore and re-purpose historic structures and to upgrade sanitation and infrastructure can be essential to ensuring the continuity and strength of communities. Through such projects an entire neighborhood can be mobilized and empowered to rehabilitate historic traditions and at the same time to solve problems such as those caused by rising groundwater. Traditional craftsmen can find new employment and businesses can prosper from well-managed tourism.

In addition to all the recommendations you have made for “Creating Capacities for Sustainable Development,” let me add just two more:

First I believe it is important to support more museums and cultural institutions in the developing world, places where cultures are most threatened by globalization. I often think of a struggling museum I visited in Africa. There was only one air-conditioned room in this beautiful old building that had been turned into the national museum. And in that one air-conditioned room, in a closet full of cardboard boxes, were kept some of the most precious artifacts of our human history. The museum guide took out the boxes one by one and opened them, and inside, wrapped in thin cotton, were human skulls more than a million years old. I think of those skulls

– some of the most priceless artifacts of humanity – stored in those flimsy boxes, and wonder how many more irreplaceable objects are at risk of disintegration and destruction. We must do more to help these nations and their governments restore their treasures, store them safely, and display them appropriately. The answer is not to remove them from their countries of origin, but to keep them close to the people, where they belong, by offering appropriate aid.

That is why I was very excited to hear about an innovative idea called the “Culture Bank.” With the help of Peace Corps volunteers and a few international NGOs, the people of a village in Northern Mali have found an ingenious way to keep their local treasures in the community and to promote business development at the same time. They have started a “Culture Bank” that offers small loans to people who agree to lend an object of historic value to the community museum as collateral. That way, families who need money for seeds for harvest or another goat to milk or whatever other business venture they are engaged in for their daily income are not tempted to sell their treasures to tourists who will take them out of the villages. So far, the bank has had a 100 percent repayment rate, and a new respect for cultural traditions has taken root in the community. We must find more innovative ways like these to link cultural development to economic development.

My second proposal is also very simple. I believe we should call on our children’s potential to serve as leaders in cultural preservation. I would urge that we support more efforts such as the Adopt-a-Monument program that I have seen both here in Italy – in Naples and in Palermo. As many of you may know, it is a program that encourages schoolchildren to choose a historic monument and take responsibility for its care. In both Palermo and Naples, I saw how children had worked hard to revive centuries-old churches in their communities that had been left to deteriorate. They studied history, they developed guided tours, they picked up garbage, and they raised funds for renovation. At each site, I was surrounded by children eager to tell me the story of their church. I could hear the pride in their voices as they recounted the historic events that had take place within those walls.

I have heard and witnessed similar delight in the voices and eyes of children in my own country. Two years ago, the President and I created a White House Millennium Council to lead us in a celebration of the coming millennium by helping all of our citizens to “honor the past and imagine the future.” I have traveled around my country bringing attention to historic sites, encouraging local communities to come together to Save America’s Treasures. That includes not only great works of art and historic building and natural landscapes, but what may be found in every community or even in the attics of many homes in my country. I remember visiting Hispanic children in New Mexico who had banded together to study the history of a local statue called the Southwest Pieta. They performed a play in both English and Spanish to explain the legend of this statue.

The enthusiasm that children can show for cultural preservation is also evident in a new effort in the United States called Pennies-for-Preservation. School children are raising, literally pennies to save historic places such as the home of Harriet Tubman, the famous ex-slave who in the nineteenth century became a leading abolitionist who led other slaves to safety and freedom. Though their contributions were modest, their interest in the fate of this historic place was priceless.

Each of the children I met from Adopt-a-monument or Southwest Pieta or Pennies-for-Preservation also have gained a new appreciation for the rich cultural legacy of their ancestors and therefore are likely to show more respect for the culture in which they live.

There is no reason why these efforts cannot be transplanted, especially to children living in countries struggling to preserve their cultural treasures. Anyone who has ever seen the concentration a child can bring to a hobby or a sports event or to a story that is being told knows that children have a tremendous capacity for soaking up knowledge and history. They are innate curators and preservationists.

So why not, in this age of globalization, remind them early of their unique and diverse heritages and help them learn to take responsibility for preservation? Teach them to respect culture and recognize the stake they have in its preservation and maintenance for future generations. If we do work with such children we may also see other results flowing from these efforts.

I have met so-called “at risk” children – those at risk of dropping out of school or becoming violent or criminals. And with those young children we have seen time and time again that if given the opportunity to participate in the arts and culture, they often bloom. Studies have shown that arts programs, more than any other, are most effective in bringing out the intellectual and creative potentials of at-risk children and keeping them out of trouble. Each year at the White House, we give out the “Coming Up Taller Awards” to recognize model programs, and I’ve been told countless times by young men and women that if it had not been for their writing or arts or performance or dance classes, they would be on the streets or in jail. These children know what you know: Culture counts.

In a mere 85 days, we will be celebrating the dawn of a new millennium. As we look back at these past 1,000 years, we can see that as a people we have made much progress. We have cured disease though incurable and managed to lengthen and improve the quality of life. We have circled the earth in every imaginable way – boats and planes and even balloons. We have seen the effects of space shuttles and fiber-optic cables as they have stretched our imagination and brought us closer together.

But nothing has changed what we might very well call the values that define us most, values that exist between the economy and the government, values that really lie in the middle between our economic and our governmental activity and that make our life worth living – our family and our faiths, our work and freedom, our creative expression and knowledge, our associations. In other words, our culture. So if we want to see the 21st Century be as rich as it can be, and if we hope that our children will respect their own cultures and the cultures of others, then we have to make culture count. And we have to link culture to economic and social development. And by doing so, we will make a statement that is a statement of values about who we are as a people and what kind of future we think we can make together.

Thank you for thinking through these issues and for ensuring that culture counts in the future.



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*file
cultural
property
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comm.*

Nancy C. Wilkie, President

August 19, 2000

Ms. Melanne Verveer
First Lady's Chief of Staff
The White House
1600 Pennsylvania Avenue
Washington, D.C. 20500

Dear Ms. Verveer:

As President of the Archaeological Institute of America, the largest archaeological organization in the United States with 11,500 members, I am writing to protest the announced appointment of Shelby White to the President's Cultural Property Advisory Committee (CPAC). I ask that this nomination be subject to a full review of legal and ethical conflict-of-interest considerations.

It is the role of CPAC to review requests from nations seeking import restrictions on archaeological and ethnographic materials pursuant to the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property and the Convention on Cultural Property Implementation Act. The AIA is deeply concerned about individuals such as Shelby White who are actively collecting undocumented objects from countries where looting is rampant and where the archaeological heritage is at serious risk. The appointment of such individuals to an oversight committee that is charged with reviewing requests for import restrictions on the very kinds of art objects they acquire represents a profound conflict of interest and raises serious ethical concerns.

Another potential conflict of interest is Ms. White's affiliation with the Metropolitan Museum of Art, as Trustee, as member of the Acquisitions and Executive Committees, and as Chair of the Audit Committee. In these positions she has fiduciary obligations to an institution that is also actively involved in purchasing antiquities from around the world.

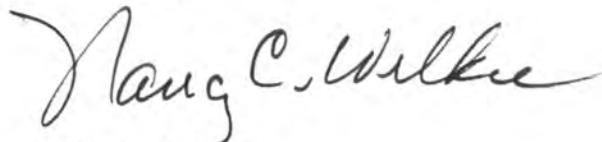
Heritage preservation been a hallmark of the present Administration, and it is a priority for the American general public. A recent survey completed by Harris Interactive, funded by the National Park Service, Bureau of Land Management, Forest Service, and Fish and Wildlife Service, as well as several archaeological and heritage organizations, revealed that the American public is tremendously committed to the goals of archaeology. Some 92% of the respondents indicated that American museums and

individuals should not be able to purchase antiquities that were removed from their country of origin without that country's permission.

This astonishing and impressive level of public support for the position advocated by the AIA conflicts significantly with the publicly stated opinions and, more importantly, collecting practices of Ms. White. Shelby White's position as a representative of the general public on the CPAC would, therefore, represent an absolute and inappropriate contradiction of public opinion. The attached memo and copy of a recent *Wall Street Journal* article outline Ms. White's activities and public reaction to them.

In order to ensure that the actions of the Committee conform to the highest of ethical standards, the Archaeological Institute of America asks that the White House and the State Department give this nomination the fullest review of the legal and ethical implications.

Sincerely,

A handwritten signature in dark ink, reading "Nancy C. Wilkie". The signature is fluid and cursive, with the first name "Nancy" being the most prominent part.

Nancy C. Wilkie
President

cc: President William J. Clinton
John Podesta
Robert Nash
The Honorable Madeleine Albright
Evelyn Lieberman
William Bader
Maria Kouroupas



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Memo Re: Shelby White's Appointment to CPAC

Nancy C. Wilkie, President

As the President of the Archaeological Institute of America, the largest archaeological organization in the United States with 11,500 members, I am writing to protest the announced appointment of Shelby White to the President's Cultural Property Advisory Committee (CPAC). I ask that this nomination be subject to a full review of legal and ethical conflict-of-interest considerations. It is the role of CPAC to review requests from nations seeking import restrictions on archaeological and ethnographic materials pursuant to the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property and the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. The AIA is deeply concerned about individuals who are actively collecting undocumented objects from countries where looting is rampant and where the archaeological heritage is at serious risk. The appointment of such individuals to an oversight committee that is charged with reviewing requests for import restrictions on the very kinds of art objects they acquire represents a profound conflict of interest and raises serious ethical concerns.

Our concern is not simply a matter of conflicting philosophies or a difference of opinion. The AIA recognizes that the purpose of the diverse membership of CPAC, as mandated in Congressional legislation, is to ensure that a variety of expertise and perspectives are represented on the Committee. The AIA is also aware that Shelby White and her husband, Leon Levy, have funded field excavations in countries where they also collect, provided publication grants to selected archaeologists for excavation reports, and have been generous in making donations to museums. Their philanthropy, however, must not deflect attention from the fact that their collecting activities are notoriously uninformed by any consideration of provenance or ethics.

While not all aspects of the sizeable Levy-White collection are publicly known, a number of controversial items have attracted international legal and professional scrutiny. Their private holdings are perhaps best known for Greek and Roman antiquities from Italy, Greece and Turkey but comprise also objects from countries spanning Western Europe (England and Spain) to Asia (Mongolia and China). A recent analysis, conducted by the scholars Dr. Christopher Chippindale (Cambridge University) and Dr. David Gill (University of Swansea), of the Levy-White classical collection displayed at the Metropolitan Museum of Art revealed that 94% of this material has no documentation of source or find-spot. This demonstrates a disturbing lack of concern for whether the objects they purchase were acquired legally and exported legally from the country of origin.

Jointly with the Boston Museum of Fine Arts, Shelby White and Leon Levy own the upper half of a statue, known as the "Weary Herakles." The bottom half of this statue remains in Antalya (Turkey), where it was excavated by Turkish authorities. Despite early denials, casts of the two fragments have subsequently proved that they belong to one and the same statue. The casts also

reveal that the break is fresh and recent, further supporting the conclusion that the two sections were found recently and together. Turkey has traced the Levy-White fragment through the Munich dealer from whom they acquired it and has sued for its recovery. Levy and White have refused to consider restitution and the suit has been "on hold" for a number of years.

In addition, Shelby White and Leon Levy purchased a group of Roman bronzes, which was looted from a protected archaeological site in Icklingham (Suffolk), England. The most prominent piece—a bronze cheetah with inlaid silver spots—had been offered to the Getty Museum, where curators became suspicious and refused to purchase it when informed of the theft. After preliminary litigation, the case was settled with an agreement that the bronzes will be given to the British Museum in a future bequest. Despite its theft from private property and illegal export, Mr. Levy and Ms. White proceeded with the purchase from the same dealer implicated in this illicit traffic. Their actions indicate a repeated failure to diligently search the backgrounds of the antiquities they acquire and a disturbing disregard for the legitimacy of these objects.

Several further examples of Levy-White objects clouded by a dubious background have been reported by archaeologists. These include:

- part of a wall painting, which is believed on convincing grounds to come from Italy
- a fragment of a Greek sculptured panel (funerary stele), the other section of which resides in the Brauron Museum in Greece; senior Greek officials have met recently to discuss this case
- a bronze head taken from a shrine site in Turkey (possibly the site of Bubon, from which many other undocumented bronzes have been illegally removed in recent years)
- a large hoard of Iberian bronzes and artifacts from sanctuary caves of Castellar and Despenaperros in Andalusia (Spain), sites that Spanish television reports have recently specified as continually being pillaged to supply the international market
- bronzes from the Ordos Valley in Mongolia, an area renowned among collectors as a prolific source of unusual and rare material
- a silver urn of unknown provenience, published by Ms. White as possibly from Afghanistan, a region in which political instability has encouraged massive looting
- decorated vases from Apulia, a province in southern Italy where grave-robbing has reached unprecedented levels, according to published police reports

This pattern reflects not an occasional oversight, but an intentional and willful ignorance of the background of these objects. The consequences are not the gain of an attractive object, but a tremendous loss for our understanding of the past. There is no doubt in the minds of informed professional scholars and our foreign colleagues that the Levy-White antiquities collection has been assembled without the minimal attention to standards of documentation on which archaeologists—and many museums—know they must rely. While the acquisition of these objects may involve only violations of laws in foreign countries and not of U.S. law, it does raise significant ethical questions and at least the appearance of impropriety.

In addition, Ms. White's extensive leadership role with the Metropolitan Museum of Art, which has collections and actively acquires antiquities from throughout the world, also presents a

potential conflict of interest with her membership on CPAC. Ms. White holds the position of Trustee, is a member of the Acquisitions Committee and Executive Committee, and is Chair of the Audit Committee of the Museum. She thus has fiduciary obligations to an institution that is currently purchasing antiquities from the very countries whose requests for import restrictions she may be called upon to evaluate. The origin of a number of the objects in the Metropolitan's collection has been dubious. In one highly publicized case, the Museum purchased a treasure of gold and silver vessels plundered from Turkey. Although this case was settled out of court and the "Lydian hoard" was returned to Turkey, the former director of the MMA, Thomas Hoving, later admitted in a published memoir that it was already known to Museum officials at the time of its purchase that the hoard had been looted directly from tombs in Turkey. In recent years, the Metropolitan has been forced to return a Khmer head from Cambodia and a stone Buddha from India, apparently the result of careless or irresponsible acquisitions practices. Meanwhile, it faces claims for yet another pillaged hoard of Greek silver, securely identified by Professor Malcolm Bell III (University of Virginia) as coming from the American excavations at the site of Morgantina in Sicily. Ms. White's numerous roles and fiduciary responsibilities to the Metropolitan present an additional conflict with the types of decisions she would have to make as a member of CPAC.

For a century or more, most of the countries noted above have enforced strict laws concerning ownership and export of antiquities as well as (in the case of the Icklingham bronzes) laws protecting known archaeological sites. The trade in undocumented objects almost inevitably involves various forms of illegal or, at the very least, unethical behavior. In some cases, the acquisition of such objects is considered to be theft under U.S. laws. In other cases, perhaps only foreign laws have been violated. However, the violation of foreign law should, at the least, constitute significant ethical problems even inside the U.S. and particularly for a member of a Committee, which operates as part of the State Department.

The vast majority of significant ancient works of art currently on the "legitimate" market lack documentation precisely because they have been removed via the black market, which Interpol describes as the third largest category of illegal international activity, following drugs and arms. Lynne Chaffinch, Program Manager for the Art Theft Program of the Federal Bureau of Investigation, and Angela Meadows, Cultural Property Program Manager at INTERPOL-U.S. National Central Bureau, recently stated in an interview that "internationally cultural property theft transcends into every other criminal enterprise. This has also included violent crimes, such as murder, assault and kidnapping." In today's world, the trade in antiquities also represents an investment opportunity in commodities that have come to be one of the easiest ways to launder money internationally. The presence in any collection of a majority of pieces that have no prior known history requires that one look very closely at the practices of the collector. Particularly in the case of Central Asian antiquities, a flood of illicit material has recently emerged from an area in political upheaval.

It is exactly these instances of looting and theft that the UNESCO Convention and the Convention on Cultural Property Implementation Act, under which CPAC operates, are intended to assist in alleviating. The Clinton administration has had a remarkable track record in the field of heritage conservation and preservation. President Clinton has done more than perhaps any other president to protect the cultural heritage of the United States through the designation of

national monuments under the Antiquities Act of 1906. Furthermore, he has called for the restitution to the country of origin of cultural objects, such as the Elgin Marbles from Britain. Last fall, when the First Lady was in Turkey, she visited the Antalya Museum, where half the Weary Herakles is on display, and stated in her speech:

I am very proud that my country, the United States, and Turkey have been partners in this preservation endeavor for more than a century.... Where once the goal of this partnership was to unearth antiquities and ship them to museums back in the U.S., today American archeologists seek only knowledge from these digs. Since 1970, the United States has been proud to join Turkey as members of the World Heritage Convention and the 1970 Convention to reduce pillage and illicit trade of archeological and ethnological materials, and we will continue to ensure that Turkey's vast cultural inheritance remains in Turkey.

It is this very Convention, of which the First Lady was so proud, that is at stake in the effectiveness of the Cultural Property Advisory Committee. The Administration's move to appoint Ms. White contradicts its long positive record in the field of cultural heritage preservation.

Not only has heritage preservation been a hallmark of the present Administration, it is also a priority for the American general public. A recent survey completed by Harris Interactive and funded by the National Park Service, Bureau of Land Management, Forest Service, and Fish and Wildlife Service, as well as several archaeological and heritage organizations, revealed that the American public is tremendously committed to the goals of archaeology. Some 92% of the respondents indicated that American museums and individuals should not be able to purchase antiquities that were removed from their country of origin without that country's permission.

