

Culture

Laura E. Schiller
11/28/2000 10:37:33 AM

Record Type: Record

To: Beth Mohsinger/WHO/EOP@EOP

cc:

Subject:

please take to ellen, have her and melanne look over asap...thanks!!!

FIRST LADY HILLARY RODHAM CLINTON
WELCOMING REMARKS AT WHITE HOUSE
CONFERENCE ON CULTURE AND DIPLOMACY
THE EAST ROOM, WHITE HOUSE
NOVEMBER 28, 2000

Secretary Albright; Secretary Riley; Senator Leahy; Congressman Leach; members of the Diplomatic Corps; NEA Chairman Bill Ivey, NEH Chairman Bill Ferris, Librarian of Congress James Billington and other distinguished guests: The President and I want to welcome you all to the East Room for the first ever White House Conference on Culture and Diplomacy.

T.S. Elliot said, “culture may be described simply as that which makes life worth living.” It is our arts and humanities that give us roots. That foster our civil society and democracy. And that create a universal language so we can understand each other better as nations and human beings, even when the dialogue of diplomacy is strained, or doesn’t exist at all.

At a time when resources are scarce and fears of a global consumer-culture are on the rise, we are all searching for new ways to share and preserve our unique cultures around the world. And I can’t think of a more distinguished panel to help us explore this important topic today.

We will hear from one of the world's great musicians, Yo-Yo Ma; Poet Laureate Rita Dove, who was also once a Fulbright Scholar in Germany; Nobel Laureate Wole Soyinka [Sho-Yin-Ka], who is a hero in his land and around the globe; Her Excellency Giovanna Melandri, the imaginative Minister of Culture from Italy; His Highness The Aga Kahn, who is a powerful voice for culture and development around the world; and Joan Spero, the President of the Doris Duke Charitable Foundation, who is also a former State Department official and champion of the arts.

Now, that's just the panel. In the audience we also have an extraordinary group of scholars, creators, government officials, foundation heads and business leaders from around the world. I know that Meryl Streep, Chuck Close, John Lithgow, and former Congressmen Lee Hamilton and John Brademas and so many others are here. And we could easily spend the rest of the afternoon introducing each and every person who is here in the East Room. So, instead, let me just thank you all for being here this morning, and for the active and critical role I'm sure you will each play in this afternoon's discussions.

This conference grew out of the on-going efforts by Secretary Albright and Undersecretary Lieberman to ensure that culture is not marginal, but central, to our diplomacy. And it grew out of many recommendations we have received about how to strengthen U.S. cultural life and international understanding, including the report done in 1997 by the President's Committee on the Arts and the Humanities which specifically suggested a White House forum.

This idea is certainly catching on. A year ago, I had the chance to participate in a major World Bank conference in Florence on the role of culture in sustainable development. And the audience was filled with leaders of corporations, governments, NGOs, and foundations – all of whom understood that if we want democracies and economies to flourish, if we want history and identity to be preserved in the global market, culture matters.

As I have been privileged these past eight years to travel around the world, I have worked with so many people from Turkey to New Mexico who are trying to save their historic churches, communities, documents and other treasures.

In countries throughout Africa, Latin America, and Central and Eastern Europe, I have met leaders of emerging democracies who understand there will be no freedom of speech or press, no freedom of religion or political expression, unless culture thrives. There will be no vibrant democracy unless people can understand and preserve their history, and have a say in their futures.

I remember at the State Dinner we had for President Vaclav Havel, we chose Lou Reed as the entertainment because, Havel told us how the artist's music had inspired him while he fought communism and consoled him during his time in prison.

And we were getting ready to celebrate the Millennium here in the U.S., we worked with people all over the world who were trying to mark this milestone. And their celebrations, while different in many respects, all had one thing in common – they all turned to their own greatest music, dances, books, paintings, sculptures, and buildings as their best expression of who they are – and what they want to become.

We know we cannot work successfully around the world to stop environmental degradation, ensure peace, or guarantee the rights of women if we don't make culture count. We cannot improve the quality of life without improving the soul of life. And that is what culture is -- the soul of life.

No one has worked harder, or more effectively, to make that point than our next speaker. From her very first day at the State Department, the Secretary has made sure that culture is an integral part of our overall foreign policy. She is known around the world as a skilled diplomat, a tough negotiator, a tireless peacemaker, and of course, a dancer extraordinaire. We know her as our amazing Secretary of State -- Madeleine Albright.

Malinowski

President William Jefferson Clinton
White House Conference on Culture and Diplomacy
November 28, 2000

Acknowledgments: First Lady, Secretary Albright, distinguished panelists (the Aga Khan, Wole Soyinka, Minister Melandri, Rita Dove, Yo-Yo Ma, Joan Spero.), Senator Leahy, Rep. Leach, members of the diplomatic community. Welcome to the White House and thank you for your commitment to cultural understanding and preservation.

Perhaps the most fundamental question before us is this: How do we preserve the great diversity of human creativity as borders become more and more open to information and ideas? And: How does that challenge affect the way America relates to the world?

Neither question is entirely new. After all, American culture was created by earlier waves of globalization, out of the dreams and traditions of immigrants from every corner of the world. And having imported so many ideas from others, we have long been exporting our own creations – projecting an image of America that reflected our democracy, our diversity, our exuberance and vitality, reminding the world that our young nation was dedicated not only to life and liberty but the pursuit of happiness.

I don't think it's an exaggeration to say that Glen Miller and other American jazz bands helped Europe's spirit survive World War II, or that Louis Armstrong helped it recover its spirits after the war, or that Elvis did more to win the Cold War by making Russian kids want to dance than he ever did by getting drafted. It was a testament to the positive power of our culture when, on the morning of Poland's first free election in 1989, voters woke up to find their whole country plastered with posters depicting Gary Cooper from High Noon, with a Solidarity pin where his sheriff's badge should have been, and the gun in his holster airbrushed out. One look and they knew the time had come to take their stand for freedom – non-violently, of course.

A few years ago in Bosnia, we needed to find a way to teach children how to avoid land mines. We chose the universal medium of Superman comics. During the darkest days of that war, when books were being burned and libraries were being shelled, American artists, authors and performers like the conductor Charles Ansbacher, who is in our audience, traveled to Sarajevo to show their Bosnian colleagues they were not forgotten. Cultural diplomacy was one giant step ahead of traditional diplomacy then. And in 1992, when the finally came when we could reach out to a democratic South Africa, our path was forged by the Dance Theater of Harlem

Cultural diplomacy has the power to penetrate the core of our common humanity because culture, whether music, painting, dance or literature, expresses common hopes and dreams, a common sense of beauty. I believe passionately that American culture at its best has enriched the world; in the same way, American culture at its best has been enriched by the world. Look at the architecture of I. M. Pei or the plays of David Hwang [Wong], who is with us today, and who remind us that the most distinctly American art is in many ways a distinct interpretation of ideas

from every part of the world. Think about Dr. Sam-Ang Sam and his wife Chan Moly, who have also joined us. After escaping from Cambodia during the reign of the Khmer Rouge, they brought American performing artists the gift of Cambodian court dance, which was threatened in the land of its birth. And now, with support from the foundations like Rockefeller and Ford and from the NEA, they are returning home to introduce a new generation of Cambodians to their old tradition. That's a wonderful example of how America benefits from cultural interchange, and how we can benefit others through support for cultural preservation.

I believe that promoting cultural understanding is even more important to America today than it was in the past. We are today the world's only military and economic superpower. We have an extraordinary opportunity to advance our interests and values. But we also have an extraordinary responsibility to do so in a way that is sensitive to the concerns of others. One concern to which we must be sensitive is that American culture has become simply too pervasive.

I've encountered this anxiety in every part of the world, and I'm sure you have, too. Many people are sure that soon, because of globalization, every child in the world will be speaking American English, every television will be tuned to MTV, and every French movie will have a happy ending. These fears can be easy to caricature. But in many cases they reflect a troubling reality. And in some parts of the world, they have serious consequences, fueling bitterness against globalization that leads people to choose conflict over coexistence.

We cannot respond by turning globalization off. We can and should respond by making globalization a force for cultural diversity, instead of uniformity, seizing opportunities that exist today as never before to promote local culture on a global scale.

A week ago, I was in Vietnam, where many people are wondering how to open their doors while protecting their traditions and way of life. I pointed out that globalization is not just bringing the world to Vietnam, but bringing Vietnam to the world. Films about life in Vietnam are winning awards all over the globe. Paintings by Vietnamese artists command fortunes at international art shows. Old Vietnamese poems are published in America -- in English, Vietnamese, and in an ancient script that has never before come off a printing press. When we open our doors, we not only let new ideas in, we let the talent and creativity and potential of our people out.

Consider the Nobel Prize in Literature. Of the first 80 prizes given out after 1900, only five went to authors from outside Europe and North America. Seven of the last 20 prizes have gone to Asian, Latin American and African authors -- including Wole Soyinka. That's not simply because the good people of the Nobel Committee are trying to cast their net wider. It's because we all simply know more about one another than ever before.

And what about language? Get on the Internet and you'll find people all over the world chatting in Welsh, or downloading fonts in Bengali, or ordering courses in intensive Cherokee. With advances in translation and voice recognition technology, before long it will be possible for virtually anyone to communicate over the Internet or even the telephone in their own language. Thanks to the Internet, people with similar interests and outlooks can now be dispersed around the world, and still form a community. We may not know yet what the Internet means for

culture, but it's probably the best thing that's ever happened to sub-cultures.

And let's not forget, the same technology that exposes villages in India or Nigeria to western culture also gives people access to medical information, to new tools for educating their children, and to news they can use to hold their leaders accountable. So let's not try to shelter people from information. Let's empower people to use it for themselves.

Among other things, we should do more to close the digital divide, so that people in poorer communities have the tools to contribute to the emerging global culture, instead of being mere spectators. And we should make sure that America's contributions reflect the rich variety of our culture, supporting public-private partnerships like those that in recent years have sent Andy Warhol exhibits to the Hermitage in St. Petersburg, and Navaho textiles to Latin America, or the art exchange between regional museums in America and France that Elizabeth Rohatyn has recently organized. We should encourage the Congress to pass legislation introduced by Representative Leach and Senator Biden to create an endowment to support State Department cultural exchange programs, on top of the funds we are already providing.

If we meet this challenge in the right way, America's cultural experience can be a positive model for the world. Just as the coming together of African and European Americans gave us blues and jazz, just as the coming together of opera and popular song gave us musical theater, currents of culture and ideas will intersect across the world in a way that preserves old traditions while giving birth to new ones. That should be our goal and I thank you for coming here to advance it.

POTUS
Remarks

Malinowski

President William Jefferson Clinton
White House Conference on Culture and Diplomacy
November 28, 2000

Acknowledgments: First Lady, Secretary Albright, distinguished panelists (the Aga Khan, Wole Soyinka, Minister Melandri, Rita Dove, Yo-Yo Ma, Joan Spero.), Senator Leahy, members of the diplomatic community. Welcome to the White House and thank you for your commitment to cultural understanding and preservation.

Perhaps the most fundamental question before us is this: How do we preserve the great diversity of human creativity as borders become more and more open to information and ideas? And: How does that challenge affect the way America relates to the world?

Let's start by remembering that neither question is entirely new. After all, American culture was created by earlier waves of globalization, out of the dreams and traditions of immigrants from every corner of the world. And having imported so many ideas from others, we have long been exporting our own creations – projecting an image of America that reflected our democracy, our diversity, our exuberance and vitality, reminding the world that our young nation was dedicated not only to life and liberty but the pursuit of happiness.

I don't think it's an exaggeration to say that Glen Miller and other American jazz bands helped Europe's spirit survive World War II, or that Louis Armstrong helped it recover its spirits after the war, or that Elvis did more to win the Cold War by making Russian kids want to dance than he ever did by getting drafted. It was a testament to the positive power of our culture when, on the morning of Poland's first free election in 1989, voters woke up to find their whole country plastered with posters depicting Gary Cooper from High Noon, with a Solidarity pin where his sheriff's badge should have been, and the gun in his holster airbrushed out. One look and they knew the time had come to take their stand for freedom – non-violently, of course.

A few years ago in Bosnia, we needed to find a way to teach children how to avoid land mines. We chose the universal medium of Superman comics. During the darkest days of that war, when books were being burned and libraries were being shelled, American artists, authors and performers traveled to Sarajevo to show their Bosnian colleagues that they were not forgotten. Cultural diplomacy was one giant step ahead of traditional diplomacy then.

Cultural diplomacy has a special power to penetrate to the core of our common humanity because culture, whether music, painting, dance or literature, expresses common hopes and dreams, a common sense of beauty. I believe passionately that American culture at its best has enriched the world; in the same way, American culture at its best has been enriched by the world. Look at the architecture of I. M. Pei or the plays of David Huang, who is with us today, and who remind us that the most distinctly American art is in many ways a distinct interpretation of ideas from every part of the world. Think about Dr. Sam-Ang Sam and his wife Chan Molly, who have also joined us. After escaping from Cambodia during the reign of the Khmer Rouge, they brought American performing artists the gift of Cambodian court dance, which had been eradicated in the land of its birth. And now, with support from the foundations like Rockefeller

and Ford and from the NEA, they are returning home to introduce a new generation of Cambodians to their old tradition. That's a wonderful example of how America benefits from cultural interchange, and how we can benefit others through support for cultural preservation.

I believe that promoting cultural understanding is even more important to America today than it was in the past. We are today the world's only military and economic superpower. We have an extraordinary opportunity to advance our interests and values. But we also have an extraordinary responsibility to do so in a way that is sensitive to the concerns of others. One concern to which we must be sensitive is that American culture has become simply too pervasive.

I've encountered this anxiety in every part of the world, and I'm sure you have, too. Many people are sure that soon, because of globalization, every child in the world will be speaking American English, every television will be tuned to MTV, and every French movie will have a happy ending. These fears can be easy to caricature. But we must understand that in many cases they reflect a troubling reality. And in some parts of the world, they have serious consequences, fueling bitterness against globalization that leads people to choose conflict over coexistence.

We cannot respond by turning globalization off. We can and should respond by making globalization a force for cultural diversity, instead of uniformity, seizing opportunities that exist today as never before to promote local culture on a global scale.

A week ago, I was in Vietnam, where many people are wondering how to open their doors while protecting their traditions and way of life. I pointed out that globalization is not just bringing the world to Vietnam, but bringing Vietnam to the world. Films about life in Vietnam are winning awards all over the globe. Paintings by Vietnamese artists command fortunes at international art shows. Old Vietnamese poems are published in America -- in English, Vietnamese, and in an ancient script that has never before come off a printing press. When we open our doors, we not only let new ideas in, we let the talent and creativity and potential of our people out.

Consider the Nobel Prize in Literature. Of the first 80 prizes given out after 1900, only five went to authors from outside Europe and North America. Seven of the last 20 prizes have gone to Asian, Latin American and African authors -- including Wole Soyinka. That's not simply because the good people of the Nobel Committee are trying to cast their net wider. It's because we all simply know more about one another than ever before.

Yes, in some cases local cultures are bending to an onslaught of outside influences. But global culture must also bend to local tastes. MTV realized a few years ago that it had better set up a Spanish language service. The Discovery Channel has set up a special channel for India.

And what about language? Get on the Internet and you'll find people all over the world chatting in Welsh, or downloading fonts in Bengali, or ordering courses in intensive Cherokee. With advances in translation and voice recognition technology, before long it will be possible for virtually anyone to communicate over the Internet or even the telephone in their own language. Thanks to the Internet, people with similar cultural interests and backgrounds can now be dispersed all around the world, and still form a community. We may not know yet what the Internet means for culture -- but it's probably the best thing that's ever happened to sub-cultures.

And let's not forget, the network that carries cultural images carries other information as well. So, yes, we may be exposing villages in India or Nigeria to Western popular culture. But the same technology gives those villages access to medical information, or to new tools for educating their children, or to news they can use to hold their leaders accountable. So let's not try to shelter people from information. Let's empower people to use it for themselves.

Among other things, we should do more to close the digital divide, so that people in poorer communities have the tools to contribute to the emerging global culture, instead of being mere spectators. And we should make sure that America's contributions reflect the rich variety of our culture, supporting public-private partnerships like those that in recent years have sent the Dance Theater of Harlem to South Africa, Andy Warhol exhibits to the Hermitage in St. Petersburg, and Navaho textiles to Latin America, or the art exchange between regional museums in America and France that Elizabeth Rohatyn has recently organized. We should encourage the Congress to pass legislation introduced by Representative Leach and Senator Biden to create an endowment to support State Department cultural exchange programs, in addition to what we are providing.

If we meet this challenge in the right way, America's cultural experience can be a positive model for the world. Just as the coming together of African and European Americans gave us blues and jazz, just as the coming together of opera and popular song gave us musical theater, currents of culture and ideas will intersect across the world in a way that preserves old traditions while giving birth to new ones. That should be our goal and I thank you for coming here to advance it.

White House Conference On Culture and Diplomacy

November 28, 2000

Dear Conference Participant:

We are pleased that you are attending the White House Conference on Culture and Diplomacy. The conference provides a unique opportunity to explore the impact of culture on the conduct of international relations.

The conference has gathered cultural, artistic, corporate, governmental and media leaders from around the world for a one-day meeting to discuss the role of culture in modern public diplomacy and its resonance in international relations. A central question is how to better integrate cultural concerns into the conduct of world affairs. Participants will discuss how culture contributes to effective and successful foreign policy.

President Clinton will convene the conference in the East Room of the White House where he and Secretary Albright will lead a morning panel discussion with international cultural experts.

Following the morning session the conference will move to the Hotel Westin Fairfax on Massachusetts Avenue, where lunch is served.

The afternoon session includes simultaneous workshops on four issues:

- preserving and promoting diverse cultures in a global economy;
- the role of culture in the practice of diplomacy;
- the role of multinational companies, NGO's and multilateral organizations; and
- the arts and humanities abroad. Is America's cultural diversity well represented?

The conference ends with a plenary session, chaired by the Secretary of State, during which reports from the workshops will be presented.

A report on the conference will be prepared for the President.

The attached detailed schedule provides you with the information you will need for this conference. Please read the information carefully and contact the number listed if you have questions.

White House Conference on Culture and Diplomacy

SCHEDULE

Tuesday Nov. 28	9:15 am	<i>Hotel Westin Fairfax</i> <i>Ballroom</i> Conference Participants Check-In (Coffee/Juice Served) Buses Depart Hotel, Enroute White House Buses Arrive White House, East Executive Avenue <i>The White House</i> <i>East Room</i> Opening Plenary Session Session Concludes Buses Depart White House, Enroute Hotel Westin Fairfax
	12:45 pm	<i>Hotel Westin Fairfax</i> <i>Ballroom</i> Lunch
	2:00 pm	Workshops Convene <i>A – Terrace Room</i> <i>B - Whitehall Room</i> <i>C – Ambassador Room</i> <i>D – Balcony Room</i>
	3:30 pm	<i>Ballroom Foyer</i> Refreshments
	3:45 pm	<i>Ballroom</i> Plenary Session/Workshop Reports
	5:00 pm	Conference Concludes

Participant Message Center – *Consulate Room, 2nd Floor*

White House Conference On Culture and Diplomacy

WORKSHOPS

At the conclusion of the lunch, conference participants will break into four groups to discuss various aspects of culture and diplomacy. Titles of the individual sessions and descriptions of topics to be discussed are shown below.

Workshop A: Preserving and Promoting Diverse Cultures in a Global Economy

- Increasing knowledge and appreciation of other cultures
- Losing your culture/being swamped by Globalization
- Designing more reciprocal models of exchange
- Opening under-served or under-recognized cultures/regions--Building support for more reciprocity in political and diplomatic arenas
- Obstructions to international artistic exchange--Cultural preservation issues--Steps to take

Workshop B: The Role of Culture in the Practice of Diplomacy

- Cultural exchange as a primary (not adjunct) diplomatic tool--The cultural underpinnings of international issues: trade, treatment of women, ethnic conflict, biotechnology, etc.--Reversing the decades-old decline in State Department (former-USIA) cultural and public diplomacy programming
- Conducting relations with other countries' Ministries of Culture--What is the government's role in presenting America abroad?
- Increasing the public diplomacy roles of U.S. Foreign Service officers
- Does exporting American arts and humanities necessarily improve understanding of the US and its policies overseas? -- Steps to take

Workshop C: The Role of Multinational Companies and Multilateral Organizations in Promoting Cultural Understanding and Exchange

- Government and NGOs working in areas of mutual concern for cultural exchange
- Strengthening relationships among USG Cultural and Public diplomacy officials, multinationals and foreign companies
- State Department/U.S. embassies as catalysts for privately supported, ongoing exchange efforts
- Economic and educational impacts of cultural investment across borders/cultural tourism
- America's image--defined only through mass marketing?
- How to increase public/private partnerships for artistic and cultural exchange?

Workshop D: The Arts and Humanities Abroad - Providing an Accurate Image of America's Cultural Diversity

- How can the range of U.S. artistry be conveyed beyond the export of popular films, music and television?
- How do we strengthen presentation and understanding abroad of American heritage and traditions?
- Steps to take

White House Conference on Culture and Diplomacy
November 28, 2000

Participants List

Ministers and International Organizations

HE Cesar Gaviria, Secretary General, Organization of American States
HE Abdelbaki Hermassi, Minister of Culture, Tunisia
HE Giovanna Melandri, Minister for Cultural Heritage and Activities, Italy
HE Mia Amor Motley, M.P., Minister of Education, Youth Affairs and Culture, Barbados

Cabinet

Hon Madeleine Korbelt Albright, Secretary of State
Hon Bruce Babbitt, Secretary of the Interior
Hon Richard W. Riley, Secretary of Education
Hon Lawrence H. Summers, Secretary of the Treasury

United States Congress

Hon Douglas Bereuter, U.S. Representative, Nebraska, 1st District
Hon Joseph R. Biden, Jr., U.S. Senator
Hon James H. Billington, The Librarian of Congress
Hon John A. Boehner, U.S. Representative, Ohio, 8th District
Hon Thad Cochran, U.S. Senator, Mississippi
Hon Philip M. Crane, U.S. Representative, Illinois, 8th District
Hon Christopher J. Dodd, U.S. Senator, Connecticut
Hon David Dreier, U.S. Representative R-California, 8th District
Hon Jennifer Dunn, U.S. Representative R-Washington, 8th District
Hon Bill Frist, U.S. Senator, Tennessee
Hon Benjamin A. Gilman, U.S. Representative, New York, 20th District
Hon Rodney Grams, U.S. Senator, Minnesota
Hon Dennis Hastert, U.S. Representative, Illinois, 14th District
Hon Orrin G. Hatch, U.S. Senator, Utah
Hon Steven Horn, U.S. Representative, California, 38th District
Hon James M. Jeffords, U.S. Senator, Vermont
Hon Nancy L. Johnson, U.S. Representative, Connecticut, 6th District
Hon Edward M. Kennedy, U.S. Senator, Massachusetts
Ms. Kathy Kruse, c/o The Honorable Edward M. Kennedy
Hon James Leach, U.S. Representative, Iowa, 1st District
Hon Patrick J. Leahy, U.S. Senator, Vermont
Hon John Lewis, U.S. Representative, Georgia, 5th District
Hon Constance A. Morella, U.S. Representative, Maryland, 8th District
Mr. Thomas Petri, U.S. Representative, Wisconsin
Hon Charles B. Rangel, U.S. Representative, 15th District of New York
Hon Pat Roberts, U.S. Senator, Kansas
Hon Tim Roemer, U.S. Representative, Indiana, 3rd District
Hon Harold Rogers, U.S. Representative, Kentucky, 5th District
Hon Marge Roukema, U.S. Representative, New Jersey, 5th District
Hon Paul Sarbanes, U.S. Senator, Maryland
Hon Christopher Shays, U.S. Representative, Connecticut, 4th District
Hon Alan Simpson, U.S. Senator, Wyoming
Hon Louise Slaughter, Chair of Congressional Arts Caucus
Hon William M. Thomas, U.S. Representative, California, 21st District

Hon J. C. Watts, Jr., U.S. Representative, Oklahoma, 4th District

Corporate Leaders

Mr. John Chambers, President and CEO, Cisco Systems, Inc.
Mr. Harvey Golub, Chairman and CEO American Express Company
Mr. Jack M. Greenberg, Chairman & CEO, McDonald's Corporation
Mr. Frank Hodsoll, Hodsoll & Associates/ Exec. Dir., Center for Arts and Culture
Mr. Sun Jianjun, President, Pegasus Productions
Mr. Jean-Marie Messier, Chief Executive Officer, Vivendi
Mr. Jose Mindlin
Mr. Raymond Nasher, Chairman, The Raymond D. Nasher Company
Mr. Oleksandr Rodnyansky, General Director, "1+1" TV Broadcasting Company