This astonishing and impressive level of public support for the position advocated by the AIA conflicts significantly with the publicly stated opinions and, more importantly, collecting practices of Ms. White. Shelby White's position as a representative of the general public on the CPAC would, therefore, represent an absolute and inappropriate contradiction of public opinion.

In 1993, antiquities dealer Michael Ward, a member of the Cultural Property Advisory Committee at that time, was also attempting to sell a collection of Bronze Age gold jewelry looted from the site of Aidonia in Greece. This case was an embarrassment to the Committee, undermining its credibility internationally. The proposed appointment of an individual who actively continues to build an antiquities collection, which is of such a magnitude as Ms. White's, in the light of global looting, presents an inherent and far-reaching conflict of interest, with many millions of dollars at stake. Such an appointment would encourage at least the perception that U.S. policy would be shaped by individuals who have a vested financial interest in the outcome.

In the hope of avoiding an unfortunate situation like that involving Michael Ward and to ensure that the actions of the Committee conform to the highest of ethical standards, the Archaeological Institute of America asks that the White House and the State Department give this nomination the fullest review of the legal and ethical implications.

COMMENT: ARCHAEOLOGY

Feet of Clay

Would the owner of disputed, Holocaust-era art be allowed on a committee charged with determining the rightful owners of art looted by the Nazis?

Then why has President Clinton nominated Shelby White to the government's Cultural Property Advisory Committee, whose mission is to keep plundered archaeological objects from entering the country?

Ms. White and her husband Leon Levy have one of the largest collections of Greek and Roman antiquities in the country and also underwrite excava-

tions and scholarly publications.

But they are equally well-known for being too willing to acquire objects with a dubious provenance or ownership history, one reason the Archaeological Institute of America opposed Ms. White's appointment. In 1991 Ms. White and Mr. Levy agreed to donate 16 bronzes to the British Museum after being sued by an English couple claiming they had been stolen from their farm, the protected site of an ancient Roman settlement.

Anyone serving on an oversight panel should be above suspicion. Like, well, Caesar's wife.

JAMAICA KINCAID

called Dazoc that originated in North Dakota). But the current catalogue makes me hesitate. For one thing, it is almost twice as long as it used to be (forty pages then, seventy-two pages now), and the new pages are taken up with things I would never buy from Ronniger's anyhow: ornamental alliums, asparagus and blueberries. It even now has a color advertisement for some soon-to-be-useless garden implement (I know this, I have the very same ones in my garage, they are broken). The worst part is a picture of Mr. Ronniger crouching down next to some potatoes he has just reaped: I can see his teeth, so he must be smiling, and the picture has a caption that says, "Harvest is a time of great joy." If I am disappointed in Mr. Ronniger's new catalogue, will I now be disappointed in the potatoes too? For not all the potato seeds will be grown by him; the ones grown by him will be labeled "Organically Grown," the ones grown by some-

one else will be labeled "Certified Seed."

A nice ballast to shore myself up from the emotional devastation (well, from a gardening point of view) endured during the careful reading of the potato catalogue was reading all seven volumes of the Mapp and Lucia saga written by E. F. Benson. There is nothing I like more than reading about malice and gossip and life in a small village (I only like to read about it, though, I should not like to live in it myself). And so fortified, I returned to my favorite catalogues, the ones that are without pictures and captions and instructions for cultivation. In the Heronswood catalogue the plantsman Daniel J. Hinkley writes nicely about a recent seed-collecting trip he made to Japan; he writes that he saw five different species of *Acer* in the wild and apparently they were new to him, and also that a single specimen of *Schisandra nigra* loaded with fruit caused him to stop as if dead when he saw it. This catalogue and the Arrow-

head Alpines catalogue is all an American gardener with intense interest would ever need. The nurseryman at Arrowhead Alpines is named Bob Stewart, and he has a wife named Brigitta and a son named Ender; he has a friend who is a professor at a nearby university and that friend had an unusual clump of *Petasites*, certainly it was unlike any I had seen before, and he got the professor to sell some to me. One year Bob began his letter to his customers by telling us he had finally gotten rid of his first wife and the financial demands she made on him by offering her a large settlement; she accepted, but he did not say how large it was. I really did want to know.

The grimness of winter for this gardener can only be eased by such things. On my night table now is a large stack of books, and all of them concern the Atlantic slave trade and how the world in which I live sprang from it. The days will have to grow longer, warmer and softer before I can pick up one of them. □



THE WORLD MONUMENTS WATCH

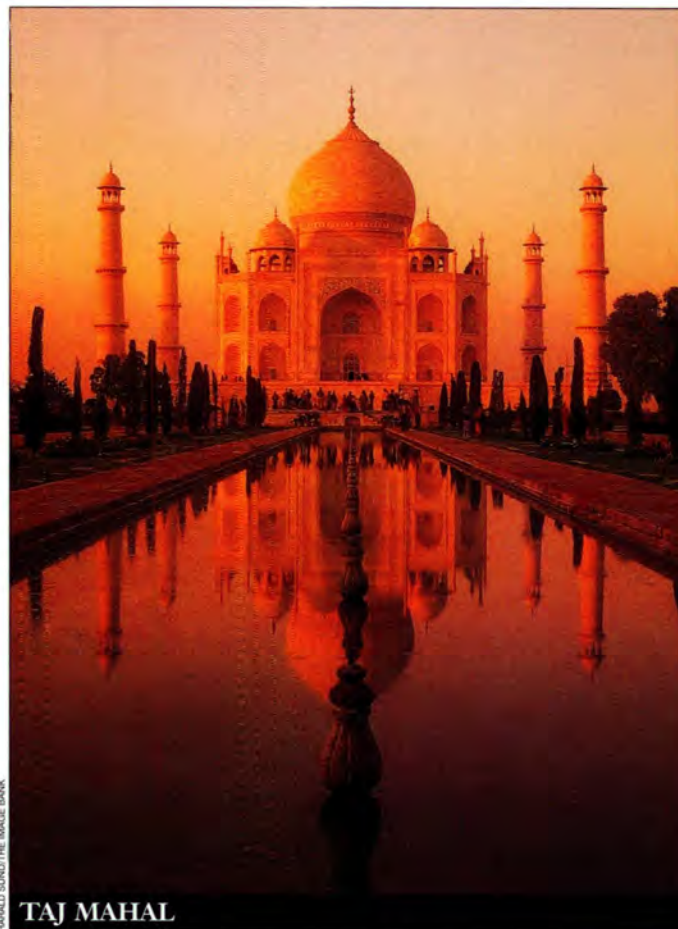
RESCUING ENDANGERED STRUCTURES AND LANDSCAPES AROUND THE GLOBE

By Mildred F. Schmertz

LAST FALL THE MEDIEVAL and Renaissance Italian hill towns of Umbria and the Marche were hit by earthquakes whose aftershocks caused devastation as far away as Rome. Hundreds of buildings were in danger of being lost—the shrine of St. Francis of Assisi had a section of its famous frescoed vault collapse—as were scores of significant artworks. Immediately, the World Monuments Fund (WMF) aided in a grassroots campaign to raise funds and mobilize individuals toward salvaging and restoring the region's irreplaceable heritage.

This response to a natural disaster was not a first for the WMF, a private, nonprofit organization that was established to preserve man-made places throughout the world. The group took part in one of the most concerted architectural rescue efforts of modern times when flooding inundated Venice in 1966. Mexico City's 1985 earthquake precipitated a similar galvanizing of resources.

The mission of the WMF,



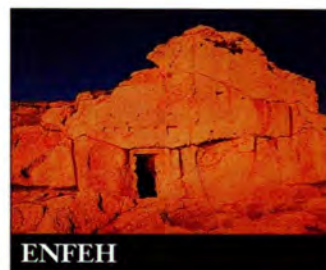
TAJ MAHAL

THOMAS SUNDT/REUTERS

which is headed by art historian Marilyn Perry, extends beyond the amelioration of natural disasters to the development of strategies for reversing the slow but steady

decline over time of historic buildings to preserving neighborhoods, cities and landscapes. Putting the sites at risk are everyday human ignorance and neglect and the lack of local constituencies to protect them. "Everyone knows," Perry says, "that floods and quakes are detrimental, but not enough people realize that unsound urban and rural development, pollution, inappropriate reuse, incorrect restoration technologies and other types of carelessness can be just as damaging."

As the WMF approached its thirtieth anniversary in 1995, Perry, art historian and WMF president Bonnie Burnham and preservationist and



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vice-president for programs John Stubbs launched the World Monuments Watch (WMW), a program devoted to creating a kind of "endangered species" list for the built environment. "Endangered monuments, like the spotted owl, are unique, yet perhaps not about to remain part of the world," Burnham explains. "I may never see that owl, but I believe humanity should save it. Multiplicity and diversity are beautiful and needed, for all species and for the works of man."

So far the WMW has produced two lists of one hundred endangered sites each, one for the years 1996-97 and

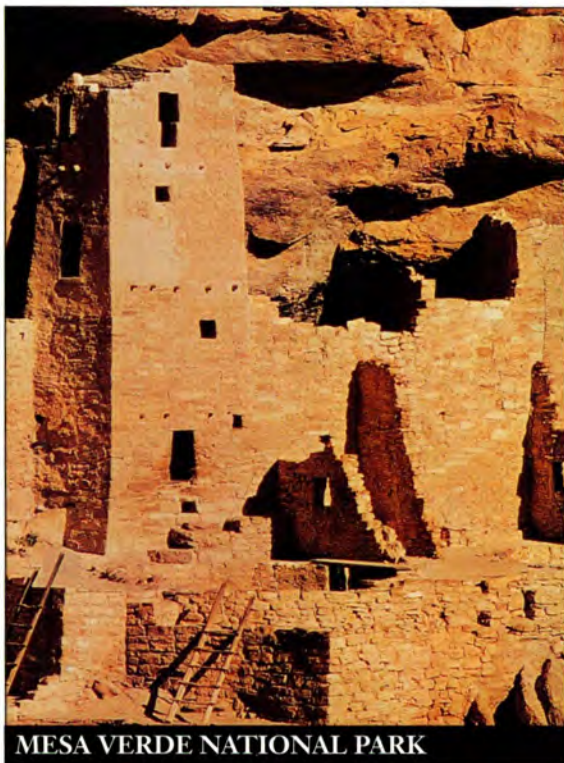
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Executives of the World Monuments Fund are, from left, Laurie Beckelman, chairman Marilyn Perry, Bonnie Burnham and John Stubbs.

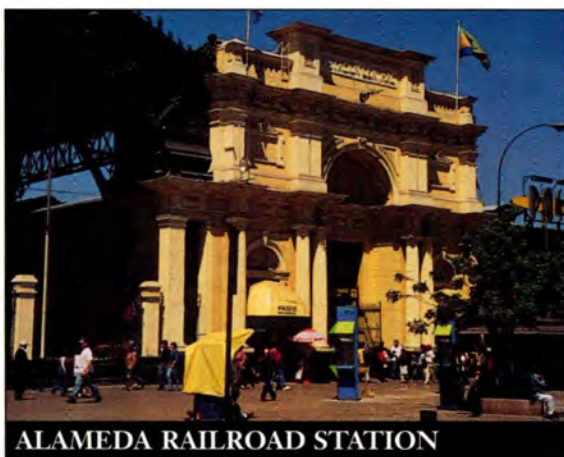


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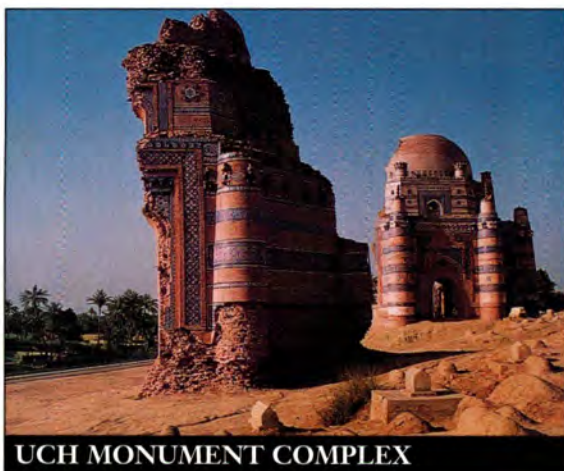
THE WORLD MONUMENTS WATCH



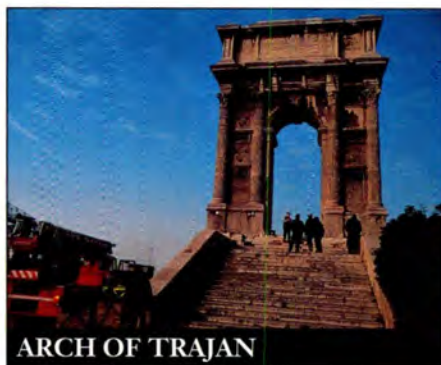
MESA VERDE NATIONAL PARK



ALAMEDA RAILROAD STATION



UCH MONUMENT COMPLEX



ARCH OF TRAJAN



RADIO AND TV BUILDING



AGATE PAVILION

continued from page 102

another for 1998–99. Nominations are solicited from the ministries of culture of every world government, from all United States embassies, from every national committee of the International Council on Monuments and Sites, from national and local preservation groups and from American Express offices worldwide. (Founding sponsorship came from the American Express Company, which committed to the program five million dollars over a five-year period. To date, grants from other donors have reached well over three million dollars.)

The nomination process is also open to qualified experts and individuals as a means of encouraging private activism. Nominators not only specify the threat to the site but also put forward a concrete proposal for action that demonstrates local support. The candidates are reviewed by an international eight- or nine-person panel, which selects the hundred sites for the list.

"For the first round," Burnham recalls, "we had three criteria—significance, urgency and viability, by which we meant something could be promptly done that would result in positive change." The Taj Mahal in Agra and Hagia Sophia in Istanbul were among the architectural treasures deemed imperiled.

The Taj Mahal, a marble tomb built from 1632 to 1643 by the emperor Shah Jahan for his wife, suffers from pollution brought about by residential fuel combustion, diesel trains and buses, and backup electrical generators that compensate for Agra's inadequate electrical supply. Every day 650,000 tons of trans-India truck traffic passes through

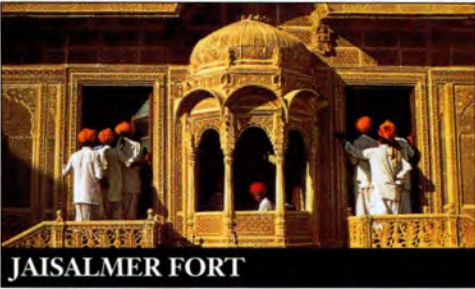
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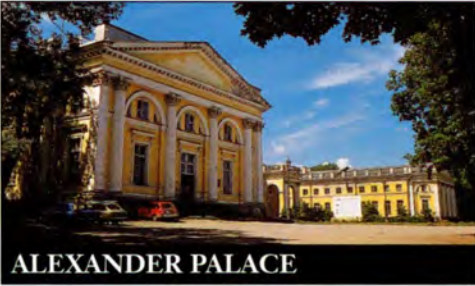
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THE WORLD MONUMENTS WATCH



JAISALMER FORT



ALEXANDER PALACE



CENTRAL PRAGUE



ANI ARCHAEOLOGICAL SITE



BODIE STATE HISTORIC PARK



RUSAKOV CLUB

continued from page 104
the city, disturbing the monument with vibration as well. The stability of the tomb, centered in a garden enclave on the bank of the Jamuna River, is further threatened by salts and chemicals from industrial wastes seeping underground from the river into its foundations.

The Taj Mahal's perils, however, did not seem overwhelming to the WMW's first selection panel. Since the listing, construction has begun on a

ring road for truck traffic; strict controls on industrial pollution have begun to be enforced; and there have been improvements to the infrastructure. Because the threats have been mitigated, the second selection panel removed the Taj Mahal from the 1998–99 list. "We're assuming that if everything continues to progress," says Burnham, "in five to ten years each step of the preservation process will be in place, and the Taj Mahal will not reach a crisis."

Hagia Sophia, completed in 537, is the most important Byzantine structure in Istanbul. Once a vast cathedral, then an Ottoman mosque, it is now a museum and a major tourist destination. When it was first listed, water seeping through its cracked lead roof was damaging Byzantine frescoes and mosaics. Dampness due to inadequate roof drainage threatened the foundations; fractures appeared in structural walls and columns. Little had been done to ease

the wear of tourism, and poorly scaled new construction had begun to encroach on the surrounding historic zone. In the two-year interval between the first and second WMW lists—unlike with the Taj Mahal—none of these conditions were being significantly reversed. So the selection panel listed Hagia Sophia again, with the intent of beginning its repair.

Hagia Sophia is one of twenty-five endangered mon-

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THE WORLD MONUMENTS WATCH

continued from page 106

uments transferred from the first to the second list. Some were determined to be in continued peril for the scale of their deterioration or the likelihood of their imminent collapse. Others remain in the WMW's focus because viable solutions have yet to be found. Among these are the Jaisalmer Fort in Rajasthan, India; the Limonaia at Boboli Gardens and the Gardens of Villa Medici at Castello in Florence; the Southern Monument in Petra, Jordan; and the Alexander Palace in Tsarskoje Selo, near St. Petersburg.

Visitors come to the Village of the Czar to see one of two imperial palaces, the Baroque eighteenth-century palace of Catherine the Great, which was reconstructed after extensive damage sustained during World War II. On the current endangered list is the palace's Neoclassical Agate Pavilion, designed for the empress by Charles Cameron. Declared by Stubbs to be "the most richly appointed architectural interior I have ever seen, anywhere in the world," the pavilion has all but its top floor open to the public. At that level, the floors, paintings and stucco work have been damaged by the leaking roof.

The other palace, built by Catherine in 1792–96 for her grandson Alexander I, is not accessible to the public. Its last imperial residents were the family of Nicholas II; it was there that they were kept under house arrest before being removed to the Urals and shot. Although Stalin favored the transformation of churches, monasteries and some of the imperial palaces and fortifications into public museums, he was said to realize that it would not enhance the glory of his regime for the Russian people to visit the very rooms from which the czar's young children were taken away to exile and death.

The WMW is working to make the palace into a living house museum for the display of the imperial family's rich collections. Despite severe damage from World War II shelling and years of weathering, the palace remains a great Neoclassical work. Many rooms and details are intact, and the furnishings have been preserved and safely stored elsewhere.

Encouraged by the variety of sites nominated, the 1998–99 selection panel expanded its reach to include social and

cultural themes that had not been fully considered in the first cycle. "In the second round," notes Burnham, "a few panelists extended the dialogue beyond aesthetics. It's important for a list of endangered sites to not be just the *crème de la crème* of world monuments that don't happen to be in very good condition. The list has to reach from the top to the bottom of the building fabric and touch every level where people are concerned about preservation. We can't use pure aesthetic standards—we have to use the standards and criteria of grassroots groups—and see the built world through their eyes."

For the second list, the panel focused on the fragile situation of historic city cores, citing the centers of Tbilisi, Georgia; Irkutsk, Russia; and the medieval heart of Prague. A city undamaged by World War II, Prague was spared later loss of architectural quality and consistency simply because the Communist regime didn't build much. Now that the Czech Republic is once again capitalist, Prague's center is gradually being destroyed by the proliferation of poorly designed, badly scaled new commercial construction. "Maybe it will translate to

**"Archaeology does
as much damage
to the man-made
environment as
natural disasters."**

other urban situations," Burnham says of the listing, "and cause every city to think more carefully about its preservation standards."

The recent selection panel included on its list seventeen archaeological sites in fourteen countries. Several of these have been deteriorating because of the work of excavators who care about research and discovery but have little interest in preservation, conservation and interpretation *in situ*. "Archaeology is a destructive process," laments Stubbs. "It does as much damage to the man-made environment as natural disasters."

Ministries of tourism and culture in charge of significant remains are often at a complete loss about how to conserve and display them: Pompeii, a city of fifteen hundred buildings buried by the eruption of Mount Vesuvius in 79 and under excavation since 1748, is an extreme example. Its ancient stone and brick walls and streets have been crudely repaired or reconstructed, its frescoes exposed to weather for two hundred and fifty years. Among the other factors the WMW is contending with are seismic activity and vandalism.

Now that enough time has passed, preservationists have come to consider the architecture of the modern movement and its genesis, turn-of-the-century industrial construction, to be of immense historical and cultural importance. Early cast-iron, reinforced-concrete or steel-and-glass transportation buildings are as ardently championed for conservation and appropriate reuse as the Neoclassical country palaces of St. Petersburg. The current list includes Tour and Taxis in Brussels, a century-old transportation hub; Alameda Railroad Station in Santiago, Chile, a magnificent steel structure built in 1900; and Old Iron Bridge in Spanish Town, Jamaica, a cast-iron wonder constructed from arched ribs and frames prefabricated in England and assembled on-site.

Modernism is represented on the list by two works of architecture and a sculpture. The Radio and Television Building in Brussels, designed by Joseph D'Onghre and built in 1935, was in use until 1995, when the owner moved its broadcasting facilities elsewhere: A suitable new function must be found for this marvel of technology and modernist aesthetic. The Rusakov Club in Moscow, designed by Konstantin Melnikov and built in 1927–28, is a late-Constructivist landmark well known to contemporary architects, who make it a place of pilgrimage. It is scheduled to be rehabilitated as a theater if unsafe structural elements can be fixed.

The sculpture is *Endless Column* by Constantin Brancusi, located near the artist's childhood home in Jiu, Romania. A ninety-eight-ton copper-coated iron structure

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HISTORIC ARCHITECTURE

WORLD MONUMENTS

continued from page 110

est of his large works, it is composed of sixteen identical modules shaped like plant forms. Erected in 1938 to honor Romanian youths who died defending the town in World War I, the monument once rose like a gravity-defying cactus. It has now been disassembled, and its modules are being restored; they will be put back in place when a new steel spine is constructed. The WMW aims to complete the restoration by October, the sixtieth anniversary of the sculpture's dedication.

The 1998-99 list names five endangered sites in the United States, none of which are freestanding monuments. Instead, each belongs to a newly conceived category the WMW defines as a "cultural landscape." Lancaster County, Pennsylvania, is a region of small farms owned by members of the Amish and Mennonite religious sects that today is being developed as a mecca for strip malls. "The local government sees this as a form of economic growth," says Burnham, "and is putting money into an advertising campaign to get people to come and shop. While you're at it, you're supposed to witness the 'quaint way of life,' which the strip malls are in fact helping to undermine."

Bodie State Historic Park, in California, is the largest and most complete unrestored ghost town remaining in the American West. Fort Apache, Arizona, is a former United States cavalry outpost. "Both have been left to rot," reports Burnham. "Maintenance has virtually ceased because resources are not available." Mesa Verde National Park in Colorado, a complex of six hundred thirteenth-century Indian cliff dwellings, is an inherently fragile monument. Arguably the most important cultural site in the United States, it suffers from very poor conservation, too many tourists, and a lack of adequate management so.

The WMW's boldest choice for a cultural landscape category is South Pass, Wyoming, the twenty-five-mile-long remnant of the Oregon Trail that crosses the Continental Divide. From 1811 to 1825, three hundred thousand wagon trains traveled west to Oregon and California through this gap over the Rocky Mountains.

Essentially, South Pass still

continues

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WORLD MONUMENTS

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way it did to the pioneers. Although barren—no trees grow there; it is windy and dusty—it is a place of great beauty: Vast meadows of sage are bordered by rolling hills and the Wind River Range. Marilyn Perry acknowledges that it was the still-extant wagon ruts that convinced her. "They belong to our cultural heritage. It's important to understand where we came from, how we moved West and what it was like to be in a covered wagon pulled by six oxen. Our challenge is to protect this place and to persuade the local people not to allow the wrong kind of development to happen."

Unfortunately, multinational conglomerates want to resume mining in South Pass and build a massive pipeline through it. The WMF is promoting the route's first steps toward preservation: designation as a National Historic Landscape and a listing on the National Register of Historic Places.

To help build a constituency for remote locales like South Pass, the WMF sponsors visits by donors, historians, architects and other professionals. "A site visit is catalytic," says Burnham, "because it gets the local community out. We let them know that we care enough to actually go see them. This is how we begin to make connections, develop strategies."

Laurie Beckelman, former chairman of the New York City Landmarks Preservation Commission and now WMF vice-president for external affairs, recently led a dozen fund supporters on a trip to the Angkor archaeological district in Siem Reap, Cambodia. Their purpose was to observe the preservation work being done at the temple sites, and to see it by young Cambodians trained by visiting experts from abroad. "The goal is to preserve the culture of our past," Beckelman emphasizes, "is to invite them to become caretakers of their own history. The WMF can't do it alone. We nurture partnerships. We are around the world." □

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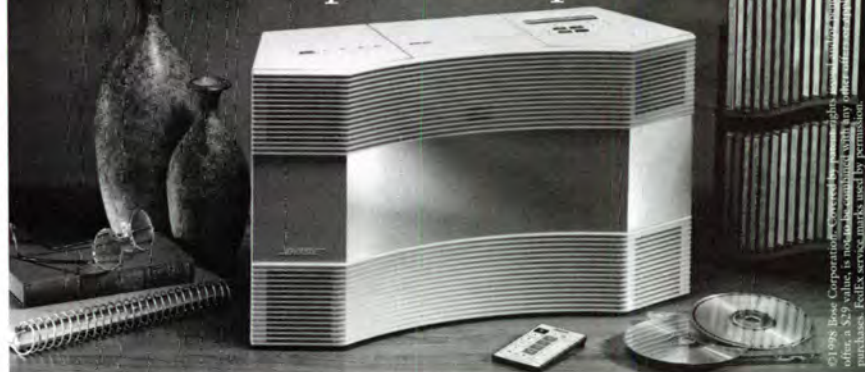
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DRIVING THE EV1

ON THE ROAD WITH GENERAL MOTORS' ELECTRIC CAR

By Paul Goldberger

IT DOESN'T TAKE MUCH TO be at the environmental vanguard, autowise. It merely requires patience, sacrifice and the ability to give up thinking of your car as a ticket to complete freedom of movement. And oh, yes, you have to be in love with very short distances. Not exactly the usual way of liv-

ing in southern California, which is where I was when I spent a few days behind the wheel of the environmentally sensitive car of the moment, General Motors' all-electric vehicle, the EV1.

I knew from the beginning that life with this car was not going to be a walk in the park—or a spin in the Jaguar, to keep my metaphors on four wheels. I had wanted

the real world as General Motors defined it turns out to be only southern California and Arizona. The two-seater EV1 is not available anywhere else, at least not yet. I learned that this was one test car that I would have to go to—it was not going to come to me.

So arrangements were made, and a bright red EV1 awaited me at the Los Ange-

les. It turns out to have a kind of lovable eagerness to it, managing the neat trick of looking futuristic without looking silly. How many cars come off as earnest, even endearing? And in this age of retro design, how many cars have as their inspiration something distinguished—in this case, the classic Studebaker coupes with their wrap-around rear windows—that



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for some time to test-drive the car that General Motors had brought to market at the end of 1996, when it put to shame the other American automakers, who had said that an all-electric car could not work in the real world. GM insisted it could and spent more than \$350 million to prove it. Unfortunately,

at LAX airport. I felt a certain exhilaration—at last, freedom from the rows of white Chevy Cavaliers at Avis! Not that the EV1 is to be found at Avis, or any other renter, and anyway, it looks like a cross between a Saturn and a Studebaker, updated by the Jetsons. You wouldn't confuse it with anything. It isn't bad-looking—

has not already been killed to death? As an object of design, the EV1 is both elegant and likable.

There was no key when I stepped down and started the car, not with a key (though) but with a code programmed into a keypad. Press

continues

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(NON PAPER)

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The program of the World Bank for the protection and restoration of cultural heritage stems from a policy which assigns greater priority to the environmental, social, and now cultural aspects of World Bank projects. Through the cultural heritage program and the initiative to establish a “Cultural heritage and Development Action Network”, the Bank is prepared to offer support using new flexible lending instruments and other available modalities, following the interests and priorities of its clients.

Italy, which possesses alone a high concentration of the world's cultural heritage, is a natural and indispensable interlocutor of IFI if action in this field.

Three categories of potential participants have been identified: -individual governments at the bilateral level (at present Italy, Spain and Israel are in contact with the World Bank);

- major non-governmental foundations and agencies (e.g., J. Paul Getty Foundation, Aga Khan Trust, World Monument Fund, etc..)
- international organizations with competence in this sector (e.g., UNESCO)

II. Italy and the “Cultural Heritage and Development Network”

Italy, given on one hand the cultural heritage that distinguishes it internationally and, on the other hand, the undeniably stabilizing value that cultural heritage policy could bring to neighboring regions such as the Balkans or the Mediterranean, is a natural interlocutor of the World Bank in this plan of action.

Cultural heritage is a vibrant aspect of Italian development cooperation: an increasing number of projects involving cultural heritage are being developed all over the world, often in collaboration with the World Bank.

Italian development cooperation is operating on various levels and types of intervention:

- institution building: creation of special cultural heritage management training centers. In particular, a Project which is currently being developed in Villa Tarabya (Turkey), could open possibilities of a common approach between Italy and the World Bank.
- measures promoting peace and social cohesion: projects mainly in the Middle East and North Africa (Jordan, Syria, Algeria,..) but also in Bosnia, Eritrea.
- programs focusing on economic benefits tied to cultural heritage: projects concerning museum restauration and reorganization in Egypt, Guatemala, Yemen, Tanzania.
- measures aimed at the transfer of know-how in cultural heritage conservation: research and mapping programs in Egypt, Benin, Cambodia, Laos, Jordan, Siria Tunisia, Morocco, Pakistan.

This involvement allows a vast body of expertise in cultural heritage to be available in Italy. National architectural restoration techniques are world standard-setters, the country itself is a unique “archeological and cultural laboratory” with national and regional expert institutions. Ongoing public/private partnerships promote protection and development of cultural resources as core social and economic undertakings. Italian institutions, private enterprises, and academics have already begun to pioneer the application of this expertise in developing country contexts. These include strong existing links in China, in the Middle East and North Africa, in the former Soviet Union and in Bosnia and former Yugoslavia,

in which Italian assistance (and in some cases collaboration with the Bank) has been prominent.

Italy's contribution to the program

Italy is willing to be a crucial partner of the World Bank, because it has traditionally regarded and administered cultural assets as part and parcel of national heritage (from both an economic and social perspective), and also because it is aware of the role of "cultural heritage" in creating consensus. This approach has made it possible for Italy to come to terms before others with issues such as finding a compromise between cultural sustainability and economic and industrial development (an ongoing debate involving both the public and private sectors).

On a multilateral level, occasions for common actions between Italy and the World Bank are being identified: for example, the inclusion of the "cultural heritage and development" theme in the agenda of the next Euro-Mediterranean Conference, which will be held in Palermo, has also been discussed, as well as the participation of the World Bank to the conference itself.

Cultural heritage and social cohesion

Geographically, Italy is close to strife ridden areas where a concerted effort at cultural restoration could most certainly play a re-balancing function. With this in mind the World Bank agrees on the importance of interventions in areas such as the Mediterranean and the Balkans, where the commitment to cultural heritage is fragmented and could have an unquestionably stabilizing value.

Once again, because of its capillary network of missions all over the world and the experience it has accumulated of the institutional makeup of the borrowing countries, the World Bank could introduce methodologies specific to this delicate sector in a operative framework. Italy is in fact already participating in various World Bank projects involving cultural heritage. Here again, because of the experience gained at the national level, and also at the level of local agencies, even of individual municipalities most sensitive to these issues, as well as that of Italian public and non-governmental organizations active in this

sector, specialized consultant firms, Italy's participation will no doubt add considerable value to the initiative.

III. Collaboration with Foundations involved in cultural heritage.

Collaboration agreement between the World Bank and J. Paul Getty Trust

On November 4 last, a special operational partnership was signed between the World Bank and the J. Paul Getty Trust for the restoration and promotion of cultural heritage. The agreement states that the two institutions will cooperate along the following lines:

- to identify specific operations and projects in which the World Bank and the J. Paul Getty Trust can use their respective resources - also by exchanging personnel - in support of countries, cities or local communities seeking to protect and promote their cultural heritage;
- to develop the preparation of World Bank personnel in internationally recognized cultural heritage conservation and restoration standards;
- to pursue an exchange of personnel aimed at broadening the resource methodology and operative capabilities of both entities.

Experience in identifying areas at risk

As regards the blueprint for the definition of priority interventions, the system adopted by the World Monument Fund could be used as a typical example: on the occasion of its thirtieth anniversary, thanks to a generous private contribution, the WMF inaugurated a new program, the World Monuments Watch. The objective is to identify the monuments, archeological sites, urban areas, or land of significant cultural value in dire need of protection.

IV. Italy's contribution to the "Cultural heritage and Development Action Network"

Italy could also give an invaluable contribution by participating both in the elaboration of specific orientations and methodological approaches with major U.S. interlocutors in this field, as well as on specific projects.

In the last decade the design and realization of restoration interventions in the world has undergone a dramatic evolution, drawing on the experience of past errors and developing a new methodology that pays greater attention to the historical value of the cultural piece and evaluates how to make the best use of the intrinsic qualities of an antique construction.

The World Bank program thus presents a unique opportunity not only to broaden activities in this sector, but also to open new and more advanced cultural and scientific conduits.

Common recommendations and reference codes

A first important step is that all interventions follow a standard methodology, based on the same principles but aimed at adopting different guidelines depending on local culture, construction methods, and individual environmental and social conditions. A set of Principles is currently being compiled by UNESCO's International Council on Monuments and Sites (ICOMOS) whose Restoration Commission is chaired by Italy. These could be adopted by the World Bank Alliance for Cultural Heritage as a common reference criterion. This would represent the more general philosophy or concept of restoration, and would precede the discussion of practical applications (guidelines) to define single technical aspects.

The culture of prevention

Another important element to be considered is prevention: not delaying intervention to when damage is apparent (restoration) but before then, at a much lower cost. Clearly, this approach requires that priority be given to identifying and listing situations at risk, mandatory to any effort aimed at systematic application of prevention measures.

V. The January conference on cultural heritage and its follow-ups

At the invitation of The World Bank, a Conference convened in Washington DC on January 26-27 1998 to plan the "Cultural Heritage and Development Action Network".

Representatives of the Government of Italy and of the major international and regional cultural heritage conservation organizations discussed the role of cultural heritage in social and economic development. The group launched a program of collaboration to increase the effectiveness and scope of cultural heritage conservation on a global scale through new approaches anchored in local actions in developing countries.

Major conclusions

- Understanding the culture and development nexus requires analysis and demonstration.
- Cultural heritage includes material, expressive and living culture.
- Culture is dynamic and diversity must be respected.
- A Cultural Heritage and Development Action Network will be established.
- The Network should expand quickly to include a broad representation of organizations at international, regional and national levels.
- The Network will develop a governing structure facilitated by The World Bank and other partners and will operate through partnerships and action groups.

The Action Network, Partnerships and The World Bank

An effective use of resources requires combining the complementary experience and knowledge of cultural heritage experts with that of practitioners of social, economic, and infrastructure development. In aggregate, these resources can serve nations and communities as they formulate, fund, implement, and assess cultural heritage conservation. Experience in heritage conservation and management resides in a wide variety of organizations and individuals world-wide. In convening a network planning group, the Bank recognized the combined potential strength of these organizations and individuals and the opportunities for joint efforts. Collaboration is being sought through the Network as well as by agreements between institutions.

The first of these, an Operational Partnership to Sustain Cultural Heritage, with the J. Paul Getty Trust, was signed in November 1997.

The World Bank is working on a similar agreement with the Government of Italy.