Academia

Ms. Annie Cohen-Solal
Mr. W. Robert Connor, President & Director, The National Humanities Center
Dr. Milton C. Cummings, Jr., Professor of Political Science, Johns Hopkins University
Dr. Richard Leventhal, Director Cotsen Institute of Archaeology, University of Los Angeles
Prof. Bernard Lewis, Princeton University
Dr. Susan K. McIntosh, Professor of Anthropology, Rice University
Mr. Robert Pinsky,
Mr. Ralph Samuelson, Director of Asian Cultural Council
Dr. Simon Schama, University Professor
Dr. Ezra N. Suleiman
Dr. Shalini Venturilli, Associate Professor of International Communication Policy
Dr. Margaret Jane Wyszomirski, Director, Arts Policy and Administration Program, Ohio State University

United States Ambassadors

Hon Steven W. Bosworth, U.S. Ambassador to the Republic of Korea
Hon R. Nicholas Burns, U.S. Ambassador to Greece
Hon James F. Collins, U.S. Ambassador to the Russian Federation
Hon Jeffrey Davidow, U.S. Ambassador to Mexico
Hon Thomas Dodd, US Ambassador to Costa Rica
Hon Harriett L. Elam-Thomas, Ambassador to Senegal
Hon John Kornblum, U.S. Ambassador to Germany
Hon Daniel Kurtzer, US Ambassador to Egypt
Hon Howard Jeter, U.S. Ambassador to Nigeria
Hon Peter 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

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
 Hon Bonnie R. Cohen, Undersecretary of State for Management
 Hon William R. Ferris, Chairman, National Endowment for the Humanities
 Dr. Helena K. Finn, Principal Deputy Assistant Secretary of State
 Dr. Lee Fritschler, Director of Higher Education, U.S. Department of Education
 Hon John D. Holum, Under Secretary of State for Arms Control and International Security
 Hon William Ivey, Chairman, National Endowment for the Arts
 Hon Barbara Mills Larkin, Assistant Secretary of State for Legislative Affairs
 Hon Alan P. Larson, Assistant Secretary of State for Econ, Bus & Ag Affairs
 Ms. Jo Carole Lauder, Chair, Friends of Art & Preservation in Embassies
 Hon Evelyn Lieberman, Under Secretary of State for
 Hon Frank Loy, Under Secretary of State for
 Hon Ellen McCulloch-Lovell, Deputy Assistant to the President and Advisor to the First Lady on the Millennium
 Hon Thomas R. Pickering, Under Secretary of State for Political Affairs
 Hon Susan Rice, Assistant Secretary for African Affairs
 Hon Peter F. Romero, Acting Assistant Secretary of State for Western Hemisphere Affairs
 Hon Cynthia P. Schneider, U.S. Ambassador to the Netherlands
 Hon Steven R Sestanovich, Amb. at Large/Office of Spec. Advisor to New Independent States
 Mr. Brian Sexton, Deputy Assistant Secretary of State, Dept of State
 Hon Wendy Sherman, Counselor of the Department of State
 Hon Edward Walker, Assistant Secretary of State for Near Eastern Affairs
 Mr. Van S, III Wunder, Director, Office of Citizen Exchanges, Bureau of Educational and Cultural Affairs, U.S. Dept. of State

Artists/Cultural Leaders

Dr. Abu Hassan bin Othman, Vice-Chancellor, University Malaysia Sabah
 Mr. Peter Brook, Theatre des Bouffes du Nord
 Mr. Bille August, Film Director, Denmark
 Prof. Chinua Achebe, Writer, Bard College
 Hon Jane Alexander, Co-founder of Citizens Against Homicide
 Ms. Anne Cattaneo, Dramaturg, Lincoln Center for the Performing Arts
 Mr. Michael Chabon, Novelist
 Mr. Chuck Close, Artist
 Ms. Rita Dove, Commonwealth Professor of Poetry, University of Virginia
 Ms. Slavenka Drakulic, Novelist, Croatia
 Ms. Ann Hamilton, Curator, Representative to Venice Biennale
 Mr. Artem Harutunyan, Poet, Armenia
 Ms. Ana Mercedes Hoyos, Poet, Colombia
 Ms. Judith Jamison, Alvin Ailey Dance Company
 Ms. Diane Johnson
 Mr. Garrison Keillor, Radio personality, novelist
 Salif Keita, Singer, Christian Pegand Productions
 Mr. John Lithgow, Actor
 Mr. Yo-Yo Ma, Cellist
 Mr. Loren Maazel, Conductor
 Mr. Goenawan Moehammad, Founder of Tempo, Director, PT ARSA, Indonesia
 Mr. I. M. Pei, Architect
 Mr. Cleo Parker Robinson, Exec. Artistic Director, Cleo Parker Robinson Dance Company
 Mr. Ernesto Sabato
 Dr. Sam-Ang Sam
 Ms. Anna Deavere Smith, Professor, New York University
 Ms. Meryl Streep, Actress

Mr. William Styron, Novelist
Dr. Billy Taylor, Jazz Consultant, The Kennedy Center for the Performing Arts
Mr. Robert Rauschenberg, Artist

Media

Mr. Lerone Bennett, Jr., Executive Editor, Ebony Magazine
Mr. Paul Goldberger, Journalist, The New York Times
Mr. Robert Hughes, Art Editor, Time Magazine
Mr. Sandile Memela, Editor, "Hola", Sowetan Sunday World, South Africa
Ms. Alexandra L. Peers, The Wall Street Journal, World Financial Center
Mr. Alan Riding, Journalist, The New York Times
Mr. John Rockwell, Arts & Leisure Editor, New York Times
Mr. Charlie Rose, The Charlie Rose Show

Cultural Leaders

Ms. Alicia B. Adams, Director, Special Programs, JFK Center for 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 Commiss. of Fine Arts
Ms. Laura Brown, President, Oxford University Press-USA
Ms. Trisha Brown, Director, Trisha Brown Company
Hon Bunny Cornell Burson, Executive Director, President's Committee on the Arts and Humanities
Ms. Peggy Cooper Cafritz, Director, Duke Ellington School for the Arts
Hon Miguel Angel Cortes, State Secretary for International Cooperation and for Latin America
Mr. James Early, Director, Cultural Studies and Communications, Center for Folklife Studies
Mr. Melih Fereli, General Dir. Istanbul Foundation for Culture and Arts
Hon Richard N. Gardner, Prof of law and int'l organization & Former Amb to Spain
Hon Bruce Gelb
Ms. Yekaterina Iur'yevna Geniyeva, Director General, Library for Foreign Literature
Ms. Marian Godfrey, Director, Culture Program, The Pew Charitable Trusts
Dr. Allan Goodman, President and CEO, Institute for International Education
Ms. Ann L. Gund, President, Friends of Art and Preservation in Embassies
Hon Lee Hamilton, Director, Woodrow Wilson International Center for Scholars
Ms. Judith Jedlicka, President, Business Committee for the Arts
Hon Kenton W. Keith, Senior Vice President, Meridian House
H.R.H. Aga Khan, Imam, Shia Imami Ismaili Muslims
Dr. Richard Kurin, Director, Smithsonian Center for Folklife and Cultural Heritage
Ms. Susan Lowenberg, Executive Producer
Mr. Fatos Lubonja, Editor, Quarterly Journal Perpjeka
Mr. Kanaan Makiya
Ms. Joan Martin-Brown, Office of the Vice President for Environment and Sustainable Development
Mr. Kevin McKenzie, Artistic Director, The American Ballet Theater
Mrs. Donna Cochran McLarty
Mr. Arthur Mitchell, Artistic Director, Dance Theater of Harlem
Ms. Judy Mitoma, Director, UCLA Center for Intercultural Performance
Mr. Nabil Nahas
Mr. Andries Walter Oliphant, University of South Africa
Ms. Mary Palko, Sister Cities International
Ms. Judith Pizar
Ms. Tina Ramirez, Artistic Director, Ballet Hispanico of NY
Ms. Hilary B. Rosen, President & CEO, Recording Industry of America
Mr. Ismail Serageldin, Special Advisor, The World Bank
Ms. Joan Small, First Deputy Commissioner, Department of Cultural Affairs, Chicago
Prof. Wole Soyinka, African American Studies Department, Emory University

Hon Judith Ann Stock, Vice President for Institutional Affairs, The John F. Kennedy Center
Mr. John Sykes, President, VH1
Ms. Julie Taymor
Mr. Jorge Telerman, Secretary of Culture for the City of Buenos Aires
Hon Jack Valenti, President and CEO, Motion Picture Association of America
Dr. Ben Wattenberg, American Enterprise Institute
Mr. Septime Webre, Artistic Director, The Washington Ballet
Mr. George C. White, Founder, Eugene O'Neill Memorial Theater Center
Mr. Joseph Wilson, Executive Director, National Council for the Traditional Arts
Hon Frank G. Wisner II, Vice Chairman, External Affairs, American International Group

Cultural Institutions

Ms. Marinka Bobonazarova, Dir., Savitsky Museum
Mr. Thomas Carter, President, Thelonius Monk Institute
Mr. Miguel Angel Corzo, President and Chief Executive Officer, University of the Arts
Hon Harriet Mayor Fulbright, Former Executive Director, President's Committee on the Arts & Humanities
Prof. Dr. Hilmar Hoffmann, Director of the Goethe Institute
Mr. Thomas Krens, President, Solomon R. Guggenheim Museum
Dr. Wayne P. Lawson, Ohio Arts Council
Mr. Dimitrij Rotovnik, Director, Cankarjev Dom, Slovenia
Ms. Lowery Stokes-Sims, Director of The Studio Museum in Harlem
Ms. Noreen Tomassi, President & CEO, Arts International
Mr. Edward Villella, Artistic Director, Miami City Ballet
Mr. Timothy Whalen, Director, The J. Paul Getty Conservation Institute
Mr. Laurence Wilker, Director, Kennedy Center

Foundations and NGOs

Mr. Charles C. Bergman, Executive VP, The Pollock-Krasner Foundation, Inc.
Ms. Allison Bernstein, Vice President of Education/Media/Arts & Culture Programs
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
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
Hon William H. Luers, Chairman and President, United Nations Association of the USA
Mr. Robert L. Lynch, President and CEO, Americans for the Arts
Ms. Marilyn Perry, President, Samuel H. Kress Foundation
Ms. Joan Spero, Doris Duke Foundation
Hon Jenonne Walker, President, Europe World Monuments Fund in Britain



United States Department of State

*Bureau of Educational and Cultural Affairs
Washington, D.C. 20547*

www.state.gov

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:

- 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.

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;
- 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'00 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. Last year 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. Last year ... 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 on-going relationships between cultural organizations in the U.S. and abroad. Last year, 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'01 contribution.

** Projected for FY'01 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.

Coposed: 11/15/00

WHITE HOUSE CONFERENCE ON CULTURE AND DIPLOMACY
NOVEMBER 28, 2000

BIOGRAPHIES OF PRESIDENTIAL PANELISTS

Wole Soyinka- Nigerian playwright, poet and novelist, was awarded the Nobel Prize for Literature in 1986. The Swedish Academy described Mr. Soyinka as "one of the finest poetical playwrights that have written in English." He is Woodruff Professor of the Arts at Emory University, Atlanta, Georgia, and has been a visiting professor at numerous universities, including Harvard, Yale, Cornell and Cambridge. An honors graduate of the University of Leeds, Mr. Soyinka was placed in solitary confinement for nearly two years during the Nigerian civil war of the late 1960s, and forced to live in self-imposed exile for several years during the 1970s and 1990s. One of Prof. Soyinka's most famous quotes comes from notes he wrote during his imprisonment "the man dies in all who keep silent in the face of tyranny... books and all forms of writing have always been objects of terror to those who seek to suppress the truth."

Rita Dove, Commonwealth Professor of Poetry, University of Virginia, Charlottesville, Virginia, is the author of 17 books, several plays, musical collaborations and audio-visual works. The seventh Poet Laureate of the United States (1993-95), she was the first African-American and the youngest person ever to hold that position. Ms. Dove won the Pulitzer Prize in Poetry 1987 and the Charles Frankel Prize (now known as the National Humanities Medal) of the National Endowment for the Humanities in 1996. "Poetry is not elite," Ms. Dove told one interviewer, "it speaks to the soul." A *summa cum laude* graduate of Miami University, Ms. Dove holds numerous honorary degrees and has been a Presidential Scholar and a Fulbright Scholar in Germany.

His Highness Aga Khan, is the 49th hereditary Imam of the Shia Imami Ismaili Muslims, a faith found today in 25 countries. A graduate of Harvard University in 1959 with a BA Honors Degree in Islamic history, since assuming office His Highness has been concerned about the well-being of all Muslims, particularly in the face of the challenges of rapid historical changes. The Aga Khan Development Network (AKDN) works in the fields of social development, economic development and culture. Thousands of volunteers contribute to the success of the AKDN's social development programs.

Yo-Yo Ma, cellist, has recorded nearly 50 albums and won 13 Grammy Awards. In his classical performances, as in his exploration of cultures and musical forms outside of the Western classical tradition, Mr. Ma strives to find connections that stimulate the imagination. One of Mr. Ma's goals is the exploration of music as a means of communication, and as a vehicle for the migration of ideas across a range of cultures throughout the world. He has recently established the Silk Road Project to promote the study of cultural, artistic and intellectual traditions along the ancient Silk Road trade routes. Mr. Ma was born in Paris to Chinese parents who soon moved the family to New

York. He began to study cello at the age of four, and is a graduate of the Julliard School and Harvard University.

Her Excellency Giovanna Melandri, has been Minister for Cultural Heritage and Activities of Italy since October 1998. U.S.-born, Minister Melandri graduated *cum laude* from the University of Rome's Faculty of Economics and Commerce in 1981. An environmental activist, she headed the International Office of Italy's Environmental League for four years (1988-94) before being elected to Italy's Chamber of Deputies for the first time in 1994. Since 1991, she has been a member of the national Directorate of the PDS (Democratic Party of the Left) and a member of the party's executive committee since 1996. Minister Melandri has served on numerous delegations representing her country at international conferences, including the World Forum on Television organized by the United Nations in 1997.

Joan E. Spero, President, Doris Duke Charitable Foundation, New York, served the Department of State as ambassador to the United Nations for Economic and Social Affairs in 1980-81 and as Undersecretary of State for Economic, Business, and Agricultural Affairs 1993-97. From 1981 to 1993, she was a senior executive at the American Express Company. She is the author of *The Politics of International Economic Relations* (fifth edition, 1997) and *The Failure of the Franklin National Bank: Challenge to the International Banking System* (1980), as well as numerous articles on international economic issues. An honors graduate of the University of Wisconsin, Madison, Spero received an M.A. in international affairs and a Ph.D. in political science from Columbia University, also studying at L'Institut d'Etudes Politiques in Paris. She was an assistant professor at Columbia from 1973 to 1979.



United States Department of State

Bureau of Educational and Cultural Affairs
Washington, D.C. 20547

www.state.gov

Cultural Programs at the Department of State **1930s to the Present**

A Brief Overview

Debate about the role of culture and the arts in America has a long history - a history echoed in discussion within and without the country's diplomatic community on the value of cultural and arts programs in promoting international understanding and in the search for the proper mechanism for their administration. Defining the appropriate role of the U.S. federal government in promoting international programming by American artists has been an ongoing process that continues today.

One of the pivotal moments in the story was "The 1936 Convention for the Promotion of Inter-American Cultural Relations" that provided an important impetus for the incorporation of cultural programs into U.S. diplomatic activity abroad. The governments signing the convention agreed to initiate a program of graduate student, professor, and teacher exchanges on a reciprocal basis. This was our first commitment to a U.S. Government-sponsored international cultural exchange.

To carry out this commitment in 1938 a Division of Cultural Relations was established in the Department of State, "for the purpose of encouraging and strengthening cultural relations and intellectual cooperation between the United States and other countries."

The Division of Cultural Relations organized a series of conferences to which Secretary of State Cordell Hull invited representatives of all the major cultural, educational and professional organizations and institutions in the U.S. The conferences spurred a vigorous nationwide, multi-related partnership with the private sector in the future conduct of the program. America was ready to tell the world of the growth of its cultural institutions and its artistic achievements.

In 1946, two State Department officials, Le Roy Davidson and Richard Hendel, organized an exhibition, "Advancing American Art." Works by distinguished contemporary American artists, abstract and representational, were selected. Part of the exhibit was sent to Europe. It challenged artistic assumptions on the other side of the Atlantic about American art, and questioned the pre-eminent position of Paris as the capital of the art world. Part of the exhibition also was sent to Latin America, while other exhibitions were developed to display American art at various Biennales.

The exposure to American art that these exhibitions gave to foreign audiences had an important impact on the world's perceptions of the United States, a country that before WWII had been considered little more than a cultural appendage of Europe.

Despite its success in staking out America's claim to respect in the field, such cultural activities put the Department of State on a collision course at home. Appropriated funds had been used to buy paintings by such contemporary American artists as Stuart Davis and Milton Avery for the exhibits. The collections proved a great success, a cause celebre, drawing a lot of attention -- including from the U.S. Congress. Not all of our legislators shared our artistic taste or funding priorities. Not surprisingly, the collection was sold.

The Reorganization Plan of 1953 followed, creating the United States Information Agency along with an Advisory Committee for the Arts. Exchange programs were left with the Department of State.

In 1954, the President through an Executive Order created the Cultural Presentations Program and assigned the task of cultural presentations to the Department of State. This program was one of many new initiatives the Department undertook in the postwar years - activities that increased as American isolationism diminished.

The International Cultural Exchange and Trade Fair Participation Act of 1956 underscored the need to ensure American representation at major international fairs and at exhibitions in such major art fields as music, drama, poetry, dance, literature, painting, sculpture, photography, motion pictures and the like. This law also

provided the actual legislative sanction for the Cultural Presentations Program. Visionaries in the American body politic once again were looking outside our borders and recognizing the value of U.S. cultural presence overseas and the need for exchanges that promote international understanding.

The Fulbright-Hays Act of 1961, by authorizing exchanges and presentations, created the essential structure under which U.S. Government international cultural and exchange programs are now organized. The Bureau of Educational and Cultural Affairs in the Department of State (later in USIA) was charged with setting policy and running the exchange and presentations programs. The United States Information Agency (USIA) was to implement those programs overseas. The Advisory Committee on the Arts was to continue its role in maintaining excellence in the culture and arts exchanges.

This drive for excellence in our overseas cultural presentation and the need to preserve important policy and program principles led to the "Larsen-Wolfe Report," a review requested by Assistant Secretary of State First name Battle and Chairman of the Advisory Board Gardner. The report was to cover the work and organization of the Department of State's cultural presentations. Its observations led to major changes in the way the State Department carried out the business of cultural exchange and programming.

In 1954, because the Department of State was unfamiliar with the professional and artistic elements of overseas programs, it had invited the American National Theatre and Academy (ANTA) to create panels and other mechanisms for evaluating performers for overseas programs. A subordinate branch to ANTA, the International Cultural Exchange Service (ICES), was established to organize logistics for the performing artists.

The "Larsen-Wolfe Report" called for a major reform in this arrangement. The Report cited opinion at that time that the State Department had to oversee all the details for the cultural tour arrangements as well as select artists and performers. It concluded that the Advisory Committee for the Arts had been largely ignored and that the Department of State's cultural presentations suffered from a lack of high-level coordination between Government and the arts. The results had been "ad hoc decisions, yielding to

assorted pressures, and a failure of effective communication among the several groups concerned with the program."

Despite these controversies and the continuing search for the right bureaucratic pigeonhole for the international arts program within the government's foreign affairs establishment, recognition that American art contained its own genius was increasing among foreign audiences. In the minds of its foreign admirers, the United States had become a world power because of its industrial might, and now had the responsibility to display its "soft power," the intellectual prominence and moral respect that its maturing, democratic culture had won for it.

Because of its new position on the world stage, the United States found itself under enormous pressure in 1964 to take part in the 32nd Venice Biennale, which included art from over 34 countries. This time, an exhibit was sent with more than 90 borrowed works by such artists as Robert Rauschenberg and Jasper Johns, who were causing a stir in New York. Also included were Morris Louis, Kenneth Noland, Jim Dine, Claes Oldenburg, Frank Stella, and John Chamberlain. Under a grant from USIA, which then was headed by Edward R. Murrow, the collection was assembled by the U.S. Commissioner Dr. Alan R. Solomon of the Jewish Museum of New York. It proved to be a seminal exhibit. That year Robert Rauschenberg was the choice of the judges for the international grand prize for painting, and the impact of American art on European viewers was surely as dramatic as any since the Cubists.

Unfortunately, once again, success overseas, this time at the Venice Biennale, did not produce universal support back home. Not everyone in the United States shared the euphoria over the successful exhibit or the notion that 'pop art' was the right representation of our culture. Calvin Tomkins in the April 1965 issue of Harper's Magazine found the reaction of the U.S. Government to this criticism 'perplexing!' He reported how in February 1965 despite its success, USIA's budget request to Congress following the Biennale "made clear that it would withdraw from supporting international art shows..." He reported, "strong indication that the government's fine arts programs might very well be transformed..." The author cited "fear of stirring up congressional ire" as a possible reason. Indeed, the fine arts program soon went to the Smithsonian Institution.

And, once again, USIA and the Department of State were forced to redefine how to present America to the world, showcasing our culture and our arts in a way that made programmatic sense while achieving our larger policy objectives. Ultimately, the Agency's thinking led to a re-engagement in sponsoring art exhibitions.

In the late 1970s, the Arts America Program was created. As part of the United States Information Agency, Arts America provided a global American cultural presence. By the early 1990s, Arts America had a budget of approximately \$3.5 million and employed more than thirty people in a diverse range of exhibitions, presentations, and performances intended to highlight American artistic achievements, dynamism, and diversity.

In the face of budget cuts and the push for balanced budgets in the mid-1990s, USIA was faced with tough decisions and had to cut valuable programs. The staff and budget of Arts America were cut sharply and the program was folded into the Office of Citizen Exchanges, where it became the Cultural Programs Division.

The architects of the October 1, 1999 consolidation of the United States Information Agency with the Department of State acknowledged the role the arts can play in public diplomacy and maintained funding -- although at much the same reduced level -- for the Cultural Programs Division when they incorporated it along with the Office of Citizens Exchange of the Bureau of Educational and Cultural Affairs into the State Department.

The Cultural Programs Division and the projects it supports, however, have recently been undergoing a reassessment. This has been due primarily to the request for more cultural programming expressed by the Department of State's missions overseas in a recent worldwide, in-house survey. This interest by ambassadors and other seasoned professionals in the field speaks eloquently to the value and impact of arts and cultural programs overseas.

The budget for cultural presentations in FY-2000 is almost exactly what it was in the 1954-62 period -- about \$2 million annually -- but in dollars NOT adjusted for inflation. If we adjusted that \$2 million to today's

dollars, we would be spending \$11.4 million! Today, the Cultural Programs Division is staffed by only seven people, down from a high of over 30 ten years ago.

Nevertheless, the Department of State's Bureau of Educational and Cultural Affairs - with its \$2 million budget for the Division of Cultural Programs - has at least halted the unfortunate downward funding trend for arts programming that has been taking place over the last several years. Working within budget constraints, the Bureau's goal is to maintain - and possibly increase - the level of cultural programming we offer our diplomatic posts overseas.

The Cultural Program Divisions' programs, although well managed and highly targeted, barely scratch the surface of the demand we know exists among our posts overseas. If a truly substantial increase in program volume is to take place, we must find the optimal mechanism to deliver programs of the highest caliber that benefit those involved in the program and contribute to international understanding.

As funds have declined, we have moved away from the model of major, direct grant-sponsored international performing and visual arts tours with government "impresarios." Today the Bureau of Educational and Cultural Affairs employs a hybrid model, one that engages and energizes the private and non-profit sectors.

Overseas, our public diplomacy officers identify cultural partners for our projects who now receive less direct financial support than in-kind and facilitative support. The partners try to raise the necessary financial support. Such partnerships deepen a project's impact by getting others involved more completely in the dynamics that surround an artistic initiative. Similarly, through our embassies and missions abroad, the Bureau tries to respond to at least some of the requests from foreign institutions to round out carefully elaborated cultural programming with American contributions.