Network Priorities

Discussion during the meeting touched on the rationale and objectives for priorities identified by the group. These priority areas and the actions they will stimulate are interrelated and mutually reinforcing.

1) Knowledge Management and Information Dissemination

Improved information management and dissemination are needed urgently and will benefit every aspect of cultural heritage conservation and management. An obvious first step is to organize existing information on cultural heritage using the sophisticated tools and concepts at hand.

Information should be organized and presented so as to make it useful for advocacy, education, project design and implementation, fundraising, research, evaluation and institution building. Information should be organized and presented in formats appropriate for defined user groups throughout the world.

Existing information on cultural heritage management needs to be augmented by complementary material from related fields, including social and economic development, environmental protection, land use planning, law, and finance.

Numerous gaps in knowledge can be filled through targeted data collection, analysis and research and by mutual development of inquiry tools that sharpen perception of cultural heritage.

The Getty Information Institute has agreed to chair the Network's Information Action Group, and began work at a meeting on January 28, with staff of the World Bank. Initial steps are being taken for the establishment of an Internet gateway to existing sources of information available electronically.

2) Broadening the Network

The Network should grow rapidly into a broad-based association appropriate to the challenge of integrating cultural heritage conservation into economic and social development. The number and range of organizations currently or potentially active in these fields at regional, national and local levels is uncatalogued. The Network could expand quickly through regional meetings, as a result of field work at the national and local levels, and by use of existing institutional networks. An early task in information management should be to create and maintain lists of government, civic and private sector organizations, as well as individuals, with the capacity to participate in cultural heritage and development projects or activities.

3) Advocacy and Education

Cultural heritage is threatened throughout the world by numerous factors including: population pressures; ill-managed tourism and infrastructure development; poorly regulated building; some forms of trade, marketing, and international communication; environmental degradation; vandalism; theft; and armed conflict. Advocates for protection of cultural heritage must present the case to a wide variety of audiences from governments, to developers, the military, lawmakers, financiers, social and economic development agencies, and to the general public, including the young. Appropriate messages through a variety of media are needed to reach the broadest possible audience.

Incorporating cultural heritage conservation into the social and economic development paradigm opens up possibilities for turning globalization, infrastructure, and tourism challenges into opportunities. Seeing culture in and for development - as the valued expressions and material objects of living communities - can lead to stronger local ownership and responsibility for conservation priority setting and stewardship.

4) Demonstration Projects

The viability and success of cultural heritage conservation as a means of fostering social and economic development should be demonstrated through projects. These projects must be carefully designed to realize combined objectives, then monitored closely during implementation. Successful strategies, techniques and results should be shared so they may be replicated with necessary modifications.

Projects should involve cooperation and collaboration between cultural heritage conservation organizations themselves, and include sectors outside the cultural field, as well as host-country professionals and local inhabitants. Social and economic strategies to benefit local populations and to assure sustainability of the work must be carefully designed, developed and tested, with the local stakeholders in the lead.

A compendium of case studies can present tested methodologies and a variety of approaches suitable to the enlarged cultural heritage and development context. Successful projects, well-described and publicized, will further the cause of conservation and development by providing examples for advocates to expand sources of funding for this combined work.

5) Funding

The requirements of cultural heritage conservation far exceed funds available. Culture has been considered optional or of low priority by many governments, nongovernmental organizations and the private sector, and thus has suffered neglect. In times of retrenchment or fiscal austerity, governments often cut expenditures for culture first; even in periods of economic growth, culture may not prosper. Fundraising in the institutionally-weak cultural sector is hampered by fragmentation and poor communication between organizations, limited information sharing, an inability to express the benefits of their efforts in economic and social terms, and a lack of proficiency in advocacy. The Network identified these as priority areas, and as progress occurs, the capacity for attracting funds should increase.

Incorporating a social and economic development perspective into the work programs of network members will require - and open up - new sources of support for the preparation and implementation of cultural heritage conservation projects. Increased participation by local communities in identifying conservation priorities, linking these priorities to broader development needs, and demonstrating the social and economic benefits of such projects should lead to increased public, foundation, and private sector financing of cultural heritage conservation.

6) Research, definition and mapping

The research agenda in the cultural heritage field is extremely ample. In the interest of efficient resource allocation, it is necessary to document past, current and planned projects for cultural heritage conservation, as well as their participants, sponsors, objectives, techniques and results.

A basic requirement is to define the heritage, beginning with establishing geographical location by mapping. Then the heritage, both material and living, must be documented, an urgent task given the rate of disappearance in our era. These formidable tasks of recording cultural diversity are analogous to inventorying biodiversity. These are fundamental steps enabling analysis and priority-setting

Exceptional tools exist for precision recording, organizing and presenting information on heritage, both uniquely and in its broad context. These tools include geographic information systems (GIS), geographic positioning systems (GPS), remote sensing, computers, the Internet and world wide web, digital and analog video and audio equipment. It is through shared use and development of these tools that the research and knowledge management agendas of the network will be reinforced reinforced.

Documentation of community-based living culture is needed. Analysis of local stakeholder benefits from cultural resources is key to linking cultural heritage conservation to the overarching development goal of poverty alleviation.

Research in cultural economics is of prime importance. Developing a body of knowledge on cost-benefit analysis and economic returns on cultural heritage conservation, along with adapting pioneering work on valuation methodologies from environmental economics, needs urgent attention. This work is important for advocacy and for garnering financial resources necessary to meet the challenge of widespread heritage protection, management and conservation.

VI. The partnership between Italy and the World bank and the second Conference on Cultural Heritage in Italy

An important deadline that lies ahead is a new and broader conference on cultural heritage and development jointly organized by the Italian Government and the World Bank,

to be held in Italy. The Italian Government and the World Bank will work in partnership to enlist their mutual strengths in the service of cultural heritage conservation in developing countries. The possibility of Italian Trust Fund support will augment the operationalizing of the World Bank's cultural heritage work in developing countries.

Learning from, and applying these lessons of shared experience will be the focus of a proposed major Conference in Italy in May 1999, co-sponsored by Italy, the Bank and the new Network for Cultural Heritage, of which the Government of Italy and the Bank were key founding members. The Conference will provide a foundation for resource mobilization to sustain global support for urgent cultural heritage conservation and development activities.

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February 23, 2000

VIA HAND DELIVERY

The Honorable Cheryl Tate Macias
Special Assistant to the President and
Associate Director of Presidential Personnel
Old Executive Office Building, Room 153
Washington, D.C. ~~20502~~

Re: *Cultural Property Advisory Committee*

Dear Ms. Macias:

On February 17, I forwarded a copy of the résumé of Ashton Hawkins for your consideration. As you will recall, Ashton currently serves as Executive Vice President and Counsel to the Trustees of The Metropolitan Museum of Art in New York and has held that position for the past twelve years. He previously served as Secretary and Counsel to The Metropolitan Museum of Art from 1969 through 1988. Because this latter information did not appear on the earlier version of his résumé, a revised version of that document is enclosed.

Once again, thank you for your attention to this matter. We continue to believe that, after you have had an opportunity to review these materials, you too will conclude that Ashton is eminently qualified and would help bring a fair and balanced approach to the important issues that the CPAC must consider.

Sincerely yours,



David R. Grace

Enclosure

ASHTON HAWKINS
151 Central Park West
New York, NY 10023

1959	Harvard College
1962	Harvard Law School
1962-1965	Cadwalader, Wickersham & Taft One Wall Street, New York, NY
1965-1968	Assistant Attorney General State of New York Estates, Trusts & Charities Bureau (serving under New York State Attorney General Louis J. Lefkowitz)

The Metropolitan Museum of Art

Secretary and Counsel (1969 – 1988)

Executive Vice President and Counsel to the Trustees (1988-present)

Member of a special panel of the American Society of International Law in 1969 which studied and made recommendations with regard to the proposed UNESCO Treaty on International Movement of Works of Art. Served on numerous panels of the Practicing Law Institute, Association of the Bar and other organizations. Guest lecturer at the University of Virginia Law School, Harvard Law School and New York University Law School. Member of Art Committee, Association of the Bar, for three separate terms. Founder and Co-chairman for eight years of the annual Museum Law Conference sponsored by the Joint Committee on Continuing Legal Education of the American Law Institute and the American Bar Association.

Recent Publication

“A Tale of Two Innocents: Creating an Equitable Balance Between the Rights of Former Owners and Good Faith Purchasers of Stolen Art”, *Fordham Law Review*, vol. LXIV, no.1, October 1995.

Organizations

Municipal Art Society, Member of the Board of Directors (New York)
The Wolfsonian – Florida International Advisory Board (Miami, Florida)
World Monuments Fund, Member of the Board of Trustees (New York)
Landmarks Preservation Foundation (New York)
Library of America, Member of the Board of Advisers (New York)
Foundation for Hellenic Culture, Member of the Board of Trustees (New York)
Council on Foreign Relations (New York)

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NOTES/COMMENTS:

Excellent press coverage so far, not to mention C-Span and other video
outlets.

Brian

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Tuesday November 28 5:44 PM ET

Clinton, Albright Host Conference

By DEB RIECHMANN, Associated Press Writer

WASHINGTON (AP) - Pingpong diplomacy in 1971 smoothed U.S. relations with China. When the United States reached out to a new democratic South Africa, performers from the Dance Theater of Harlem helped forge diplomacy. As the Cold War thawed, pianist Vladimir Horowitz returned to his native Russia in 1986 to give concerts.

Culture speaks a universal language and can play a critical role in U.S. relations abroad even where America has no formal diplomatic relations, President Clinton ([news](#) - [web sites](#)) said Tuesday at the first White House Conference on Culture and Diplomacy.

"Cultural diplomacy does have the power to penetrate our common humanity," Clinton said.

Glen Miller and other American jazz bands had a positive effect on the morale of U.S. allies during World War II, he said. And singer Elvis Presley did more to win the Cold War when his music was smuggled into the former Soviet Union than he did as a GI serving in Germany, the president added.

Clinton and Secretary of State Madeleine Albright ([news](#) - [web sites](#)), who wore a Navajo bolo - a symbol of America's early heritage - were joined in the East Room by about 160 authors, artists, diplomats, actors, actresses, poets, business leaders, foundation directors from the United States and abroad. They talked about the role culture plays in foreign policy and how cultural exchange programs can improve relations among different peoples.

Joining Clinton and Albright on a morning panel were: Aga Khan, 49th hereditary imam of the Ismaili Muslim community, which has a following of more than 12 million worldwide; former Poet Laureate of the United States Rita Dove; cellist Yo-Yo Ma; Giovanna Melandri, Italy's minister for cultural heritage; Nobel Prize-winning novelist Wole Soyinka from Nigeria; and Joan Spero, president of the Doris Duke Charitable Foundation in New York and former ambassador to the United Nations ([news](#) - [web sites](#)) for economic and social affairs.

Clinton dismissed the argument that western culture has become too pervasive - that soon every child will speak American English and every television will be tuned to MTV. Globalization should not be

feared, he said. It should not blur cultural lines, but highlight them in a way to promote peace, Clinton said.

That, he said would "put a real roadblock in the path of those who would like the 21st century dominated by cultural wars, not cultural celebrations."

Less than 1 percent of the federal budget is appropriated for foreign affairs, the White House said. Within that fraction, there has been a 15-year decline in support for State Department cultural programs. Clinton said he backs legislation before Congress that would set up a fund or endowment to support State Department's cultural exchange programs.

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Clinton defends globalization at diversity meeting

WASHINGTON (Reuters) - Reaching out to critics of globalization one year after mass protests in Seattle, President Clinton ([news](#) - [web sites](#)) Tuesday convened a conference of actors, musicians and diplomats in search of ways to protect cultural diversity in an increasingly global economy.

"Many people are absolutely sure that because of globalization, pretty soon their children will be speaking American English, every television will be tuned to MTV and every French movie will have a happy ending," Clinton told the first White House "Conference on Culture and Diplomacy."

"But ... globalization, in the end, will be a force for diversity, not uniformity," he told 180 cultural and artistic leaders gathered in the White House East Room, including actor [John Lithgow](#) and celebrated cellist Yo-Yo Ma.

Clinton stood by his administration's free-trade initiatives, which have become a lightning rod for anti-globalization activists, and disputed suggestions that the popularity of U.S. television, music and films would lead to a "homogenized" world, devoid of diversity.

Attended by the president, first lady Hillary Rodham Clinton ([news](#) - [web sites](#)) and Secretary of State Madeleine Albright ([news](#) - [web sites](#)), the conference was touted as a way to "promote diverse culture in the face of globalization."

The conference was convened one year after protests by anti-globalization activists shut down a World Trade Organization ([news](#) - [web sites](#)) meeting in Seattle.

Since then, activists have mounted similar protests at meetings of the International Monetary Fund ([news](#) - [web sites](#)), the World Bank and major trading powers, undermining support for Clinton's proposed new round of global trade talks.

Conference panelists at the White House urged Clinton to do more to safeguard cultural diversity around the world.

"We have to open a way to multilateral and bilateral cooperation," Italian Minister of Culture Giovanni

Melandri said.

Yo-Yo Ma said music could help bridge the cultural divide.

Clinton said he was eager to find better ways to integrate culture into the day-to-day conduct of U.S. foreign policy, and urged experts at the conference to develop specific recommendations.

The panelists at the conference included the Aga Khan, spiritual leader of the Ismaili Muslim community; Nigerian writer and Nobel laureate Wole Soyinka; former Fulbright scholar and Poet Laureate Rita Dove; and Joan Spero, president of the Doris Duke Foundation and a former U.S. State Department official.

Reuters/Variety REUTERS

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Article #17

WASHINGTON IN BRIEF

Publication: Washington Post

Date: 11/29/2000

Author: From News Services

Wednesday, November 29, 2000; Page A08

Clinton Doesn't Intend To Put Off Spending Bills

President Clinton does not plan to sign legislation to keep federal spending at current levels until Jan. 20, Inauguration Day, which would leave Congress's unresolved spending issues to the next president.

Agreements have yet to be reached with Congress on several matters, but White House spokesman Jake Siewert said yesterday that Clinton does not plan to pass them to the next president by signing a long-term continuing resolution.

Congress returns next week to wrap up the year's business.

"There is a cost to putting off work until next year," said Siewert, noting that a yet-to-be-agreed-on education plan provides new Pell Grants and new student loans. "We essentially punt on a decision and leave a lot of people without those benefits. And that's really not an acceptable choice. There's a lot that's achievable."

"We certainly hope that when Congress returns we can at least focus on the achievable, on an education budget, on some of the key funding measures that are before Congress, where there's a great deal of bipartisan agreement," Siewert said.

A wait until next year would also increase the possibility that some of the Democrats' programs might have to be approved by Texas Gov. George W. Bush, the Republican presidential nominee, who could then modify or cancel them.

U.S. Team to Talk to Moscow About Arms Pact

About-Face

A U.S. delegation will travel to Russia next week to discuss Moscow's decision to no longer observe a 1995 pledge not to sell tanks and battlefield weapons to Iran, the State Department said.

Moscow has said it will withdraw from the agreement, effective Dec. 1, contending that recent publicity about the accord in the American press violated a secrecy pledge agreed to by the U.S. side.

State Department spokesman Richard Boucher said that "certain kinds of arms sales" by Russia to Iran could lead to sanctions against Moscow.

He said the administration hopes to convince Russia that arms sales to Iran could jeopardize Russia's own security.

Globalization Will Be a Force For Diversity, Clinton Says

Reaching out to critics of globalization one year after mass protests in Seattle, President Clinton convened a conference of actors, musicians and diplomats in search of ways to protect cultural diversity in an increasingly global economy.

"Many people are absolutely sure that because of globalization, pretty soon their children will be speaking American English, every television will be tuned to MTV and every French movie will have a happy ending," Clinton told the first White House Conference on Culture and Diplomacy.

"But . . . globalization, in the end, will be a force for diversity, not uniformity," he told 180 cultural and artistic leaders gathered in the White House East Room.

Clinton stood by his administration's free-trade initiatives, which have become a lightning rod for anti-globalization activists, and disputed suggestions that the popularity of U.S. television, music and films would lead to a "homogenized" world.

DNESDAY, NOVEMBER 29, 2000

NE B3

Donations May Be Sought To Send U.S. Arts Abroad

By IRVIN MOLOTSKY

WASHINGTON, Nov. 28 — The United States government now spends less than a quarter of what it spent in 1993 to spread American culture abroad. Gone are government-sponsored performances by symphony orchestras and by giant opera companies that once entranced audiences abroad.

"People think that we are movies, hamburgers and other clichés," Evelyn S. Lieberman, a State Department official, said recently, lamenting the decline and speaking in anticipation of a conference today at the White House on culture and diplomacy.

Ms. Lieberman, who is the undersecretary of state for public diplomacy and public affairs, said she hoped the White House conference would give impetus to the establishment of an endowment in the State Department made up of private donations to make up for the money that Congress has declined to approve.

Bills to establish such an endowment were introduced in Congress this year by Representative Jim Leach, Republican of Iowa, and Senator Joseph R. Biden Jr., Democrat of Delaware. The Leach and Biden bills were introduced too late in the Congressional year for any votes or hearings.

President Clinton said at the conference that he supported the Leach-Biden approach to an endowment.

Presenting American arts through embassies, he said, "will become more and more important."

Mr. Clinton, who presided over a panel discussion in the East Room, cited examples of the nation's culture serving positive ends, from the Glenn Miller Orchestra and others sustaining Allied morale during World War II, to a poster in Poland that depicted his favorite movie, "High Noon," in which Gary Cooper's sheriff's badge had been supplanted by a Solidarity pin, to the use of Superman comic books to teach Bosnian children to avoid land mines.

In response to Mr. Clinton's observation that American popular culture was known throughout the world, another panelist, Wole Soyinka, the Nigerian playwright who was the Nobel laureate in literature in 1986, suggested that the United States was itself too insular.

"Yes," Mr. Clinton replied. "It's a two-way street."

Secretary of State Madeleine K. Albright, seated next to Mr. Clinton, said that "our cultural diplomacy programs are central" to American foreign policy and she called for financing them "more generously."

Hillary Rodham Clinton made a brief appearance at the session and said that "the arts foster a civil society" even when "the dialogue of diplomacy is strained."

As Mrs. Clinton turned to leave the room, Mr. Clinton explained why she was not staying. "Hillary got a culturally excused absence," he said. "She's going to sign copies of her new book."

If a measure to set up a cultural endowment that Mr. Clinton favors is ever approved, it will come after Ms. Lieberman, a Clinton appointee, is gone.

Asked how the proposal for an endowment could get past the opposition of lawmakers like Senator Jesse Helms, the North Carolina Republican who has led the opposition to the existing national endowments for the arts and humanities, Ms. Lieberman smiled and said, "He doesn't have to pay for it."

As sketched out by Ms. Lieberman and her senior adviser, Bill Barrett, the proposed endowment would receive tax-deductible donations from individuals and corporations and use the money to send American arts groups abroad.

"Everything that we do is a reflection of our vast, diverse culture — quilts, dancers, jazz, all of our arts traditions," Ms. Lieberman said. "We have unbelievable things to say that are not just violence in the movies."

The endowment, Ms. Lieberman said, would be independent of the government and would make the decisions on what or who to send.

Rick Ruth, Ms. Lieberman's chief of staff, said: "First there was a slow and then a precipitous decline in money for cultural and artistic programming. The thing that is often lost in these discussions is that we conduct all of these programs for the good of the U.S. government."

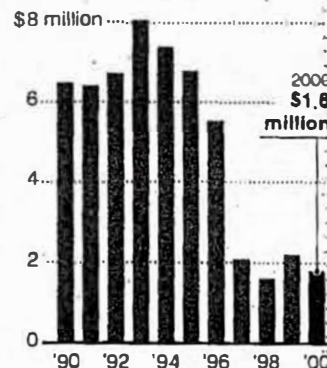
Statistics provided by Ms. Lieberman's office show that in constant dollars education and cultural spending by the United States abroad has declined by 72 percent since 1990, to \$1.8 million today from the equivalent of \$6.4 million in 1990. The high-water mark of such spending abroad was the \$8.05 million spent in 1993.

"Among the things that an ambassador can get out of cultural programming are access to groups not

BY THE NUMBERS

Less Support For Culture Abroad

Spending by the federal government on educational and cultural affairs overseas.



For fiscal years shown; figures are adjusted for inflation in 2000 dollars.

Source: Department of State

The New York Times

easy to reach by other means, people who don't want to engage in a political discussion with the United States," Mr. Ruth said. "But they will turn out to a cultural performance — a single piano player, a jazz quartet or a choral performance of 'Porgy and Bess,' which was done recently in Cairo.

"There was a time when the United States would spend hundreds of thousands of dollars to send, for example, the New York Philharmonic or the Martha Graham Dance Company. Foreign governments really turned out for these things and looked on them with great favor, and it spoke to our values."

Mr. Ruth said the State Department still had limited funds to send performers abroad, but added, "A jazz quartet would be about the largest we could do."

One large performing arts group, Dance Theater of Harlem, performed in Beijing and Shanghai this month, but Mr. Ruth said that was largely because the dance company had raised most of the estimated \$500,000 for the tour from its own benefactors, with the State Department providing only \$80,000.

Ms. Lieberman said the Chinese government had asked why the United States was sending a black troupe.

"Because they are terrific dancers and represent the diversity of America," Ms. Lieberman said she answered.

*Culture Conf. Briefing
Final from Bill*

WHITE HOUSE CONFERENCE ON CULTURE AND DIPLOMACY

DATE: TUESDAY, NOVEMBER 28, 2000
TIME: 11:20 A.M.
LOCATION: EAST ROOM
THE WHITE HOUSE
FROM: EVELYN LIEBERMAN
MELANNE VERVEER
ANTHONY BLINKEN
SHARON KENNEDY
BILL BARRETT

PURPOSE

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

I. BACKGROUND

The aim of the conference is: to better integrate cultural concerns into foreign policy development; to affirm the importance of representing cultural and educational strengths as well as business and military interests in American diplomacy; and to strengthen cultural exchange programs, which speak eloquently when governments are not communicating. The Conference is a next step to the merger of USIA and the State Department. It follows a dinner hosted in March by Secretary Albright for U.S. and foreign leaders in the arts and culture, and leaders of foundations, multinational companies and Congress.

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

Most of the 22 guests at the Secretary's dinner also will attend this conference, along with 160 other prominent U.S. and foreign diplomats, artists and cultural figures and corporate and foundation heads. You will lead an eight-person panel, moderated by Secretary Albright, that includes His Highness the Aga Khan, Nigerian writer and Nobel laureate Wole Soyinka, Italian Culture Minister Giovanna Melandri, Rita Dove, Yo-Yo Ma and Doris Duke Foundation President Joan Spero. After Mrs. Clinton's introduction, only you, the Secretary and the panelists will speak during this opening session on the role of culture in America's global presence. Afternoon workshops held at the Westin Fairfax Hotel will involve all conferees in further discussion of the issues your panel

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

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

II. BACKGROUND ON SPECIFIC DISCUSSION ISSUES

Issue # 1: Preserving diverse cultures in a global economy. No country is more admired than America, yet many think that America is not only strong, but arrogant—not only successful, but insensitive to the attitudes and heritage of others. There are differing ideas about culture and American strength in globalization, from Benjamin Barber's notion of foreign cultures overrun by American pop/mass culture to Salmon Rushdie's description of American cultural communications as "radically Democratic" and challenging "hierarchies of discrimination...and class." Tough questions surround the challenge of designing policies that preserve and promote diverse cultures. They include: How do we better communicate Americans' respect for other cultures abroad? How do we interest policy-makers and the American public in preserving threatened cultures? Do we need to design more reciprocal models of cultural exchange? Do we need policies that recognized the contribution of under-recognized cultures and regions? Do we have adequate policies on historic preservation and cultural patrimony issues? How do we help protect unique cultures without compromising the global economy's consumer choices, free markets and freedom of communication?

Issue # 2: The role of culture in the practice of diplomacy. It is difficult even to define "culture" – often hard to distinguish culture in the humanistic sense from culture in the anthropological sense. The United States has no over arching approach to culture or unified cultural policy. We value our diversity and the myriad ways our culture gets shared at home and abroad. We support the arts and humanities in manifold ways—through the Educational and Cultural Affairs Dept. at State, the National Endowment for the Arts, the National Endowment for the Humanities, various other federal agencies, state and local governments, and through our unique system of private support from foundations, corporations and individuals. That makes presenting our culture a complex enterprise, unlike

countries that have centralized ministries of culture. Less than one percent of the federal dollar goes to foreign affairs, and within that is a tiny fraction for cultural programming. Questions on this issue include: How do we move cultural concerns up front in the policy-development process? How do we strengthen the hand of our cultural attaches? How should our government best conduct relations with other countries' ministers of culture? How do we close the gulf between America's arts and humanities communities and our diplomatic community? How do we increase political and public support for cultural exchange? How should we react when other countries ask for trade rules to accommodate cultural differences?

Issue # 3: The role of multinational companies, non-governmental organizations and other multilateral groups in promoting cultural exchange and understanding. Multinationals and NGOs increasingly conduct international relations independently of the U.S. government. We can be more aggressive in linking federal and private efforts for cultural exchange. Private funding could bolster (not replace) federal dollars spent on cultural programming. But public/private partnerships pose questions. Are we in danger of defining America's image solely through mass marketing? Can we promote the idea of culture as good business, proving the economic and educational benefit of cultural investment across borders? How do we strengthen relationships among U. S. government public diplomacy officials and their counterparts in multinationals, foreign companies and NGOs? What can we do to encourage passage of the companion bills introduced by Congressman Leach and Senator Biden that would create an outside endowment for private support of State Department cultural programs?

Issue # 4: The arts and humanities abroad: Providing an accurate image of America's cultural diversity. It is ironic that our country, whose global presence is rooted in our diversity, should be misunderstood as disrespecting cultures overseas. Can we ensure that in representing American arts and culture abroad we reflect the full range and quality of our cultural expressions? What should the federal government's role be in this? Is it possible to build some policy and funding consensus around this issue or must we leave it to NGOs? Should taxpayers support programs that present America's differences, minority views or experimental art, or should we represent only mainstream American culture? To increase Americans' interest and appreciation of other cultures, can we make it easier for foreign arts and humanities to come here? Can we reduce obstructions to full artistic exchange between the U.S. and other nations (such as union protections for American performing artists, or governments that censor/persecute their own artists)?

III. PARTICIPANTS

Event Participants

YOU

Mrs. Clinton

Secretary of State Albright

Wole Soyinka

His Highness the Aga Khan

Her Excellency Giovanna Melandri

Joan Spero

Rita Dove

Yo Yo Ma

IV. SEQUENCE OF EVENTS

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

Pre-Brief Participants

Secretary Albright

Sandy Berger

Melanne Verveer

Evelyn Lieberman

Bill Bader

Sharon Kennedy

Tom Malinowski

Bill Barrett

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

His Highness the Aga Khan

Italian Minister of Culture Giovanna Melandri

Nigerian writer and Nobel laureate Wole Soyinka

Rita Dove

Yo-Yo Ma

Joan Spero, President of the Doris Duke Foundation

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

- 11:20 a.m. **PROGRAM**
MRS. CLINTON welcomes all to White House, makes remarks from lectern, then introduces **SEC. ALBRIGHT** and takes seat by lectern.
- SEC. ALBRIGHT** makes remarks, introduces **YOU**, takes seat by lectern.
- YOU** make remarks from lectern , then **YOU AND SEC. ALBRIGHT** take seats at table. **MRS. CLINTON** exits East Room.
- 11:35 a.m. **SEC. ALBRIGHT** opens panel discussion and asks **YOU** to commence the dialogue with the panel.
- YOU** open with a comment and related question for His Highness the **AGA KHAN**
- 12:35 a.m. **YOU** conclude program and depart.
- (SEE ATTACHED SCRIPT OF EVENT)**

Script for East Room Event

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

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

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

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

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

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

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

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

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

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

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

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

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

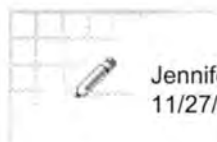
- **YOU** react to Joan Spero. **YOU** might note that a good way to increase private support for culture is for Congress to move on **companion bills**, introduced this year by **Congressman Leach and Senator Biden**, that would create an endowment for private support of State Department cultural exchange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

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

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

“Before we adjourn for the morning, I would like to say I hope that this conference will begin a time when, as Secretary Albright has said, we begin ‘to use the words culture and diplomacy in the same sentence.’ Madame Secretary,

I'm told that in a recent survey many of our American ambassadors overseas called on us to strengthen cultural exchange programs. How do we broaden public and political support for making cultural exchange a primary diplomatic tool? I know that all of you will take up the issues we've introduced this morning in your afternoon workshops and I know your discussions will be productive. I look forward to seeing the conference report. I think we've taken an important step today toward strengthening our cultural diplomacy and ensuring that our foreign policy elevates the role of culture and public diplomacy in our relations with other countries".



Jennifer H. Smith
11/27/2000 05:38:15 PM

Record Type: Record

To: Leah F. Pisar/NSC/EOP@EOP, Ellen M. Lovell/WHO/EOP@EOP, Ruby Shamir/WHO/EOP@EOP
cc: Nicole S. Schiegg/WHO/EOP@EOP, Sonya N. Hebert/WHO/EOP@EOP
Subject: WHCCD participant list

Attached is the list of participants State wants to include in their press packets. Let me know if you're okay with the way the list is set up. Also, please take a quick look to make sure the participants are appropriately identified. Please try to get changes to me by 7 p.m. tonight. Thanks!!

(Please disregard Paul's note about including this list in the press packets distributed tonight. I have advised him to hold this list for tomorrow's packets.)

----- Forwarded by Jennifer H. Smith/WHO/EOP on 11/27/2000 05:31 PM -----



"Denig, Paul" <pdenig@pd.state.gov>
11/27/2000 05:24:00 PM

Record Type: Record

To: Jennifer H. Smith/WHO/EOP
cc: Sonya N. Hebert/WHO/EOP
Subject: FW:Participants List for Press Kits and Attendee Packets

Jen,
just got it. If you can clear within the next few minutes, I'll make some copies and include in tonight's press kits for the dinner.

Many thanks,
Paul

This e-mail is unclassified based on the definitions provided in E.O. 12958

Paul Denig
European Public Diplomacy Policy Officer
EUR/PD, Room 3243
Dept. of State
Tel: 202-647-5279
FAX: 202-647-3614
pdenig@pd.state.gov

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

> From: Wunder, Van S.

**White House Conference on Culture and Diplomacy
November 28, 2000**

Participants List

Representatives of Foreign Governments, Religious Groups and International Organizations

His Highness the Aga Khan, Imam, Shia Imami Ismaili Muslims, and Her Highness the Begum Aga Khan
H.E. Professor Jilbril Muhammad Aminu, Ambassador of the Federal Republic of Nigeria to the United States
Hon. Miguel Angel Cortes, State Secretary for International Cooperation and for Latin America, Ministry of Foreign Affairs of Spain
H.E. Cesar Gaviria, Secretary General, Organization of American States
H.E. Abdelbaki Hermassi, Minister of Culture, Tunisia
H.E. Michael Kergin, Ambassador of Canada to the United States
H.E. Giovanna Melandri, Minister for Cultural Heritage and Activities, Italy
H.E. Mia Amor Motley, M.P., Minister of Education, Youth Affairs and Culture, Barbados
H.E. Jesus Reyes Heróles, Ambassador of Mexico to the United States
H.E. Ferdinando Sallo, Ambassador of Italy to the United States
H.E. Yuri Victorovich Ushakov, Ambassador of the Russian Federation to the United States
H.E. Shunji Yanai, Ambassador of Japan
H.E. Li-Shao Xing, Ambassador of China to the United States

Cabinet

Hon. Madeleine K. Albright, Secretary of State
Hon. Richard W. Riley, Secretary of Education

Corporate Leaders

Ms. Cornelia Higginson, Vice President, Philanthropic Program, American Express Company
Mr. Francis Hodsoll, Hodsoll & Associates, Executive Director, Center for Arts and Culture
Ms. Rena J. Mouloupoulos, Senior Vice President, Sotheby's Holdings, Inc.
Mr. Raymond D. Nasher, Chairman, The Raymond D. Nasher Company
Mr. Oleksandr Rodnyansky, General Director, "1+1" TV Broadcasting Company
Mr. Sun Jianjun, President, Pegasus Productions

Academia

Ms. Annie Cohen-Solal, École des Hautes Études en Sciences Sociales, Paris
Mr. Miguel Angel Corzo, President and Chief Executive Officer, University of the Arts and Member, President's Cultural Property Advisory Committee
Dr. Milton C. Cummings, Jr., Professor of Political Science, Johns Hopkins University
Prof. Rita Dove, Commonwealth Professor of Poetry, University of Virginia

Hon. Dr. Richard N. Gardner, Henry L. Moses Professor of Law and International Organization,
Columbia University
Dr. Richard Leventhal, Director, Cotsen Institute of Archaeology, University of Los Angeles
Dr. Bernard Lewis, Cleveland E. Dodge Professor Emeritus of Near Eastern Studies, Princeton
University
Dr. Susan K. McIntosh, Professor of Anthropology, Rice University and Member, President's Cultural
Property Advisory Committee
Hon. Prof. Robert Pinsky, Professor, College of Arts and Sciences, Boston University, former Poet Dr.
Laureate of the United States
Dr. Neal M. Rosendorf, Kennedy School of Government, Harvard University
Dr. Simon Schama, University Professor, Columbia University
Dr. Ezra N. Suleiman, IBM Professor in International Studies, Princeton University
Mr. Fred Viebahn, Guest of Prof. Dove
Dr. Shalini Venturelli, Associate Professor of International Communication Policy, American
University
Dr. Ben J. Wattenberg, Senior Fellow, American Enterprise Institute
Dr. Margaret Jane Wyszomirski, Director, Arts Policy and Administration Program, Ohio State
University

United States Ambassadors

Hon. James F. Collins, U.S. Ambassador to the Russian Federation
Hon. Thomas J. Dodd, U.S. Ambassador to Costa Rica
Hon. Harriett L. Elam-Thomas, U.S. Ambassador to Senegal
Hon. John C. Kornblum, U.S. Ambassador to Germany
Hon. Daniel C. Kurtzer, U.S. Ambassador to Egypt
Hon. Howard F. Jeter, U.S. Ambassador-designate to Nigeria
Hon. Cynthia P. Schneider, U.S. Ambassador to the Netherlands
Hon. Richard N. Swett, U.S. Ambassador to Denmark
Hon. Peter F. Tufo, U.S. Ambassador to Hungary

White House

Hon. Samuel R. Berger, National Security Advisor to the President
Hon. John Podesta, Chief of Staff to the President
Hon.. Leon Fuerth, Assistant to the Vice President for National Security Affairs
Hon. Melanne Verveer, Assistant to the President and Chief of Staff to the First Lady
Hon. Ellen McCulloch-Lovell, Deputy Assistant to the President and Advisor to the First Lady for the
Millennium Program, Office of the Millennium Council

Department of State

Hon. Dr. William B. Bader, Assistant Secretary of State for Educational and Cultural Affairs
Mr. William Barrett, Senior Advisor to the Undersecretary of State for Public Diplomacy and Public
Affairs
Hon. Dr. John Brademas, Chairman, President's Committee on the Arts and the Humanities &
President Emeritus, New York University
Mr. Brian E. Carlson, Senior Advisor to the Undersecretary of State for Public Diplomacy and Public
Affairs