Here in Washington, the Cultural Programs Division also works through partnerships. For example, since 1988 the Cultural Division and its predecessors have joined the Pew Charitable Trusts, the Rockefeller Foundation, and the National Endowment for the Arts to support the Fund for

U.S. Artists at International Festivals and Exhibitions. The Festivals Fund supports U.S. representation at prestigious international art biennials and provides modest grants to over 100 groups each year to participate in music, theater, and other performing arts festivals.

The Kennedy Center is our partner in producing the Performing Arts Calendar, a web-based compilation for American embassy staffs and foreign impresarios of U.S. performing artists who have scheduled overseas tours. The Kennedy Center works closely with the Cultural Programs Division to find and audition fine, young jazz musicians to participate in the Department of State's Jazz Ambassadors Program.

Of course, the Department of State's use of private-sector partnerships is not a recent initiative, as our long running partnership with the American film industry illustrates. Since the 1950's, that industry has helped to ensure official U.S. representation at international film festivals and has assisted in providing 35mm feature films for Ambassadorial screenings and other film events. Through that partnership, U.S. Ambassadors and Chiefs of Missions in 80 countries hosted invitational screenings of the film "AMISTAD" in 1998, prior to the film's commercial release abroad, to commemorate Black History Month and to promote greater respect for the rule of law. The U.S. Permanent Representative to the U.N. Office in Geneva, for example, hosted a special screening for 500 officials to commemorate the 50th anniversary of the Universal Declaration of Human Rights.

Today, the Cultural Programs Division, in the face of modest funding, is struggling to carry out dynamic programs which spotlight the best of American culture abroad. While public-private partnerships with both American and overseas entities are used creatively by both the Cultural Programs Division and our embassies abroad to provide the important cultural dimension to our foreign policy, our efforts to do so would be greatly strengthened by increased funding for the varied programs we employ:

Last year we sent five trios of American jazz musicians to Latin America, Africa and the Near East to represent their country under the Jazz Ambassadors program. Under the American Artists Abroad program, the Division helped send abroad thirteen other performing arts groups.

Through the American Cultural Specialist Program, the Department of State also promotes training and cooperation in such fields as cultural preservation, arts management, museum conservation, publishing and intellectual property rights, theater and conflict resolution.

The American Cultural Specialists Program provides posts with highly targeted programs, such as a video performance expert we sent to Nigeria to teach video performance as a tool for alternative dispute resolution or the political cartoonist sent to Turkmenistan. These programs underscore the fact that cultural programming is often the best, and at times, the only option in opening up or rebuilding foreign-policy relationships.

We are finding partnerships effective in helping U.S. institutions expand their expertise and presence overseas. Toward this end, the Cultural Division supports, along with a prestigious list of additional sponsors, the American Association of Museum's International Partnership Among Museums Program. This program pairs U.S. museums with foreign museums to carry out cooperative projects in education, exhibit development, design, management, collections care, and technology.

Our recent White House Millennium projects illustrate how the Cultural Programs Division can carry out initiatives that have a real impact - when it receives the support it needs, such as the special funding available for Millennium projects. For instance, the Cultural Programs Division collaborated with the Smithsonian's Museum of the American Indian of the Smithsonian Institution on the highly successful Millennium program "Woven by the Grandmothers: 19th Century Navajo Textile Exhibition," now touring six Latin American countries. Another Millennium program touring twenty countries, "The American Film Preservation Showcase," was organized in partnership with the Library of Congress and with the support of a number of U.S. film companies. The Cultural Programs Division has also collaborated directly with the National Archives to launch a traveling photography exhibit, "Picturing the Century," which highlights 20th Century photography. This partnership between our institutions has given the National Archives its first international touring exhibition.

The Department is especially pleased to have organized in partnership with Pittsburgh's Andy Warhol Museum, a highly successful Millennium exhibition of the artist's works. The exhibit, "Andy Warhol: His Art and Life," is touring twelve countries in eastern and southern Europe. This special Millennium traveling exhibit marks the first time that artworks by a contemporary U.S. artist will be shown in several of these countries.

The "Andy Warhol: His Art and Life" exhibit at the Thessaloniki Trade Fair in Greece in August 2000 attracted practically the entire Greek government the opening night and helped smooth U.S.-Greek bilateral relations in the wake of the strong negative reaction of the Greek public to the NATO action in Kosovo.

The Warhol show was the first one-man show by a post-war artist to be exhibited in St. Petersburg's Hermitage Museum, and when it opened there in October, it attracted huge audiences. This has been a landmark exhibition that has already attracted more presidents and prime ministers than any previous touring show -- and the tour is not even half over!

Despite the success of the Warhol exhibition, it and the other Millennium projects are part of an initiative which by its nature is limited.

From the 1930s to the new millennium, despite questions concerning the role of the arts in our foreign relations and the appropriate bureaucratic mechanisms needed to ensure the quality of USG projects abroad, the luster of the programs that we have been able to carry out or encourage has shown through. Their enormous value and important contributions testify to their effectiveness in the increasingly complex world of public diplomacy.

On one level, arts and cultural programs can enrich the understanding that foreign audiences have of the U.S., our values, and our institutions. Cultural diplomacy programs can correct misapprehensions, misrepresentations, and just plain inaccuracies about who we are as a nation and what our policies seek to accomplish. On another level, they are a way in which U.S. institutions and their partners in host countries can build their international competencies and reputations through contact and cooperation.

In certain difficult political environments, where foreign decision-makers otherwise do not permit themselves contact with official Americans, cultural programs can provide a useful setting for gatherings with U.S. representatives based on a mutual respect for and enjoyment of the arts.

More generally, cultural diplomacy can nurture and sustain the same kinds of people-to-people links and relationships that our other exchange programs develop and like those others, can contribute measurably and specifically to our national well-being. For these reasons, the Department of State continues to see compelling reasons to invest in cultural diplomacy.

Nevertheless, if cultural and arts programs are to grow to become a truly effective element of American diplomacy, a consensus must be reached within the foreign policy community, Congress, private sector funding sources, and the arts community on their value to American interests overseas and at home.

Each of these elements will benefit from increased funding for such programs. The foreign policy community will gain a vital partnership with individuals and institutions that can help explain and promote American interests overseas. Members of Congress will find arts and cultural organizations within their constituencies strengthened by contact with foreign cultures and institutions. Private sector businesses will enhance their corporate images and increase their own access overseas through support for the arts. Finally, arts institutions and artists will find that working through the Department of State's programs and the partnerships they engender will be pivotal moments in their development within the increasing global arts community. This is a situation where all those involved can win.

*By the Cultural Programs Division of the Bureau of
Educational and Cultural Affairs of the Department of State*

100 MOST ENDANGERED SITES

1998 - 1999

When the rain washes away a Roman fresco in ancient Pompeii, or war levels the mosques and markets in a 12th-century Asian desert city, or suburban sprawl overtakes the historic Gold Rush towns in North America, these events do not occur in isolation. We are all affected by such changes. The world's great works of art, architecture and their settings — whether we live among them or only know of their existence in distant lands — are fragile, yet powerful reminders of our common humanity and they leave an indelible cultural imprint.

Since its founding in 1965, the World Monuments Fund (WMF) has been dedicated to the belief that our shared cultural heritage is the backbone of our civilization. The magnificent buildings and monuments constructed throughout the world are constant reminders of what we are capable of creating. They define and preserve our sense of place and enrich the future.

The World Monuments Watch, instituted in 1996, is a call to action for the world's historic sites that are in imminent danger of vanishing in the face of many perils, from war and natural disaster to development projects. Every two years, the *List of 100 Most Endangered Sites* presents monuments that are both significant and at great risk, but also savable, offering viable opportunities for preservation and enriched, renewed use.

With a financial commitment of \$5 million over five years, the American Express Company joined the program as founding sponsor. Through this corporate leadership position, it demonstrates a concern for the survival of sites that are important to tourism. The company's funding for projects on the list is intended to encourage *responsible* tourism and to attract other donors in the travel industry. In 1996 and 1997, American Express approved \$1.95 million in grants to sites on the World Monuments Watch *List of 100*. This funding has, to date, generated a \$1.85 million donation from other contributors to the World Monuments Watch.

The *List of 100 Most Endangered Sites* also aims to spur governments to take appropriate action, involve community groups and local agencies, and secure financial and technical support from the private and public sectors, as well as concerned individuals. Many sites from the first *List of 100* are well on their way to being saved, such as the magnificent Temple of Hercules in Rome and the unusual wind-powered Morgan Lewis Sugar Mill in Barbados. Of the 100 sites listed as endangered in the first round of the World Monuments Watch program, only 24 remain on the second biennial *List of 100 Most Endangered Sites* announced in September 1997.

From the lovely medieval parish church of Debno in Poland to the beautiful fortress city of Jaisalmer in India, the challenge remains to return these places to their original splendor. The following special section reveals the compelling sites chosen from every region of the world for the *List of 100 Most Endangered Sites 1998-99*. Highlighted also are some of the many success stories from the inaugural 1996-97 list, as evidence of how timely intervention can save our priceless heritage.

For information about supporting the World Monuments Watch and the programs of the World Monuments Fund, please call 800-547-9171.

Or write to WMF at 949 Park Avenue, New York, NY 10028.

Visit our Web Site at <http://www.worldmonuments.org>



PHOTOS: COVER, COUNTERCLOCKWISE FROM TOP LEFT: MASOOD A. KHAN; PAOLO GUIRI; MINISTRY OF INFORMATION AND CULTURE, LAOS; DEBASHISH NAYAK; ZENO COLANTONI; NIMC/SOPHIA; MARY BORLEY; A. DESAL; MUSEUM OF BOGDKHAAN; THE BUTRINT FOUNDATION; RICHARD PRICE/FPG INTERNATIONAL; STATE BUREAU CULTURAL RELICS; WORLD MONUMENTS FUND (WMF)/JOHN H. STUBBS; ALEXANDER THOMPSON; JOHN RUDDLE; TELEGRAPH COLOUR LIBRARY/FPG INTERNATIONAL; SHALU ASSOCIATION; MINISTRY OF CULTURE, ISTANBUL; ISRAEL ANTIQUITIES AUTHORITY; CLAUDE JACQUES; MARBBU NIEMINEN; H. DUNNE.

WMF/JOHN H. STUBBS

JOHN RUDDLE

JUAN CARLOS JEMIO SLINKAS

DESIGN: JESSICA WEBER DESIGN, INC. NY

ANCIENT POMPEII, ITALY

Vesuvius roared in the glowing darkness, and a desperate wailing rose from the town."

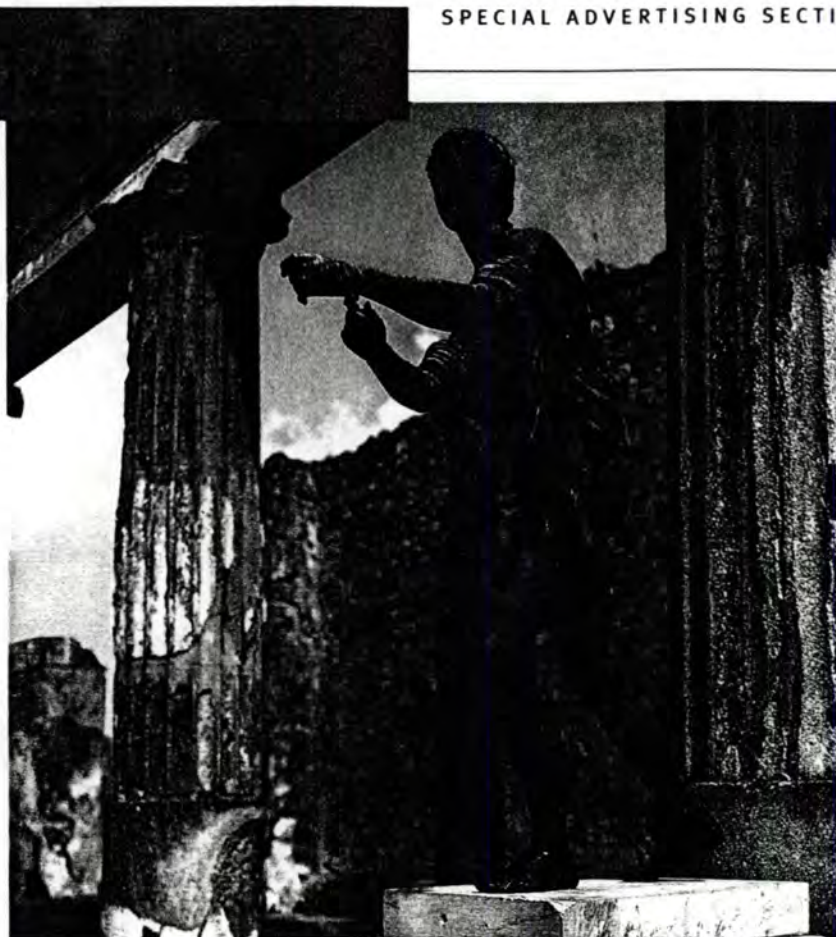
Although this is an account of relatively benign volcanic activity in 1944, it resonates through the centuries, back in time to 79 A.D. Then Vesuvius blasted cascades of volcanic ash, pumice and toxic gases that extinguished all life and buried Pompeii for the next 16 centuries. Left entombed for later discovery was a complete record of a civilization: frescoes on walls of residences (some abandoned as paints were being applied),

the remains and shapes of figures from the moments of their deaths, and simple objects of daily life hastily abandoned — household wares, tables set for breakfast, even surgical instruments. Since Pompeii's excavation in 1748, no other site has revealed as much about everyday urban life in the ancient world. The fascinating ruins of nearly 1,500 buildings are the source

for most of our knowledge of ancient interior decor, and continue to inspire artists, archaeologists and visitors to this world-renowned site.