Hon. Bonnie R. Cohen, Undersecretary of State for Management
Dr. Helena K. Finn, Principal Deputy Assistant Secretary of State for Educational and Cultural Affairs
Hon. John D. Holum, Under Secretary of State for Arms Control and International Security
Hon. Barbara Mills Larkin, Assistant Secretary of State for Legislative Affairs
Hon. Alan P. Larson, Assistant Secretary of State for Economic, Business and Agricultural Affairs
Hon. Evelyn S. Lieberman, Under Secretary of State for Public Diplomacy and Public Affairs
Hon. Frank E. Loy, Under Secretary of State for Global Affairs
Hon. Thomas R. Pickering, Under Secretary of State for Political Affairs
Hon. Peter F. Romero, Acting Assistant Secretary of State for Western Hemisphere Affairs
Mr. Brian Sexton, Deputy Assistant Secretary of State for Professional and Cultural Exchanges,
Bureau of Educational and Cultural Affairs, U.S. Department of State
Hon. Wendy R. Sherman, Counselor of the Department of State
Hon. Edward S. Walker, Assistant Secretary of State for Near Eastern Affairs
Mr. Van S. Wunder III, Director, Office of Citizen Exchanges, Bureau of Educational and Cultural
Affairs, U.S. Department of State

Artists/Arts Practitioners

Mr. Bille August, Film Director, Denmark
Prof. Chinua Achebe, Writer, Bard College
Hon. Jane Alexander, Pumpkin House Productions
Ms. Trisha Brown, Director, Trisha Brown Company
Ms. Anne Cattaneo, Dramaturg, Lincoln Center for the Performing Arts
Mr. Chuck Close, Artist
Ms. Ann Hamilton, Artist
Mr. Artem Harutunyan, Poet, Armenia
Ms. Ana Mercedes Hoyos, Poet, Colombia
Ms. Carole Johnson, Guest of Mr. Close
Ms. Diane Johnson, Author
Mr. David Henry Hwang, Playwright, Member, President's Committee on the Arts and the Humanities
Mr. Salif Keita, Singer, Christian Pegand Productions
Mr. John Lithgow, Actor
Ms. Susan A. Lowenberg, Executive Producer, L.A. Classic Theatre Works
Mr. Yo-Yo Ma, Cellist
Mr. Nabil Nahas, Artist
Mr. I. M. Pei, Architect
Mr. Cleo Parker Robinson, Executive Artistic Director, Cleo Parker Robinson Dance Company
Ms. Tina Ramirez, Artistic Director, Ballet Hispanico of NY
Dr. Sam-Ang Sam, Musician
Ms. Anna Deavere Smith, Professor, New York University
Mr. Louis Spisto, Executive Director, American Ballet Theatre
Ms. Meryl Streep, Actress
Mrs. Rose Styron, Poet
Ms. Slavenka Drakulic Swartz, Novelist, Croatia
Dr. Billy Taylor, Musician, Jazz Consultant, The Kennedy Center for the Performing Arts
Ms. Julie Taymor, Theater Director, Producer and Choreographer

Media

Mr. Lerone Bennett, Jr., Executive Editor, Ebony Magazine
Mr. Robert Hughes, Art Editor, Time Magazine
Mr. Sandile Memela, Editor, "Hala", Sowetan Sunday World, South Africa
Ms. Alexandra L. Peers, The Wall Street Journal, World Financial Center
Mr. John Rockwell, Arts and Leisure Editor, New York Times
Mr. Charlie Rose, The Charlie Rose Show
Mr. Robert Thompson, Managing Editor, Financial Times

Cultural Institutions and Interested Organizations

Ms. Alicia B. Adams, Director of Special Programming, John F. Kennedy Center for the Performing Arts
Dr. Alberta Arthurs, MEM Associates
Ms. Gigi Bradford, Executive Director, Center for Arts and Culture
Hon. John "J." Carter Brown, Chairman of Ovation, The Arts Network and Commission of Fine Arts
Ms. Laura Brown, President, Oxford University Press-USA
Hon. Bunny Cornell Burson, Executive Director, President's Committee on the Arts and the Humanities
Ms. Peggy Cooper Cafritz, Director, Duke Ellington School for the Arts
Mr. Thomas R. Carter, President, Thelonious Monk Institute of Jazz
Mr. W. Robert Connor, President and Director, The National Humanities Center
Dr. James Cuno, Elizabeth and John Moors Cabot Director of the Harvard University Art Museums
Mr. James Early, Director, Cultural Studies and Communications, Center for Folklife Studies
Mr. Melih Fereli, General Director, Istanbul Foundation for Culture and the Arts
Hon. William R. Ferris, Chairman, National Endowment for the Humanities
Dr. Lee Fritschler, Director of Higher Education, U.S. Department of Education
Hon. Bruce Gelb, Consultant, former Director of the U.S. Information Agency, former U.S. Ambassador to Belgium
Hon. Harriet Mayor Fulbright, Former Executive Director, President's Committee on the Arts and the Humanities
Ms. Ekaterina Geniyeva, Director General, Library for Foreign Literature, Moscow
Ms. Marian Godfrey, Director, Culture Program, The Pew Charitable Trusts
Mr. Goenawan Susanto Muhamad, Director PT ARSA and Founder Tempo, Indonesia
Dr. Alan Goodman, President and CEO, Institute for International Education
Hon. Lee Hamilton, Director, Woodrow Wilson International Center for Scholars
Mr. Ashton Hawkins, Executive Vice President and Counsel to the Trustees, Metropolitan Museum of Art
Hon. William J. Ivey, Chairman, National Endowment for the Arts
Ms. Judith A. Jedlicka, President, Business Committee for the Arts, Inc.
Hon. Kenton W. Keith, Senior Vice President, Meridian House
Ms. Kathleen C. Kruse, Office of the Honorable Edward M. Kennedy
Dr. Richard Kurin, Director, Smithsonian Center for Folklife and Cultural Heritage
Dr. Wayne P. Lawson, Ohio Arts Council
Mr. Fatos Lubonja, Editor, Quarterly Journal Perpjeka
Mr. Kanaan Makiya, Center for Middle East Studies, Harvard University
Ms. Joan Martin-Brown, Office of the Vice President for Environment and Sustainable Development, The World Bank

Mr. Michael Margitich, Museum of Modern Art, New York
Mrs. Donna Cochran McLarty, Member, Kennedy Center Board of Trustees
Mr. J. Kevin McMahon, Associate Managing Director, The John F. Kennedy Center for the Performing Arts
Ms. Judy Mitoma, Director, UCLA Center for Intercultural Performance
Mr. Andries Walter Oliphant, Chairperson, Arts and Cultural Trust, South Africa
Ms. Judith Pizar, President, Arts France-USA
Ms. Hilary B. Rosen, President and CEO, Recording Industry Association of America
Mr. Dimitrij Rotovnik, Director, Cankarjev Dom, Slovenia
Mr. Ralph Samuelson, Director, Asian Cultural Council
Mr. Ismail Serageldin, Special Advisor, The World Bank
Mr. Ronald Skaggs, American Institute of Architects
Ms. Joan Small, First Deputy Commissioner, Department of Cultural Affairs, Chicago
Prof. Wole Soyinka, Woodruff Professor of the Arts, Emory University
Hon. Judith Ann Stock, Vice President for Institutional Affairs, The John F. Kennedy Center
Ms. Noreen Tomassi, President and CEO, Arts International, Inc.
Hon. Jack Valenti, President and CEO, Motion Picture Association of America
Mr. Ivo van Hove, Director, Het Zuidelijk Toneel, Eindhoven, The Netherlands
Mr. Edward J. Villella, Artistic Director, Miami City Ballet
Mr. Septime Webre, Artistic Director, The Washington Ballet
Mr. George C. White, Founder, Eugene O'Neill Memorial Theater Center
Mr. Joseph T. Wilson, Founder and Executive Director, National Council for the Traditional Arts
Mr. Gerald D. Yoshitomi, Executive Director, Japanese American Cultural and Community Center (JACCC) Los Angeles, California

Foundations and NGOs

Mr. Charles C. Bergman, Executive Vice President, The Pollock-Krasner Foundation, Inc.
Ms. Allison Bernstein, Vice President of Education/Media/Arts & Culture Programs, Ford Foundation
Ms. Bonnie Burnham, Executive Director, World Monument Fund
Mr. John F. Cooke, Executive Vice President for External Affairs, J. Paul Getty Trust
Mr. John Fontaine, Chairman of the Board, Samuel H. Kress Foundation
Ms. Olga M. Garay, Program Director for the Arts, Doris Duke Charitable Foundation
Hon. Kathryn Kitty O'Leary Higgins, Executive Vice President, National Trust for Historic Preservation
Dr. Alice Stone Ilchman, Chair, Board of Trustees, Rockefeller Foundation
Dr. Tom Kessinger, Director, Aga Khan Trust for Culture
Mr. Robert L. Lynch, President and CEO, Americans for the Arts
Ms. Mary Palko, Vice President, Sister Cities International
Ms. Marilyn Perry, President, Samuel H. Kress Foundation
Hon. Dr. Joan E. Spero, President, Doris Duke Foundation
Hon. Jenonne R. Walker, President, Europe World Monuments Fund in Britain
Mr. David Watson, Executive Director, International Society for the Performing Arts Foundation



Bureau of Educational and Cultural Affairs
Office of Citizen Exchanges
301 4th St. SW
Washington, DC 20547
Fax: (202) 619-4350 or (202) 260-0440

FAX TRANSMISSION

To: MELANNE VERVEER
Tom MALINOWSKI Date: 11/26/00
456-6244
Fax #: 456-9370 Pages: 21, including this cover sheet

From: SAM WUNDER

Subject: HIGHLIGHTS OF "CULTURAL EXCHANGE", BUDGET PICTURE
AND ARTICLE ON DOS EXCHANGE PROGRAMS.

COMMENTS:

Tom, Melanne-- Here is some material I collected, including highlights on the Fulbright, International Visitor (IV) and Citizen Exchange Programs. ALL of our programs are authorized under the Fulbright-Hays Act (see the last item in the FAX on "Cultural and Arts Programs, Goals, Authority and Program Descriptions for more on the Fulbright Act). The "Fulbright Academic Exchange Program" is considered a scholarly program (research, study, teaching, etc.). The IV program is considered a professional exchange program, as is the Citizen Exchange program. Our Cultural Programs Division is part of Citizen Exchanges.

Fulbright and IV and Citizen Exchanges can be considered "cultural" to the extent that any exchange program exposes participants to the cultural mores and lifestyles of the host nation. Some Fulbrighters (grad students and scholars) also teach or do research in the arts and many in the humanities. However, only the Cultural Programs Division organizes programs that are specifically "cultural" in the sense of fine arts exhibitions, or performances.

Re budget decline—The struggle to control the federal budget deficit hit the Cultural Programs Division the hardest of all sections in the Bureau of Educational and Cultural Affairs, since the priority (enforced by OMB and Congress) was on maintaining the scholarly and professional exchanges. Congress has consistently kept a tight leash on our "cultural presentations" spending—we were limited to \$1.3 million in FY2000, plus some residual spending on the millennium projects. One of the goals of the conference is to focus attention on the need to put more into the cultural presentations budget.

Sam W.

Anecdotes II

1. Cultural programs highlight quality education in the arts in the United States can provide increased access to potential students in foreign countries who may enter American institutions.

EX: In 1999 the Vinny Valentino Trio toured Latin America under the Jazz Ambassadors Program. The group members also teach under the auspices of the Manhattan School of Music. In Venezuela, the trio's program combined first-rate performances that won rave press reviews, with clinics for music students and professors from the Maracaibo Music Conservatory and the Catholic Church. The Embassy in Venezuela reported that their high quality teaching has attracted great interest on the part of local students in the Manhattan School of Music.

2. DOS cultural programming provides U.S. institutions with important opportunities for expanding their outreach to audiences and experts from which they benefit greatly as an institution.



A Department of State exhibition organized as a special Millennium project, "Woven by the Grandmothers: Nineteenth Century Navajo Textiles from the National Museum of the American Indian," is touring six countries in Latin America. Several of the hosting countries have substantial indigenous populations and the exhibit allowed the National Museum of the American Indian staff to reach out to these populations, not only through the visual impact of the exhibit, but also through workshops such as the ones held in La Paz, Bolivia on conservation and museum security practices. In return, the National Museum of the American Indian staff has learned a great deal about indigenous populations in the countries visited and was able to enhance their standing among professionals and activists in this important and growing area or culture in the Americas.

1. Cultural Programs project powerful messages in support of Rule of Law and other elements of democracy:

* Example: Department of State cultural programming often projects to key foreign audiences the value of our democratic institutions. One of the most successful of such programs was the 1998 cooperative project with Dream Works which provided 35 mm prints of Steven Spielberg's "Amistad" for high-profile screenings hosted by nearly 80 Chiefs of Missions (US Ambassadors) overseas and attended by presidents, prime ministers, lawmakers, judges, human rights advocates, and other members of target audiences dealing with human rights and the rule of law. The film's powerful message of the need for a political and moral commitment to the rule of law in democratic society made it a persuasive tool for use by our Public Affairs Officers overseas.

2. Cultural programs provide the structure and the tools necessary to approach difficult political and social issues.

Example: Video was used by an American film expert in a 1999 program on conflict resolution in Nigeria to provide film professionals, theater arts practitioners, academics, NGO's and conflict resolution specialists with an additional tool in resolving the many ethnic, social, political and economic disputes that plague the country. The US expert showed how video could be used to get disputants to come together to work as a team, share opposing views, and ultimately work towards a common solution.

3. Deleted

4. Exhibitions are often structured to increase long-term collaboration among artists and institutions.

Example: The exhibition "Crossing Over, Changing Places" which toured Western and Eastern Europe from 1993 to 1997 highlighted works created in collaborative print projects involving 40 American artists in 4 mid-Atlantic print workshops. The touring exhibition was the core program around which the American artists participated in collaborative workshops with their counterparts in each city of the 21 cities visited by the exhibition. 8 selected European artists were then invited to the U.S. for additional training and showings of their work in the U.S. Final workshops, lectures and a reception were held at the Corcoran. The communication among the artists who took part in these exhibits continues today.

5. Cultural programs allow our Embassy officers to set the political and cultural context for their dialogue with host-country populations.

* A film historian in 1999 traveled as an American Cultural Specialist (ACULSPEC) to Johannesburg to participate in an African-American Film Festival sponsored by USIA and USIS Johannesburg. USIA organized the festival to showcase films and film performances that many South Africans were prohibited from seeing during apartheid. Fifteen feature films, ranging from an early silent by Black director Oscar Micheaux to films representing almost every succeeding decade, were screened non-commercially for invited audiences at theaters and universities in Johannesburg, Capetown and Durban. The films, which were obtained by the Film Service of the Bureau of Educational and Cultural Affairs' Cultural Programs Division, reflected the evolution of race relations and racial stereotyping during the past 100 years. The film historian introduced the films and provided historical context for them.

6. DOS cultural programming is often part of official USG recognition of policy changes. It also can provide inspiration for the American groups participating in tours and similar programs.

* Example: The Dance Theatre of Harlem was the first major U.S. performing arts company to go to South Africa after the cultural boycott was lifted in 1992. Through a grant from the Fund for U.S. Artists at International Festivals and Exhibitions (the Fund is supported by the Dept. of State, the Pew Charitable Trusts, the Rockefeller Foundation and the NEA), an official public/private partnership, they performed at the Civic Theatre in Johannesburg, an institution which had been closed for years under apartheid. Of additional interest, however, the visit helped inspire the company's founder, Arthur Mitchell, to create "Dancing Through Barriers" which continues today as an in-school and after-school program using dance to teach discipline, focus, confidence and commitment through the arts. Dancing Through Barriers® gets children excited about learning and fosters imagination, creativity and determination to succeed.

7. Cultural programming provides skills necessary to build true democratic culture in countries newly emerging from the old Soviet system.

EX: Two American documentary film makers provided by the American Cultural Specialist (ACULSPEC) program held a two-week training

course for aspiring Azerbaijani filmmakers in March 2000 which focused on providing them the tools to deal with themes such as civil society, conflict resolution, and economic reform. A cooperative project among the Azerbaijani film makers produced a 22-minute film which, though still not quite up to international commercial standards, indicated the project had helped the group in developing new skills and supported the Mission's goal of stimulating diversity in the information and views circulating in the new democracy.

8. DOS programs can benefit American institutions by expanding their international scope and reputation:

EX: The Cultural Programs Division cooperated closely with the National Archives to produce a special Millennium traveling exhibit "Picturing the Century: 100 Years of American Photography," which was based upon an earlier exhibit of works held by the National Archives. The program is being scheduled for showing throughout the Mideast, South Asia, and elsewhere. This is the National Archive's first international exhibit and will acquaint audiences with the role of the National Archives in capturing our history and values, as well as provide a moving chronicle of our history.

9. DOS has a network of Embassies and logistical know-how to reach audiences who never before have had the opportunity to see American art.

EX. In cooperation with the Andy Warhol Museum in Pittsburgh, the Cultural Programs Division is carrying out a special Millennium traveling exhibit, "Andy Warhol: His Art and Life." The Cultural Programs Division arranged showings in Almaty, Kazakstan; Kiev, Ukraine, Thessaloniki, Greece and St. Petersburg, Russia. In FY 2001 the division has tentatively scheduled the exhibit in Tallinn, Estonia; Bratislava, Slovakia; Riga, Latvia; Moscow; Istanbul; Zagreb, Croatia; and Ljubljana, Slovenia.

Through this exhibit, the Cultural Programs division is taking important American art to countries that under Soviet rule have never seen American art before. It has excited audiences wherever it has gone.

When the show opened at St. Petersburg's Hermitage Museum in October it attracted the kind of attention one would expect in culture-conscious St. Petersburg. Nearly 300 people crammed into the hallways leading to the entrance to the exhibit space for the opening. U.S. Ambassador James Collins, and the directors of the

Hermitage and the Warhol Museums spoke at the opening. Joining the opening was Russian rock-and-roll legend Boris Grebenshikov. The Guggenheim Museum and BMW cooperated on the inclusion of Warhol's BMW Art Car in the show. The show has attracted great media attention in Russia and has become a true "cultural event" which has left its mark on the Russian art world.