THE CHALLENGE: In a city where thousands of people once lived, some 2 million now visit annually. Wandering

Pompeii's ancient streets and entering its homes and stores is one of the great tourist experiences, but a plan needs to be adopted to better preserve and present the vast site, which includes the improved handling of throngs of visitors. Also, a comprehensive survey of the condition of the buildings and the objects found within is long overdue. Earth tremors, exposure to the elements and vandalism are threats for which there should be better protection. Grants of \$200,000 from American Express are addressing conservation plans for a quadrant of the city and two urgent restoration projects, but additional funds are needed.



TRAVELXP/IFG INTERNATIONAL

**MOST ENDANGERED
SITES —
WESTERN EUROPE**

1 PREVIOUS RADIO &
TELEVISION BUILDING,
BRUSSELS, BELGIUM

2 TOUR TAXIS,
BRUSSELS, BELGIUM

3 WORTEL COUNTRY ESTATE,
HOOGSTRATEN, BELGIUM

4 CHATEAU DE CHANTILLY,
"GALERIE DES
ACTIONS DE MONSIEUR
LE PRINCE," CHANTILLY,
FRANCE

5 ANCIENT POMPEII,
POMPEII, ITALY

6 ARCH OF TRAJAN,
ANCONA, ITALY

**THE ST. VINCENT STREET CHURCH,
GLASGOW, SCOTLAND**

Alexander "Greek" Thomson of Glasgow (1817-75) was a highly original architect who was inspired by the monuments of the ancient world. He designed three extraordinary churches — modern Temples of Solomon — of which only one, the St. Vincent Street Church, survives intact.

It is a great Glasgow landmark on Blythswood Hill: an Ionic temple on a massive plinth with, on one side, an amazing tall and un-Grecian tower that culminates in an exotic Indian dome. Outside, the church may seem forbidding; inside, it is flooded with light. Thomson was happy to use mod-



ALEXANDER THOMPSON SOCIETY

ern materials: cast iron and the largest sheets of glass he could find. The St. Vincent Street Church, built in 1857-59, is recognized as one of the most important 19th-century monuments in Scotland, yet it has long been neglected and its exterior stonework has badly decayed. Extensive and expensive repairs are now desperately needed. With the help of the Alexander Thomson Society, a charitable trust has been formed to take over the church, rehabilitate it and provide for its future maintenance.

THE CHALLENGE: In the last decade, Glasgow has gone from a faded industrial port city to a gleaming cultural capital of Europe. But amid this renaissance, St. Vincent's — surely one of Scotland's most important 19th-century monuments — was left out. Now it's time for its deteriorating stonework to be repaired. Fortunately, both the congregation (which is now forced to worship in the hall) and

A Helping Hand Yields Success STRONG MAN — TEMPLE OF HERCULES, ROME, ITALY

Worthy of its name-sake, the circular Temple of Hercules has endured hazards of both man and nature near the Tiber River in Rome's Forum Boarium since the second century B.C. But when selected for the 1996-97 World Monuments Watch list, this icon of Roman architecture was in extremely precarious condition. The foundation had settled unevenly, carved marble columns were twisting and buckling under the weight of the roof, and rusting iron clamps inserted in an 1810 restoration (and removed in the 1930s) had caused its fine Pentellic marble to splinter. American Express grants totaling \$185,000 support restoration of a medieval fresco on the interior and the securing of marble panels, greatly enhancing conservation work now underway, including structural stabilization of the roof and realigning the columns. More work is needed to enhance this highly important relic in survival from antiquity. But with further financial support in the offing from Rome's Jubileo Commission, its future looks secure.



ABOVE LEFT: Z. COLANTONI/SAIA. RIGHT: ROLANDO & PASTRARI/STRAFA/FPF INTERNATIONAL

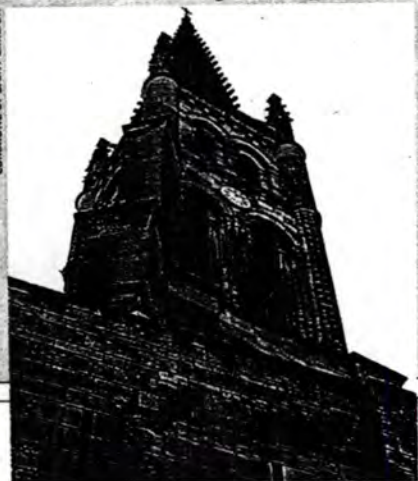
the Alexander Thomson Society have agreed that the best plan of action is to establish a trust to take control of the church, rehabilitate it and provide future maintenance.

A Favorable Result SAINT-EMILION MONOLITHIC CHURCH, SAINT-EMILION, FRANCE

The medieval subterranean church of Saint-Emilion, more commonly known as "The Monolith," is divided into three naves dug directly into a steep rocky slope. Its striking, 174-foot-high bell tower dominates the town. The chronology of the church began in the eighth century when a hermit, the future Saint Emilion, started the Christian occupation of the area. At the end of the 11th century, a small monastic community united around Saint Emilion's tomb. It was reformed in 1110 by the archbishop of Bordeaux, and the church was excavated at that time. A few centuries later, an isolated bell tower was erected above the bedrock of the underground church. The 3,000-ton bell tower is

gradually moving off-center from the supporting pillars of the subterranean church below. Its stability is threatened by the unbalanced transfer of weight and water infiltration has aggravated the situation. Due to fears that the whole tower would collapse, a forest of concrete columns has been created to support the vault temporarily. Fortunately, thanks to World Monuments Watch attention and \$50,000 from American Express, a proper solution can be

formulated and put into place for the ultimate conservation of the beautiful old church and tower.



COMLINE OF SAINT-EMILION

MOST ENDANGERED SITES — WESTERN EUROPE

7 BOTANICAL GARDEN OF
PADUA UNIVERSITY,
PADUA, ITALY

8 ETRUSCAN PAINTED
TOMBS OF TARQUINIA,
TARQUINIA, ITALY

9 LIMONAL BOBOLI
GARDENS AND GARDENS
OF VILLA MEDICI AT
CASTELLO, FLORENCE,
ITALY

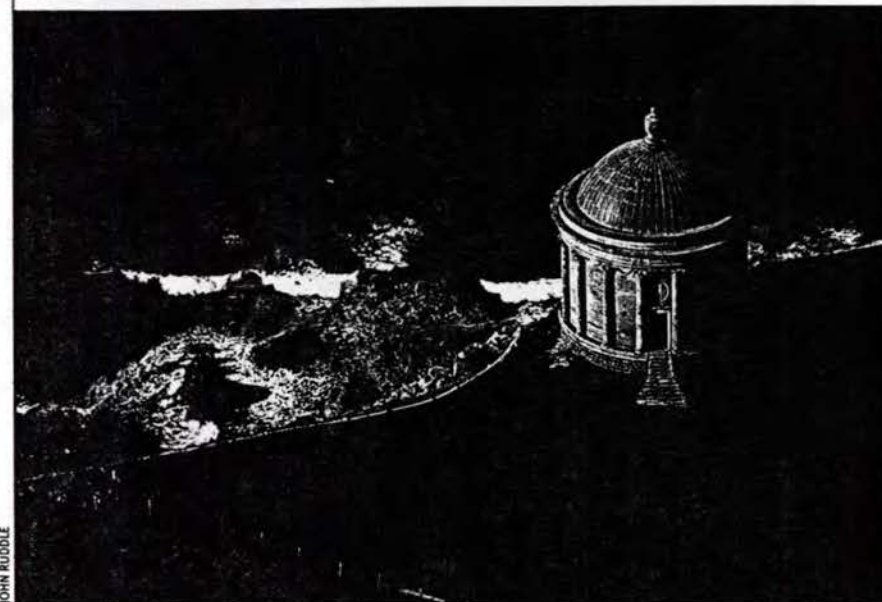
10 NEOPTAGORAS BASILICA
AT PORTA MAGGIORE,
ROME, ITALY

11 FRESCOES AT PALAZZO
DORIA PAMPHILI,
VALMONTONE, ITALY

12 RUPESTRINE CHURCHES
OF PUGLIA AND THE
CITY OF MATERA,
ITALY

do more





JOHN RUDDLE

MUSSENDEN TEMPLE, CASTLEROCK, NORTHERN IRELAND

At the height of the neoclassical period, buildings and monuments were erected throughout Britain that were meant to create an impressive vista. Mussenden Temple

accomplishes that and the effect is spellbinding. The elegant rotunda, originally built as a private library, perches on a basalt cliff 164 feet above rolling surf.

THE CHALLENGE: Since construction in the late 18th century, the cliff has eroded 10 feet and unless action is taken soon, the

temple/folly is sure to fall. Of course, in a dramatic way, that is part of its appeal, since its builder must have known that at some future point, the structure would succumb to forces of nature. Today, technology exists to save this sublime folly. One answer would be to move the temple inland by 65 feet, but that would greatly compromise its intended effect. The preferred solution is to stabilize the cliff using a range of geotechnical methods.

Blueprints for Survival: MOORISH HOUSES OF GRANADA, SPAIN

The richly detailed and multihued Moorish houses of Granada, Spain, reveal much about the daily life in this alluring city when it flourished as one of the world's great Islamic capitals in the 14th and 15th centuries. When included on the first World Monuments Watch list in 1996-97, 10 of Granada's surviving Moorish houses were mostly in severe states of disrepair, some wholly abandoned. Since then, the locally based *El legado Andalusi* (Legacy of Andalusia) has garnered considerable support for preservation and American Express awards of \$100,000 are being applied to planning and to the restoration of one of the houses. When complete, this first restored house will serve as an interpretive center for the program, as well as a model — and certainly an inspiration — for further restorations.



WMF/BONNIE BURNHAM

MOST ENDANGERED SITES — WESTERN EUROPE

13
TERRA DEL SOLE PRISON
CELLS, CASTROCARO
TERME AND TERRA
DEL SOLE, ITALY

14
MNAJDRA HISTORIC
TEMPLES,
MALTA

15
WOODEN ARCHITECTURE
OF TRONDHEIM,
TRONDHEIM, NORWAY

16
WINDMILLS OF
MALLORCA,
BALEARIC ISLANDS,
SPAIN

17
HADLEY TOWER,
TONBRIDGE, ENGLAND,
UNITED KINGDOM

18
MUSSENDEN TEMPLE,
CASTLEROCK,
NORTHERN IRELAND,
UNITED KINGDOM

19
ST. FRANCIS CHURCH
AND MONASTERY,
MANCHESTER,
ENGLAND,
UNITED KINGDOM

20
THE ST. MARGARET STREET
CHURCH, GLASGOW,
SCOTLAND,
UNITED KINGDOM

*Do More
with the
American
Express
Card:
Preserve
the World's
Monuments.*

CENTRAL/EASTERN EUROPE

**BRANCUSI'S ENDLESS COLUMN,
TARGU-JIU, ROMANIA**

According to the brilliant sculptor Constantin Brancusi, his *Endless Column* was intended "to support the vault of heaven." Since its erection in 1938 on a lovely site along the Jiu River, the 16 polished modular elements of copper-coated iron have appeared to be doing just that. The 98-foot-tall sculpture was erected in Brancusi's hometown as a compelling tribute to the many Romanian youths who died defending the village in World War I. The



stunning modernist masterpiece — along with two other Brancusi monuments nearby — has remained a cherished emblem of the nation.