Anecdote on Cultural Exchange—

International Partnership Among Museums is supported by the Cultural Programs Division along with a prestigious list of additional sponsors and carried out by the American Association of Museums. This program pairs U.S. museums with foreign museums to carry out cooperative projects in education, exhibit development, design, management, collections care, and technology.

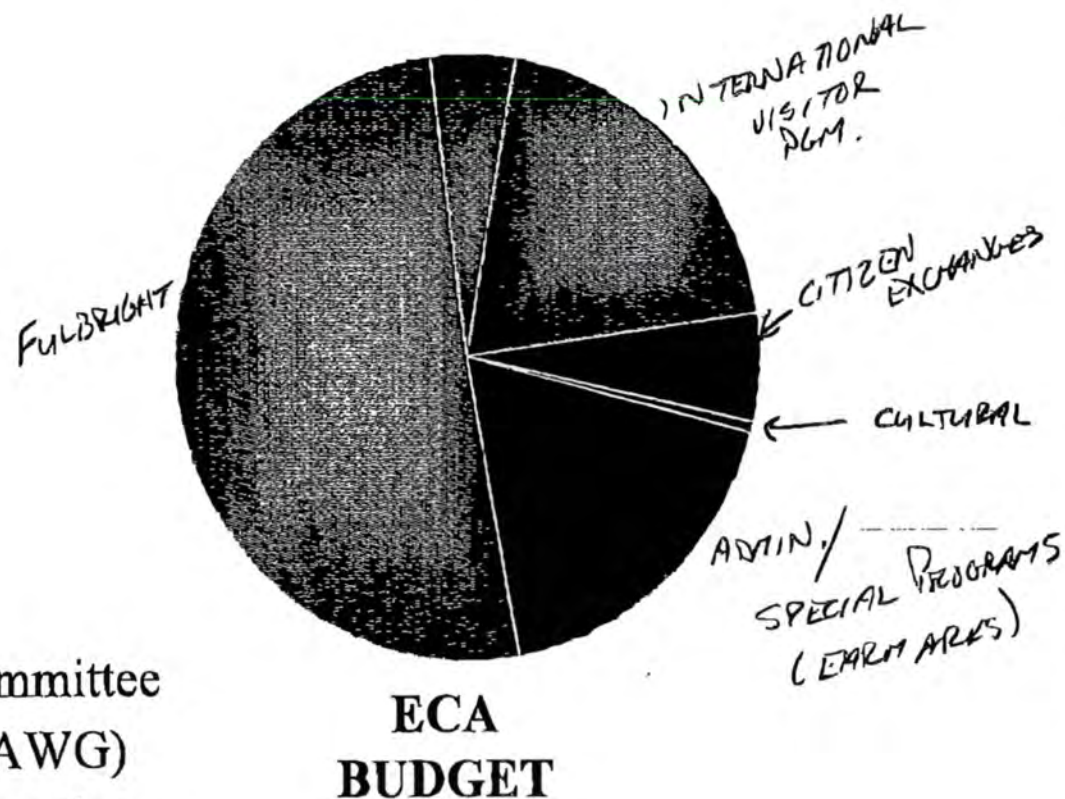
For the past 15 years, the Bureau of Educational and Cultural Affairs has funded 31-day residencies for museum professionals from the United States and foreign countries. This program demonstrates how long-term relationships can develop from professional exchange programs, and often develop in unexpected and positive ways.

In the summer of 1994, a representative from the Chicago Botanic Garden made the trip to northern Russia to work with the Botanic Garden of Irkutsk State University. She and her Russian partner had set a goal of studying the native flora of their two analogous climatic regions in order to find new plants to help green their tough urban landscapes. While there, the U.S. expert got a crash course in the difficulties her partner institution faced as Russia struggled to move away from a communist economy. With this in mind, she used the formality of a visit with the mayor to suggest that the Garden become a line item in the city's budget. The mayor, impressed with work of the museum professionals, agreed. Strong ties still exist between the two institutions. Staff from the Irkutsk State University will visit Chicago soon to continue discussions on U.S.-style strategic planning.

In 1992, a U.S. museum professional traveled to the Sierra Leone National Museum from St. Simons Island, Georgia. She was there to further study the connection between the Georgia Sea Islands and the windward coast of Africa, connected by the slave trade and bound together by a shared culture including language, textiles, crafts, food, music, and spiritual beliefs. A resulting joint exhibit at the Museum of Coastal History on the topic was but a small part of the impact of this exchange. The communities became intensely involved in the partners' efforts to collect examples of material culture and were eager to learn about each other. The exhibit, drawn from both their collections, never returned to Sierra Leone as planned because the National Museum was looted of all its treasures and artifacts when rebels took over Freetown. Although recent violence in Sierra Leone has forced a temporary halt to this exchange, the Saint Simons Island community has maintained contact with the museum's staff. Last year the Georgia community devoted itself to raising funds for prosthetic devices and medicine for casualties of the ongoing unrest in Freetown.

Major Programs

- Academic
 - Fulbright
 - Other Academic
 - English Teaching
 - University Linkages
 - Student Advising
- Professional/Cultural
 - International Visitors
 - Citizen Exchanges
- Cultural Property Advisory Committee
- Interagency Working Group (IAWG)
- Office of J Visa Program Designation



Academic - Fulbright

250,000 Alumni

- Exchanges
 - 800 U.S. Fulbright scholars in 140 countries
 - 800 foreign Fulbright scholars
 - 800 U.S. Annual Fulbright students overseas
 - 3000 Fulbright foreign students
 - 700 Fulbright teachers exchanged with 34 countries
 - 135 Humphrey Fellows (mid-career professionals) from 65 countries

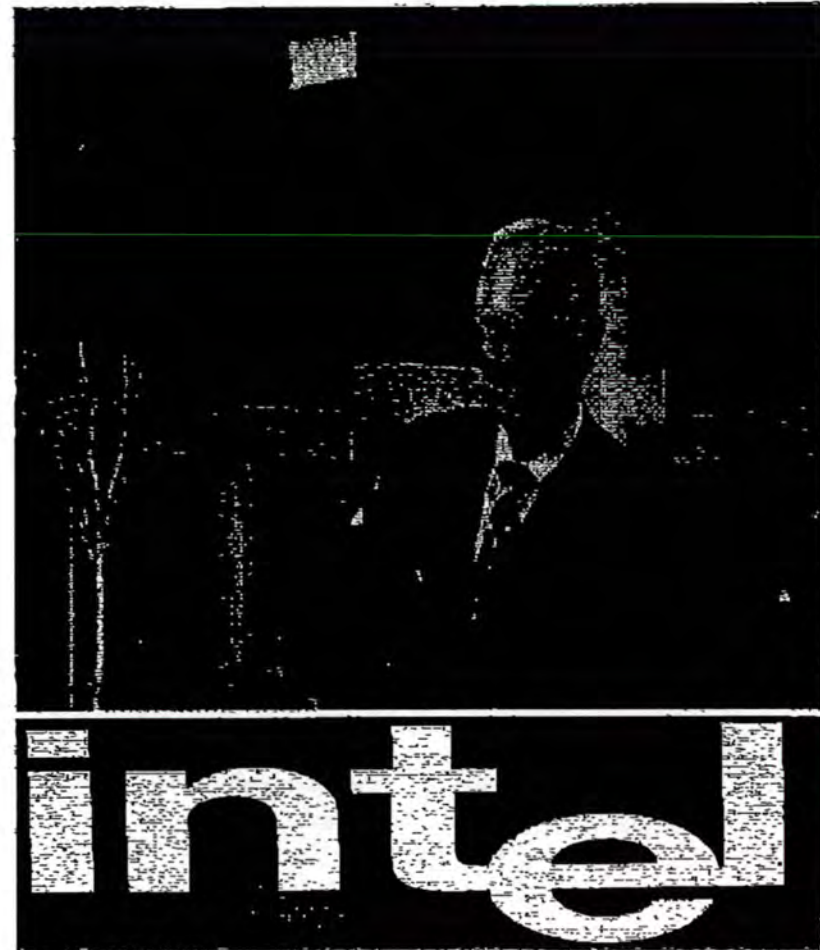
Fulbright Impact

- **Bangladesh** - Dr. Mohammed Yunus, Bangladeshi Fulbright grantee to Vanderbilt, 1970 **founded Grameen Bank**, the forerunner of the microcredit movement
- **Ghana** - Internet millionaire Ethan Zuckerman, Fulbright student in Ghana, formed "**Geekcorps**," a technological peace corps to bring the Internet to Africa

Fulbright Impact

Craig Barrett,
Stanford scholar at
Danish Technical
University, 1974 --
now CEO of INTEL

-- encourages
employees to have
international
experiences



Professional - IV

122,000 Alumni
4,000 key leaders worldwide participated in
International Visitor programs in FY 2000
focusing on themes like:

- Regional Security
- Democracy/Human Rights
- Economic Development
- Trafficking in Women and Children
- Bio Safety

IV Impact

International Visitor Program Alumni

- 46 current Heads of Government or Chiefs of State
- 148 former Heads of Government or Chiefs of State



Tony Blair



Kim Dae-Jung



**Indira
Ghandi**



**Fernando
de la Rúa**



**Boutros
Boutros-Ghali**



**Anwar
El Sadat**

Professional – Citizen Exchanges

300,000 Alumni

Citizen Exchanges take Department policy goals to the grass roots level.

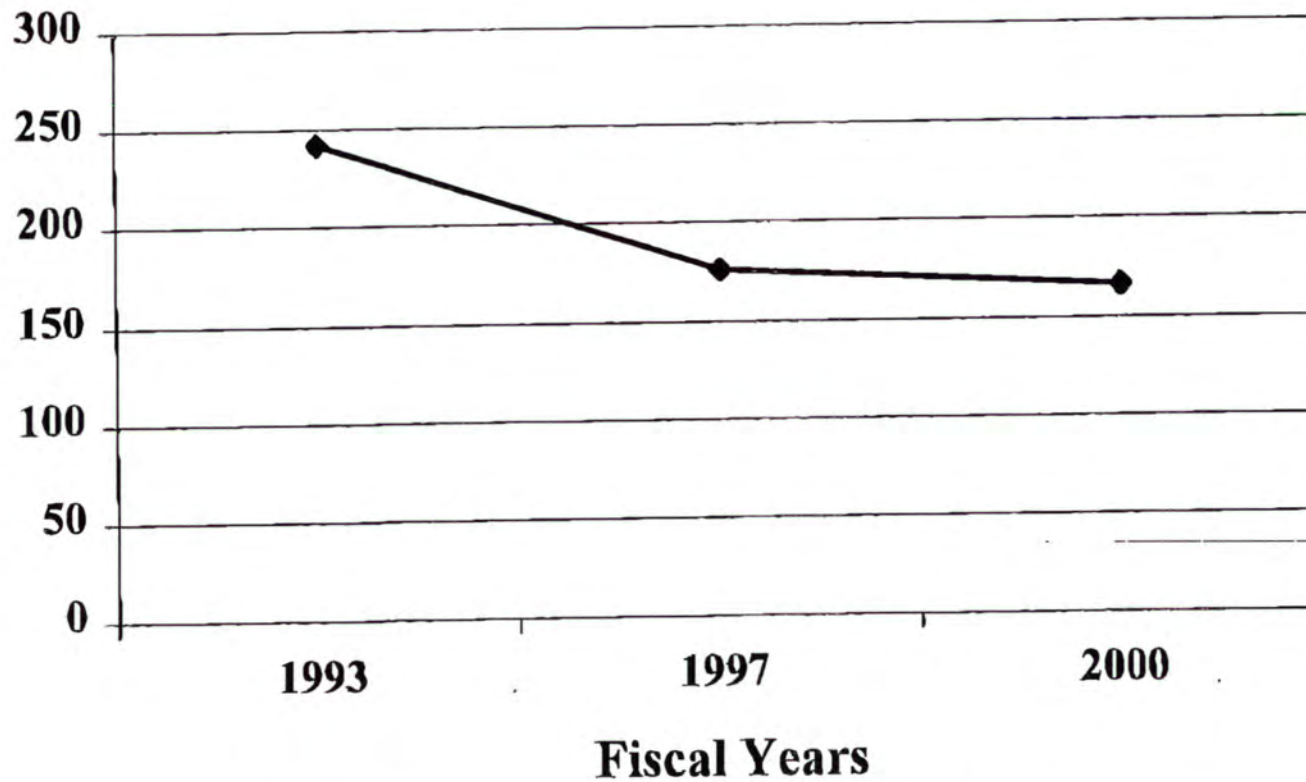
- 140 grants annually to form partnerships between U.S. and foreign organizations.
- Emphasis:
 - Rule of Law
 - Conflict Resolution
 - Democracy and Media Training
 - Women in Emerging Democracies

Citizen Exchange Impact

- **Nigeria** - Street Law Inc. implements a democracy-education curriculum for three law schools in Nigeria.
- **Kyrgyzstan** - FLEX high school alumni formed a team to monitor the February 20, 2000 parliamentary elections.
- **Armenia** - The Armenia Connectivity Project wired 25 Armenian schools with U.S. partners.

EXCHANGES APPROPRIATION - Decline 1993-2000

Constant
Dollars

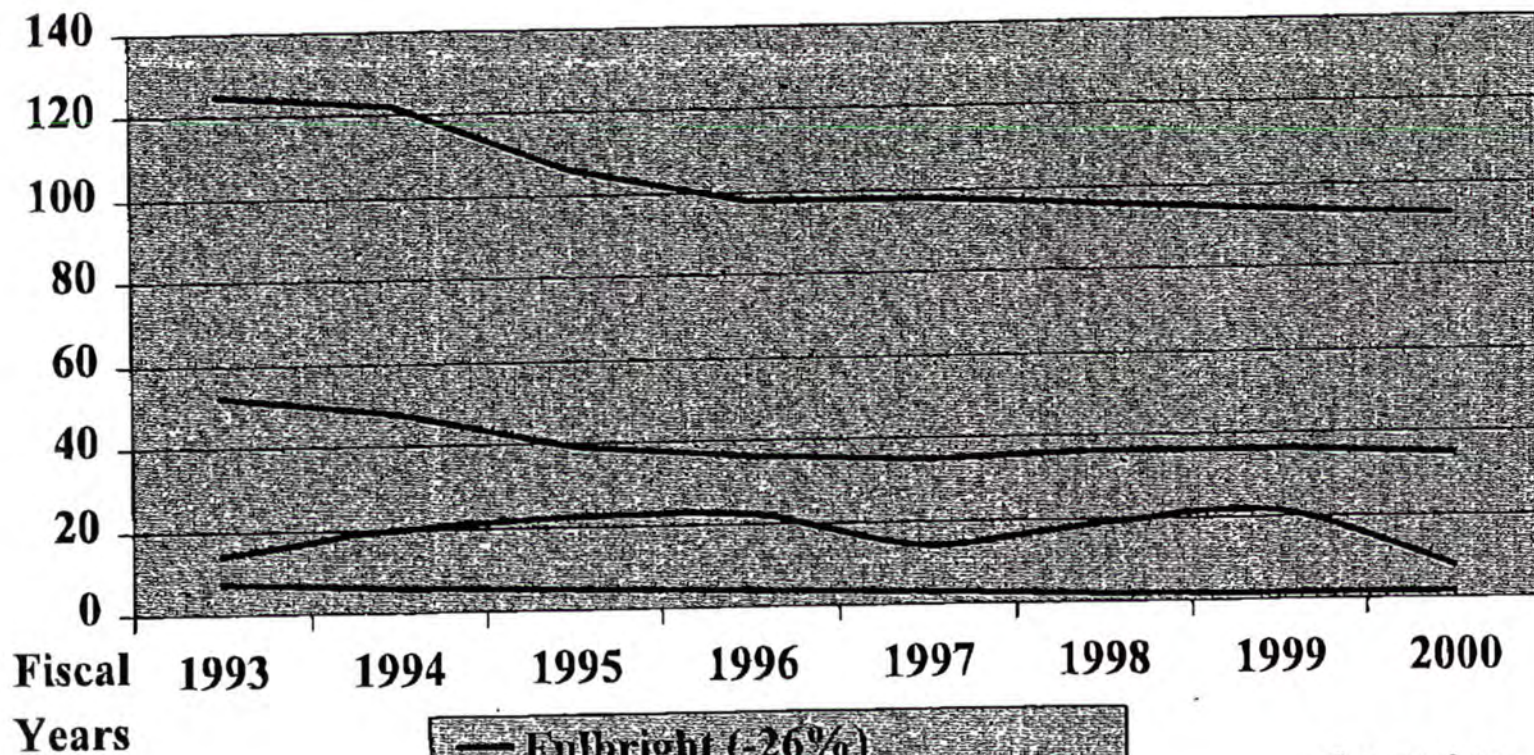


Exchanges Appropriation, (-31%)

MAJOR EXCHANGE COMPONENTS - Relative Decline

Constant
Dollars

'93 - 2000



— Fulbright (-26%)
 — International Visitors (-34%)
 — Citizen Exchange (-44%)
 — Cultural Programs (-79%)

CULTURAL EXCHANGE
 BOTTOM LINE

Cultural and Arts Programs Goals, Authority and Program Descriptions

The Foreign Policy Context

Cultural and arts programs of the Cultural Programs Division of the Bureau of Educational and Cultural Affairs (ECA) enhance U.S. diplomatic activities overseas, strengthen U.S. institutions by fostering their involvement in foreign programs and partnerships, and demonstrate the vitality and excellence of the artistic traditions of the United States. They support specific and/or general U.S. foreign policy goals in various ways, such as *and scholarly?*

- highlighting those values of American society which host country officials and opinion-leaders must understand if they are to engage in a meaningful dialogue with American leaders -- democracy, diversity, freedom of expression, volunteerism, and America's free-market, entrepreneurial culture.
- demonstrating that U.S. interests extend beyond political, military, and trade goals to embrace cultural values by cooperating with and strengthening nationally respected host-country cultural institutions through professional exchanges or other means.
- Balancing the impression that American culture is geared to the lowest common-denominator by presenting our country's rich diversity and high level of artistic achievement - the best of America's performing and visual arts - in areas of the world less frequently visited by American artists.
- addressing thematic issues such as women's and minority rights, intellectual property rights, conflict resolution and cultural heritage protection.
- supporting sustainable economic development through the training of museum and other arts professionals in a developing country to enable them to maintain attractive and marketable cultural tourism attractions.
- promoting the development of democratic, community-based arts councils to enhance a respect for free and unhindered artistic expression.

- *add*
scholarship - ed. exchange

Fieldwork

Cultural Exchanges and Domestic U.S. Cultural Institutions

Involvement with the exchanges of the Cultural Programs Division strengthens and enhances the prestige of U.S. institutions with counterparts at home and abroad. When American institutions cooperate with foreign counterparts through partnership programs supported by the Department of State, they gain access to international expertise unavailable elsewhere.

Legislative Authority

The Fulbright-Hayes Act of 1961 provides the legislative foundation for the cultural programs of the Department of State's Bureau of Educational and Cultural Affairs. The act authorizes ECA to provide, by grant, contract or otherwise, support to the following types of cultural programs:

- visits and interchanges of experts and other influential or distinguished persons; ^{scholars}
- tours abroad by creative and performing artists from the United States;
- representation by American artists and performers in international artistic, dramatic, musical, sports and other cultural festivals, competitions and meetings and like exhibitions, and;
- participation by groups and individuals from abroad in similar tours and festivals in the United States.

The Cultural Programs Division of ECA supports the policy goals of the Department of State within the intent of the Fulbright-Hays Act, which also stipulates that:

- all programs under the authority of ECA shall "maintain their nonpolitical character and shall be balanced and representative of the diversity of American political, social and cultural life."
- academic and cultural programs under the authority of ECA "shall maintain their scholarly integrity and shall meet the highest standards of academic excellence and artistic achievement."

Overview of Current Department of State Cultural Exchange Programs

Below are descriptions of programs co-sponsored or supported by the Cultural Programs Division, including their FY 2000

budgets, and website addresses for additional, detailed information:

The Fund for U.S. Artists at International Festivals and Exhibitions is a public-private partnership sponsored by the Department of State, the National Endowment for the Arts, the Pew Charitable Trusts, and the Rockefeller Foundation. The Department of State, through its involvement in the Festivals Fund, helps ensure U.S. representation at important international performing arts festivals and at several prestigious biennales, including the Venice Biennale. In FY 2000 the Fund supported more than 100 U.S. performing artists at festivals and three biennales. \$510,000*

(<http://exchanges.state.gov/education/citizens/culture/filmfest.htm>)

The Kennedy Center - Department of State Jazz Ambassadors are young American jazz musicians who travel in trios on performance and workshop tours arranged under the official auspices of the American Embassies in the countries in which they travel. These countries are rarely those served by commercial impresarios. In FY 2000 five trios traveled to the Mid-East, Africa, South Asia and Latin America. \$265,000 (<http://kennedy-center.org/programs/jazz/ambassadors/>)

The Performing Arts Calendar is a web-based compilation also co-produced with the Kennedy Center that provides to U.S. Embassies and other impresarios the overseas tour schedules of U.S. performing artists, facilitating additional public and private sector concerts and performances. \$25,000 (<http://exchanges.state.gov/pac>)

Creative Arts Exchanges Programs link American arts administrators, artists and cultural institutions with their counterparts in other countries by partially funding non-profit institutional projects involving two-way international cultural exchanges. The program fosters ongoing relationships between cultural organizations in the U.S. and abroad. In FY 2000, six such exchanges took place. \$350,000**

International Partnership Among Museums is supported by the Cultural Programs Division along with a prestigious list of additional sponsors and carried out by the American Association of Museums. This program pairs U.S. museums with foreign museums to carry out cooperative projects in education, exhibit development, design, management, collections care, and technology. \$175,000*** (<http://exchanges.state.gov/education/citizens/culture/ipam.htm>)

American Cultural Specialists carry out short-term residencies at overseas cultural institutions in diverse fields, including cultural preservation, the role of the arts in conflict-resolution, promotion of tolerance for other cultures, arts management, literature/publishing, film, visual, and the performing arts, among others. Specialists conduct workshops, give lectures, and carry out consultations and master classes. More than 60 American Cultural Specialists programs were carried out in FY 2000. \$290,000

(<http://exchanges.state.gov/education/citizens/culture/aculfc.htm>)

The Feature Film Service provides 35mm feature films at no programming cost for ambassadorial screenings, Mission-sponsored film festivals, international film festivals, and other events. It does so with private sector support of the Motion Picture Association of America, the Academy of Motion Pictures Arts and Sciences, the American Film Marketing Association, the Director's Guild, and others. Primarily in-kind budget.

(<http://exchanges.state.gov/education/citizens/culture/filmservice.htm>)

Special Millennium Projects sponsored by the Cultural Programs Division through FY 2001 include a major fine art exhibit touring Europe, "Andy Warhol: His Art and Life," a 20th Century photography exhibit, "Observing the Century," touring the Mid-East, an exhibit of Navajo textiles, "Woven by our Grandmothers," touring South America, and the "American Film Preservation Showcase" traveling to several continents. \$495,000

(<http://exchanges.state.gov/education/citizens/culture/millennium.htm>)

- * Includes \$115,000 of FY 2001 contribution.
- ** Projected for FY 2001 based upon overall ECA budget
- *** Biannual contribution

Produced by the Cultural Programs Division of the Bureau of Educational and Cultural Affairs of the U.S. Department of State.

Composed: 11/15/00

add Fullbright 2

Latest Layout

WHSO LAYOUT DRAFT 6

a/o 11/21/00; S. Kennedy, S. Farnsworth

WHITE HOUSE CONFERENCE ON CULTURE AND DIPLOMACY

Tuesday, November 28, 2000

East Room

Panelist/Speaker Times

NW Gate: 10:00 a.m. Panelists- Northwest Gate

Guest Times

E.V. Gate Opens: 10:15 a.m.

Invite Time: 10:30 a.m.

Program: 11:25 a.m.

Principals Times

11:05 a.m. POTUS Brief Map Room

11:15 a.m. POTUS /FLOTUS Meet / Blue Room

11:25 a.m. POTUS/ FLOTUS Program /East Room (pool video /stills, open print)

Approx. 200 guests/Program: Pool Videos & Stills, Open Print Press/Business Attire

12 Social Aides, 3 Volunteers

Monday, November 27

Tbd p.m. Conference handouts are delivered to the Social Office for placement on chairs in East Room.

Contact: Sarah Farnsworth, Sam Wunder

Tuesday, November 28

8:30 – 9:30a.m. Press setup begins.
Contact: Jennifer Smith, Megan Moloney

9:45 a.m. In place time for Staff, music and Social Aides.

10:00 – 10:40 a.m. House closed to all traffic.

10:15 a.m. East Visitors Gate opens for guest arrival. Guests will hold on the Ground Floor.

Note: Guests are arriving via busses.

Contact: Shereen Soghier, Kate McCall

10:00 a.m. Panelists arrive (van & limo) at the NW Gate and proceed to the Roosevelt or

Ward Room via West Lobby for event and logistical briefing.

Contacts: Ellen Lovell, Bill Barrett

Gate/List Contact: Ruby Shamir, Brian Carlson, Sam Winder, tbd from WHSO

<u>NW Gate Arrivals -- Draft</u>	
HRH Aga Khan	Joan Spero
Rita Dove	Wole Soyinka
Yo-Yo Ma	
Giovanna Melandri	
TBD	

10:30 a.m.(T) Press final access.

11:05 a.m. **THE PRESIDENT and MRS. CLINTON** proceed to the Red Room for event briefing.

Participants: Secretary Albright, Melanne Verveer, DepSec Evelyn Lieberman, Sandy Berger, Ellen Lovell, Bill Barrett, Bill Bader, Tom Rosshirt

Contact: Melanne Verveer

10:45 a.m. Guests are invited to proceed to their seats in the East Room.

Contact: Sharon Kennedy (Refer to separate Reserved Seating list.)

11:15 a.m. **THE PRESIDENT, MRS. CLINTON and Secretary Albright** proceed to the Blue Room to greet the following:

Contact: Ruby Shamir, Brian Carlson

<u>Blue Room</u>	
<u>Panel Participants</u>	<u>Additional Guests</u>
HRH Aga Khan *	
Joan Spero*	
Rita Dove*	
Ole Soyinka*	
Yo-Yo Ma*	
Giovanna Melandri*	
* indicates seated on stage – all others have reserved seats.	

11:25 a.m.

THE PRESIDENT and **MRS. CLINTON**, accompanied by Secretary Albright and the panel participants, are announced to HONORS from the Blue Room and proceed to the stage in the East Room.

Note: Stage is located on the East Side (Gold Curtain) of the East Room

SEATED ON STAGE – *Need stage seating format.*

The President
Secretary Albright
HRH Aga Khan
Joan Spero
Rita Dove
Ole Soyinka
Yo-Yo Ma
Giovanna Melandri

SPEAKING PROGRAM

Note: All opening remarks will be from a toast lectern located on the stage. Discussion will be from table mics.

MRS. CLINTON makes welcoming remarks and introduces Secretary Albright.

Secretary Albright makes remarks and introduces **THE PRESIDENT**.

THE PRESIDENT makes remarks.

Upon conclusion of remarks, **THE PRESIDENT** and **Secretary Albright** proceed to their seats at the table on stage. **Mrs. Clinton** departs.

Note: Strike toast lectern and the 2 chairs beside it at this time.

Discussion format/script to be provided separately.

PRESS NOTE: Confirm press/closed press for discussion.

12:40 p.m.

THE PRESIDENT concludes program and departs.

Upon conclusion of the program, guests depart the East Gate and proceed to busses located on East Executive Avenue for departure to the Westin Fairfax Hotel. *Contact: Phil Walls, State Dept.*

Note: TBD from the State Dept. will coordinate departure of busses and guests. WHSO contact:

Panel participants will depart the North Portico.

Press Note: Selected participants are escorted to the North Lawn for press interviews.

Contact: Jennifer Smith (Press); TBD (State Dept)

SET UP NOTES:

USHERS: 16x20 stage on the East Side (Gold Curtain) of the East Room – confirm step location; tables and half circle wood attachment with dark cloth over table on Dias; 8 seated on stage at table w/toast lectern; skirted table; water on table; chairs for harp & flute at East Landing; 200 chairs theatre-style in East Room; open press; cutaway located on east side; information packets will be pre-placed on chairs (WHSO/SF); furniture removed from Blue Room. coat/bag check in Family Theater; seats for musical group in the Foyer; flags behind table

WHMO: Harp & flute at East Landing for arrivals; Honors Group for announce in Grand Foyer; strings with piano in Grand Foyer for before and after session

WHCA announce from Blue Room; toast lectern on stage; table mics for each participant on stage; open press; clear com w/Honors Group to cue announce.

CALLIGRAPHERS: Tent cards for panelists

WHITE HOUSE CONFERENCE ON CULTURE & DIPLOMACY
STAFFING PLAN
Draft as of 11/20/00

Arrivals

East Visitors Gate:	Shereen Soghier, 2 Interns
NW Gate:	WHSO tbd
East Landing:	Volunteer
Coat Check:	Social Aide
Booksellers:	Volunteer
Stair Bottom:	Social Aide
Stair Top:	Social Aide
Cross Hall:	Social Aide
Grand Foyer:	Social Aide (escort/assist w/ NW Gate arrivals)
Blue Room:	Social Aide, WHSO Volunteer

Seated in East Room

Reserved Seating Contact:	Sharon Kennedy
Ground Floor	Social Aide
Stair Top	Social Aide
Grand Foyer	Social Aide
Cross Hall doors	Social Aide
Seating	3-4 Social Aides
Blue Room	Social Aide

Departures

Grand Foyer:	Social Aide
Stair Top:	Social Aide
Stair Bottom:	Social Aide
Book Sellers:	Volunteer
East Landing:	Social Aide
East Gate:	WHSO tbd

Additional Contacts

Buses: Phil Walls (State Dept)
Packets: Sam Wunder (State Dept)
Stakeout interviews: Jennifer Smith (Press)
Participants: Ruby Shamir, Brian Carlson
Blue Room Meet & Greet: Ruby Shamir, Brian Carlson

WHITE HOUSE CONFERENCE ON CULTURE & DIPLOMACY
Tuesday, November 28, 2000

RESERVED SEATING – DRAFT 10/20

TBD guests of Panelists

Contact:

Xxxx, Husband of Rita Dove

Members of Congress

Diplomatic Corp/Ambassadors

White House & State Dept. Staff

Melanne Verveer

Deputy Secretary Evelyn Lieberman

Sandy Berger

Bill Barrett

Ellen Lovell

TBD

Trip of the President to the United Kingdom and Ireland
December 12-14, 2000

Monday, December 11

8:45pm (T) **Depart** Andrews Air Force Base en route Belfast International Airport

Tuesday, December 12

8:15am (T) **Arrive** Belfast International Airport

9:00am- **Down Time**
10:30am Location TBD

11:00am- **Meetings with David Trimble, Seamus Mallon, Assembly and others TBD**
2:00pm Northern Ireland Assembly

2:30pm- **(T) Company Tour**
3:30pm Location TBD

3:45pm- **OTR'S**
4:45pm

5:00pm- **Crowd Event**
6:30pm The Odyssey or Location TBD

7:15pm **Depart** Belfast International Airport en route Dublin International Airport

8:00pm **Arrive** Dublin International Airport

DOWN FOR THE EVENING

RON: **Hotel TBD or Ambassador's Residence**
Dublin, Ireland

Wednesday, December 13

9:30am **Meetings with Taoiseach Bertie Ahern and President McAleese**

11:30am Locations TBD

12:00pm- **Crowd Event**
1:30pm Location TBD

1:45pm- **OTR'S**
3:00pm Locations TBD

3:30pm **Depart** Dublin International Airport en route Brize Norton Royal Air Force Base

4:45pm **Arrive** Brize Norton Royal Air Force Base

5:00pm **Depart** Brize Norton Royal Air Force Base via Marine One en route Chequers

5:30pm **Arrive** Chequers

DOWN FOR THE AFTERNOON/EVENING

RON: **Chequers, England**

Thursday, December 14

DOWN UNTIL 10:00AM

10:00am **Depart** Chequers en route location TBD

11:30am- **Speech**
12:45pm Location TBD

3:00am **Depart** Brize Norton Royal Air Force Base en route Andrews Air Force
Base

5:15pm **Arrive** Andrews Air Force Base

5:45pm **Arrive** The White House

8:00pm **Special Olympics Event**
The White House

file cultural preservation

Ambassador's Fund for Cultural Preservation
A Millennium Initiative

Introduction

Cultural heritage encompasses an entire range of natural, material, and intangible culture, including sites, objects, and forms of expression. As a glue that binds together the past, present, and future for communities all across the world, it instills a sense of identity, continuity, and pride, fostering ties to sustain the society, even across geographical borders. As communities speed along the path of modernization and economic development, however, many of these cultural artifacts face the threat of being forgotten, left behind, or destroyed.

Especially as the Millennium approaches, working to preserve cultural heritage is not only urgent but also important for advancing our diplomatic goals. Preservation activities empower local populations, help to build democracies, spur economic growth, and promote stability and mutual understanding. By taking a leading role in efforts to preserve cultural heritage, we show our respect for other cultures by protecting their traditions, honoring their differences and helping to work towards peace in conflict-torn areas of the world.

The Ambassador's Fund for Cultural Preservation

The Ambassador's Fund for Cultural Preservation is a \$2 million fund in the President's budget for Fiscal Year 2000, a part of the Millennium Program coordinated by the White House Millennium Council. In order to show our respect for other cultures, traditions, and sites of community significance, the fund will promote local cultural heritage preservation initiatives overseas with small grants to be distributed at the discretion of the U.S. Ambassadors, with the advice of USIA. The program will be open to countries en route to development. The program will be administered jointly as a State Department/USIA partnership.

Background

USAID has a similar program for providing small grants for local initiatives in developing countries. With a minimum of red tape, the Ambassador's Special Self-Help Program in Africa supports local economic and social development projects with high impact and quick

implementation. In FY-98, USAID allocated \$3.2 million from the Economic Growth Fund for the Special Self-Help Program.

How The Cultural Fund Will Operate

- State will receive a lump sum of \$2 million in the FY-2000 budget for cultural preservation projects in countries en route to development. The program will be administered jointly by USIA and State, encouraging the "virtual integration" of the two organizations.
- In response to local initiative, USIA and the Ambassador will identify projects in the host country for grants of no more than \$15,000, thereby empowering the Ambassador to support the culture of the host country. Outreach for the program may be done with help from USIS, USAID, and Peace Corps Volunteers at post.
- The fund will be a matching grant program, with the host country/local community expected to provide at least 50% of the resources for the project, in money or in kind.
- Funds not allocated within a certain time frame will become available for additional projects in countries which have already reached the \$15,000 grant limit.
- Only non-OECD countries will be eligible for inclusion in the program.

Review and Oversight- Review Board

The Review Board will review funded projects on a periodic basis, and USIA will submit an annual report on how the funds have been spent. The Review Board will include representatives from USIA and the State Department, including the State Department Deputy Assistant Secretary for Foreign Building Operations and, on a rotating basis, the Executive Director from one of State's geographic bureaus. The USIA representatives, to be determined, will be responsible for reporting requirements and will function as Executive Secretary to the Board, circulating reports on grants, remaining funds, and other issues.