THE CHALLENGE: World Monuments Watch listing in 1996-97 called attention to the serious corrosion of the

individual segments, caused by structural decay. Since then, the Constantin Brancusi International Foundation, with financial support from WMF donors, the Romanian state bank and others, as well as help from outside experts, has disassembled the column, and its parts are being restored. A new stainless-steel spine remains to be constructed before re-assembly can begin. Then the *Endless Column* can resume its vital intended task "to support the vault of heaven."

**MOST ENDANGERED
SITES — CENTRAL/
EASTERN EUROPE**

27
FORMER AND
CONSERVATORY IN LED-
NICE PARK, LEDNICE AND
VALTICE VILLAGES,
CZECH REPUBLIC

28
NEBÍLOV MANSION,
NEBÍLOV,
PLZEN DISTRICT,
CZECH REPUBLIC

29
PRAGUE HISTORIC
CENTER, PRAGUE,
CZECH REPUBLIC

30
HISTORIC DISTRICT,
TBILISI, GEORGIA

31
SPA CENTRE HISTORIC
ENSEMBLE, BALATON-
FÜRED, HUNGARY

32
ABAVA VALLEY CULTURAL
LANDSCAPE, KURZEME
DISTRICT, LATVIA

**MOST ENDANGERED
SITES — CENTRAL/
EASTERN EUROPE**

21
BUTRINTH ARCHAEOLOGI-
CAL SITE, SARANDE,
ALBANIA

22
VILLAGE OF POČITELJ,
POČITELJ, BOSNIA
AND HERZEGOVINA

23
MADAR HOSEMAN,
KASPICHAN, BULGARIA

24
DURRACE,
ZADAR, CROATIA

25
FRANCISCAN MONASTERY
LIBRARY, DUBROVNIK,
CROATIA

26
HEAVENLY CATHEDRAL
CHAPEL, KUTNÁ HORA,
CZECH REPUBLIC

A Favorable Outcome

CHANGING OF THE GUARD: ALEXANDER PALACE, ST. PETERSBURG, RUSSIA

Look beyond the impressive scale and grandeur of this great neo-Palladian edifice and you find a family's home. Alexander Palace is where Russia's last royal family—Tsar Nicholas II, Empress Alexandra and their children — lived before they were sent into exile and murdered. It was a magnificent house that had been in the imperial family for generations. Catherine the Great built it for her grandson Alexander I in 1796. For the last several decades, the palace has served as a top-secret installation for a Russian naval division, but in spite of that unlikely use, many interior details have remained intact. Since 1994, WMF has supported a plan to convert the building into a fine museum about Russia's last imperial family, a goal soon to be attained given the

division's recent agreement to relocate. World Monuments Watch listing also highlighted the fact that maintenance of the building has been largely deferred since World War II. Leaking roofs and faulty windows had allowed water to damage walls and ceilings. Gifts from American Express, the Samuel H. Kress Foundation, and the Trust for Mutual Understanding have paid for planning and emergency roof repairs and so the majestic palace is a step closer to regaining its former glory.



STATE MUSEUM OF TSARSKOYE SELO (2)

PRAGUE'S HISTORIC CENTER, PRAGUE, CZECH REPUBLIC

Few of Europe's great cities emerged unscathed from the ravages of World War II — except enchanting Prague, with its distinctive architecture and strong sense of place. Visitors are irresistibly drawn to its dense medieval center of narrow, winding cobblestone streets lined with richly ornamented buildings. Many feature steeply pitched roofs, dormer windows, and towering chimneys and have remained pristine. Remarkably, the city even survived the decades of neglect under Communist rule.



TELEGRAPH COLOUR LIBRARY/IFG INTERNATIONAL

THE CHALLENGE: Ironically, it is Prague's current economic and tourist boom that is working to undo its beauty and sense of place. Developers are erecting inappropriately scaled buildings, new materials clash with original ones, empty lots are being filled with architecturally insensitive projects, and historic structures are being modified



MARY BORLEY

beyond recognition. The dismantling of the Prague experience can be halted with a major educational/media campaign aimed at the Czech public, encouraging appropriate ways for the city to move into the future.

DEBNO PARISH CHURCH, NOWY TARG, POLAND

From the outside, the parish church of Debno has a brooding, late-medieval character: dark wooden planks, a tapering tower and shuffling roof forms. Inside, the effect is equally alluring, with brilliantly vibrant Gothic wall paintings and expertly carved furnishings. A trip through the small towns of Poland's fertile Podhale region reveals more of these pristine wooden churches, all of which have had a spiritual and social significance in their villages since the late 14th century.

THE CHALLENGE: Once construction of a large reservoir is completed nearby, the area's water table will rise sufficiently to threaten the foundation and painted interior of Debno Church. Some 10 other charming

medieval wooden churches in and around Debno are equally at risk (an entire town has had to relocate). A collective listing is being considered by the Polish Ministry of Culture for submission to UNESCO for World Heritage listing, to add a measure of protection to these vulnerable structures. Since its first World Monuments Watch listing in 1996-97, civil engineers have concluded that Debno's threats can be addressed, but the solutions will remain theoretical until national support is won.

*Do More with the
American Express
Card:*

*Get Involved and
Make a Difference.*

MOST ENDANGERED SITES — CENTRAL/ EASTERN EUROPE

33
VILNIUS TOWN WALL,
VILNIUS,
LITHUANIA

34
DEBNO PARISH CHURCH,
NOWY TARG,
POLAND

35
VISTULA MOUTH
FORTRESS,
GDANSK, POLAND

36
BRANCOVA'S
ENDLESS COLUMN,
TARGU-JIU, ROMANIA

37
ROMANO
CATHOLIC CHURCH,
GHELINTA, ROMANIA

38
AGATE PALACE OF THE
CATHERINE PALACE,
TSARSKOE SELO, ST.
PETERSBURG, RUSSIA

39
ALEXANDER PALACE,
TSARSKOE SELO,
ST. PETERSBURG,
RUSSIA

40
KAZANSK
HISTORIC CENTER,
IRKOUTSK, RUSSIA

41
PAANALAKH VILLAGE,
KEMI PROVINCE, RUSSIA

42
RUSSIAN CLUB,
MOSCOW, RUSSIA

43
YELAGIN PALACE/
PARK ENSEMBLE,
ST. PETERSBURG,
RUSSIA

44
HILL ENSEMBLE,
BANSKA STIAVNICA,
SLOVAKIA

45
ANCIENT HERONESOS,
SEVASTOPOL, CRIMEA,
UKRAINE

HAGIA SOPHIA, ISTANBUL, TURKEY

When Hagia Sophia's 107-foot-diameter dome ringed with 40 arched windows was completed, a contemporary said it looked "as if suspended by a chain from heaven." Emperor Justinian commissioned the grandiose Byzantine cathedral in 532 A.D., ordering its architects to fashion a building unlike anything else in the world. That they accomplished. The sumptuous interior of Hagia Sophia (Greek for "Divine Wisdom") is defined by a shallow dome and exuberant play of hemicycles (half domes), pendentives (triangular sections of vaulting), and Byzantine frescoes and



mosaics. The majestic exterior is a mass of overlapping planes and forms, framed by four rocketing minarets and the gleaming dome.

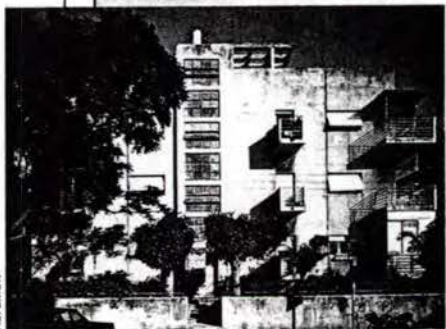
THE CHALLENGE: Not surprisingly, this impressive old building needs work: the sealing of leaks that are

damaging frescoes and mosaics, repairing the cracked lead roof, and replacing roofing supports. A grant of \$100,000 from American Express will be used for emergency repairs to help arrest at least the problem of water intrusion. The grant is an important gesture towards outlining the fact that great monuments need continuous care.

Help Gives Good Results MODERN WAYS: THE WHITE CITY, TEL AVIV, ISRAEL

Since its inception in 1909, Tel Aviv was meant to be a city that reflected a new and modern society. The

most dramatic and obvious example of that dynamic is the White City, a section within Tel Aviv that arose during the 1930s. As immigrants streamed into Israel from Europe, renowned emigré architects responded to the urgent need for housing with imposing international-style buildings, many influenced by the ideas espoused by the Bauhaus, Le Corbusier, and Erich Mendelsohn. More than 1,000 stunning structures embodying the truest modernist ideals came to define this area of Tel Aviv, giving the vibrant cosmopolitan city a strong visual identity. Over the years, though, inappropriate additions and changes began to erode the sublime character of the White City. In the year since World Monuments Watch listing, 50 buildings have been restored faithfully to their appropriate modernist idiom and the municipality has also made progress in instituting a much-needed computer archiving of information on each of the White City's buildings. The first modern incarnation of Tel Aviv will now endure in these modern times.



*Do More with the
American Express
Card: Support the
World Monuments
Watch.*

MOST ENDANGERED SITES — MIDDLE EAST/AFRICA

MIDDLE EAST

46

GENE G. RAUS,
HAIFA, ISRAEL

47

RAMLA W. MOSQUE,
RAMLE MUNICIPALITY,
ISRAEL

48

SOUTHERN TEMPLE,
WADI MOUSA,
PETRA, JORDAN

49

ENFEH, (NORTH TRIPOLI),
LEBANON

50

ANI ARCHAEOLOGICAL
SITE, OCARLI KÖYÜ,
KARS, TURKEY

51

HAGIA SOPHIA,
ISTANBUL, TURKEY

52

PATARA MAS,
PATARA, TURKEY

53

SHIBAM
HISTORIC CITY,
SHIBAM, YEMEN

AFRICA

54

ROYAL PLACES
OF ABOMEY,
ABOMEY, BENIN

55

MORTUARY TEMPLE OF
KING AHMENNHOTEP III,
GURNA, LUXOR, EGYPT

56

MENTEWAL MESQWAM
PALACE, GONDAR,
ETHIOPIA

57

JAMES ISLAND,
GAMBIA

58

MASAKA CATHEDRAL,
KITOVU VILLAGE,
UGANDA



TELEGRAPH COLOUR LIBRARY/IFG INTERNATIONAL

**TEOTIHUACAN ARCHAEOLOGICAL SITE,
SAN JUAN TEOTIHUACAN, MEXICO**

The place where gods are born is how the Aztecs came to identify the spellbinding complex of ruins they discovered in the 14th century. Long before their arrival, though, beginning in about 100 B.C. and lasting until 750 A.D., the city at Teotihuacan was the foremost urban center of Mesoamerica. Until it was mysteriously abandoned and set afire by conquerors still unknown, it had grown to be one of the world's largest, most grandiose cities. Its main avenue was lined with regal pyramids, temples, citadels and palaces, as well as humbler residential blocks, all of which can still be seen today.

THE CHALLENGE: Teotihuacan is the most visited archaeological site in Mexico and a symbol of the country's rich heritage. It's also among the world's most researched and excavated archaeological sites — "loved to death" is how some refer to it. Even though it is an impressive national

icon, government support for conservation has been piecemeal and commercial exploitation of Teotihuacan threatens its integrity and effect. A permanent conservation program and plan for tourist control are needed.

**BODIE STATE HISTORIC PARK,
MONO COUNTY, BRIDGEPORT, CALIFORNIA**

Some 8,200 feet up in a spur range of California's starkly beautiful Sierra Nevada stands a town without people. The ghosts of yesterday still linger on its dusty, barely discernible roadways, along with more than 100 wooden buildings and thousands of artifacts, including wagons, sleighs, machinery and tools. Beginning in 1859, the dazzling promise of gold brought people here — 12,000 of them by 1882, making the settle-

ment one of the biggest towns of the Gold Rush. Today, Bodie is the largest and most complete unrestored ghost town remaining in the American West.

THE CHALLENGE: Wind-driven dust, sand, rain and snow have had their effects on the charming old buildings, as have the hordes of resident rodents. The preservation of this evocative place depends on acquiring 500 acres of adjacent land currently in private hands; this would eliminate the threat of continued mining exploration. Although the California Department of Parks and Recreation admirably wants to maintain Bodie in a state of "arrested decay" — thus retaining the flavor of the Old West — each of its buildings needs considerable repair.



WILLIAM N. LINDERMAN

**MOST ENDANGERED
SITES —
NORTH AMERICA**

59
GULF CANNERY, RICHMOND,
BRITISH COLUMBIA,
CANADA

60
OLD BRIDGE, SPANISH TOWN, ST.
CATHERINE, JAMAICA

61
CAROLINA CIENDELA
(MAIN HOUSE),
CHIHUAHUA,
MEXICO

62
MADERA CAVE
DWELLINGS, MADERA,
CHIHUAHUA, MEXICO

63
METROPOLITAN
CATHEDRAL,
MEXICO CITY, MEXICO

64
PALACE OF THE ARTS,
MEXICO CITY, MEXICO

65
SAN JUAN BAUTISTA —
TETELA DEL VOLCÁN AND
SAN JUAN BAUTISTA —
TLAYACAPAN, MEXICO

MESA VERDE NATIONAL PARK, COLORADO

For reasons still unknown, members of the Northern San Juan Anasazi tribe began to leave their settlements at the tops of wooded mesas in about 1200 A.D. and build unimaginably intricate communities within the recesses of rocky alcoves. The 600 cliff dwellings in Colorado's Mesa Verde National Park represent the apex of their civilization.



LARRY S. DIESE/CONNIE SILVER

Some of these unusual "dwellings" have 150 rooms, while elsewhere there are dense rectilinear hives of smaller adobe apartment towers, each linked by terraces and ladders. These original creations are among the most alluring dwelling places in America.

The Goal Attained**SWEET SMELL OF SUCCESS: MORGAN LEWIS SUGAR MILL, ST. ANDREW, BARBADOS**

WILLIAM CUMMINS

Just in time for the 1996 hurricane season, the last surviving wind-powered sugarcane mill in the Caribbean was stabilized with an American Express emergency grant of \$20,000 matched immediately by local sources. The mill, which dates from the 18th century, was worked on by skilled architects, craftsmen, millwrights and volunteers to prevent its imminent collapse. The course of work involved dismantling the entire structure and attending to the rotting timbers. With more funds raised over the course of the year, the mill's mighty arms will soon be seen rotating on a prominent bluff along the island's east coast.

THE CHALLENGE:

Since Mesa Verde became a national park in 1906, the cliff dwellings have undergone continuous excavation and attempts at preservation. As a result of that attention, it has become clear that the unique plasters and painted finishes covering the old dwellings are deteriorating at an alarming rate. Fortunately, the recent successful conservation of a dwelling by experts from the University of Pennsylvania has proven that the deterioration can be stopped. The methods used to repair the structure could easily be applied to others throughout the park once funds are secured.

OLD IRON BRIDGE, SPANISH TOWN, ST. CATHERINE, JAMAICA

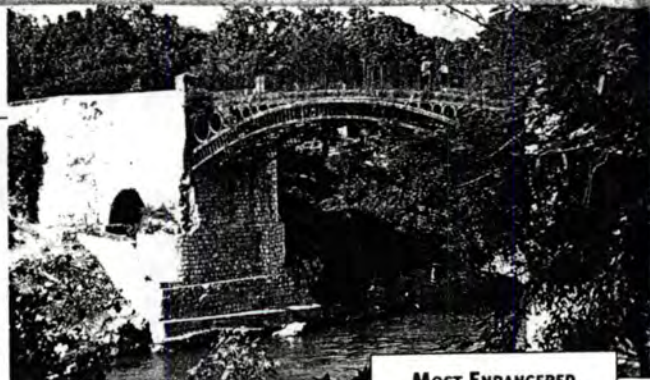
The crossing of a footbridge can be such a regular daily occurrence that its delightful aesthetic merits go un-

noticed. Up until its recent closure, this handsome cast-iron bridge served as the original link between Kingston and Spanish Town. Built in 1801 from parts prefabricated in England, the bridge spans 82 feet over the Rio Cobre. Despite its decidedly pragmatic engineering, the bridge is a delicate melding of European and West Indian aesthetics. Although modest, the old iron bridge is an integral component of the Jamaican landscape, a cultural landmark with historical resonance.

THE CHALLENGE:

The bridge's abutments have become unsound and rust has weakened the structure. Once repairs are made, the span can be reopened to foot traffic and it can regain the vital role it has played for nearly two centuries.

*Do More with the
American Express Card:
Support
Ecotourism Efforts.*

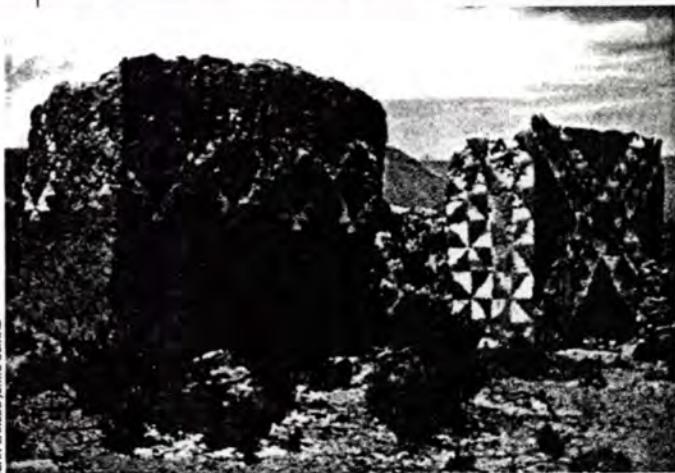


COLEEN MEGACHY

MOST ENDANGERED SITES — NORTH AMERICA**66****TEOTIHUACAN
ARCHAEOLOGICAL SITE,
SAN JUAN TEOTIHUACAN,
MEXICO****67****VEGA DE LA PEÑA
ARCHAEOLOGICAL SITE,
FILO-BOBOS, VERACRUZ,
MEXICO****68****BODIE STATE HISTORIC
PARK, MONO COUNTY,
BRIDGEPORT,
CALIFORNIA, U.S.A.****69****FONTS LA PHE,
WHITE MOUNTAIN
APACHE TRIBAL LAND,
ARIZONA, U.S.A.****70****LANCASTER COUNTY,
PENNSYLVANIA, U.S.A.****71****MESA VERDE
NATIONAL PARK,
COLORADO, U.S.A.****72****SOUTH PASS
CULTURAL LANDSCAPE,
WYOMING, U.S.A.**

SOUTH AMERICA

JUAN CARLOS JENIO SUÑAS



RIO LAUCA PREHISTORIC BURIAL TOWERS; SAJAMA AND ATAHUALPA PROVINCES, BOLIVIA

The 45 funerary towers (*chullpares*) recently discovered high in the Andes of Western Bolivia reveal a new chapter in the fascinating history of pre-Columbian mural painting. The impressive square and rectangular ed-

ifices functioned as mausoleums and were built by the Aymara people between 1200 and 1600 A.D. Most are embellished with vibrant polychromatic geometric designs that resemble those found on Incan textiles.

THE CHALLENGE: The isolated chambers have endured centuries of assault from the wind and sand erosion, persistent freezes, lichen infestation, and aggressive nesting birds typical of the 14,000-foot-high altiplano. But the adobe structures, with their unique polychrome decoration, have been unable to withstand the damage imposed by humans. Since a highway was opened in 1996 that made acces-

sible this starkly remote region of the Sajama National Park, tourists have threatened delicate ecosystems and vandalized three of the towers. The necropolis, which represents the most important monumental complex of the Aymara people, extends over a 12-mile range in a vast park that is staffed by only three full-time employees. Adequate site supervision and maintenance and emergency stabilization of these irreplaceable monuments depend on a combination of financial and human resources.

**A Helping Hand Yields Success
ALONG FOR THE RIDE:
ELEVATORS OF VALPARAÍSO, CHILE**

Many neighborhoods in the city of Valparaíso are reached not by bus or car, but by elevator. Between 1883 and 1915, 24 elevators (funiculars) were erected in the port city. The advanced transportation network reflected the pre-eminence of Valparaíso as a maritime center, a role it lost after the Panama Canal opened. In addition to being admirable examples of industrial architecture, the funiculars play an important social function as places where the town's people still meet and interact. When a plan was put forward to redevelop the port city, it proposed eliminating the deteriorating system of elevators. However, with the extraordinary international publicity generated from the 1996-97 World Monuments Watch listing, combined with a \$40,000 award from American Express to plan their restoration, the significance of these stately old elevators to the city and to Chile has become evident. A restoration plan has been developed which, once carried out, will enable many of them to keep running.



J. MIGONE CONRAN/CHILE (2)

**MOST ENDANGERED
SITES —
SOUTH AMERICA**

73
USHUAIA PRISON, TIERRA DEL FUEGO, ARGENTINA

74
CALLAPA CHURCH AND ARANI CHURCH, BOLIVIA

75
RIO LAUCA PREHISTORIC BURIAL TOWERS, DEPARTMENT OF ORURO, BOLIVIA

76
RAILROAD STATION, SANTIAGO, CHILE

77
TULOR ALDEA, SAN PEDRO DE ATACAMA, CHILE

78
REINA CATHARTERY, CIENFUEGOS, CUBA

79
SUCHITOTO CITY, SUCHITOTO, CUSCATLAN, EL SALVADOR

80
SAN GERMANO FORT AND SAN LORENZO CASTLE, PORTOBELLO AND COLÓN, PANAMA

81
APURLEO ARCHAEOLOGICAL SITE, MOTUPE, LAMBAYEQUE, PERU

82
LA QUINUA, LEREN, LIMA, PERU

83
"RANCHO TUCUM," CAJAMARCA, PERU

84
SAN JUAN DE LOS RIOS CHURCH, CORO, FALCON, VENEZUELA

*Do More
with the
American
Express
Card:
Prevent
Destruction
of the World's
Sites.*

ASIA/PACIFIC

JUFU HALL, BEIJING, CHINA

The emperors literally had new clothes to put on in Jufu Hall. During the Ming and Qing dynasties, this lavish structure inside one of Beijing's imperial palaces was where emperors changed into farming garb every spring in order to conduct ritual plowing. But Jufu is no mere changing room. Long windowed expanses, a sweeping roof with glazed tiles, and support beams lacquered with scenes of golden dragons (the symbol of the emperor) mark the magnificent hall.

THE CHALLENGE: Jufu Hall, which dates from 1420, a rare survivor of its kind in Beijing, is in danger of collapse. Some of the wooden frames and beams are decaying and steps up to the sumptuous old building have even given way. Architects have drafted a detailed plan that would restore Jufu Hall to its original splen-

STATE BUREAU CULTURAL RELICS

dor. Once funds are found for building materials and labor, the structure is sure to become a major cultural attraction in Beijing.

JAISALMER FORT, JAISALMER, RAJASTHAN, INDIA

The golden city on the hill" may be an over-used phrase, but it is an apt description for Jaisalmer. Golden sandstone and limestone are the primary building materials for this beautiful, 12th-century city on the plains of West Rajasthan in the Thar desert. Although much fine architecture exists at the foot of the citadel, within the fortification, there is a royal complex of palaces. Jaisalmer is the only still-functioning fortress city in India and it continues to have great vitality and irresistible appeal.

THE CHALLENGE: Jaisalmer is an alluring site. The fortress city is proving, however, to be vulnerable to a peaceful and temporary occupying force: tourists — too many, too quickly. Building better-quality guest hous-

ing, and attending to sewage and water problems will ensure Jaisalmer's viability as a living city. At the time of its first World Monuments Watch listing, 87 of the city's 469 historic buildings had collapsed — and more are on the verge. An American Express grant of \$100,000, along with other state and international funds, will address the stabilization of the fort and restoration of the Maharani's palace. Other funds, once they are secured, will be applied to additional impressive buildings in the city. For Jaisalmer to be saved, the city's citizens must be made aware that their livelihood depends on preserving the city's important architecture.

Do More with the American Express Card: Extend Your Help for the Environment.

This special editorial/advertising supplement was created by the TRAVEL & LEISURE® Special Sections department and did not involve the magazine's editorial staff.

MOST ENDANGERED SITES — ASIA/PACIFIC

ASIA

85 HERAT OLD CITY, HERAT, AFGHANISTAN

86 BANTEAY SREI TEMPLE OF JAYAVARMAN VII, THMAR PUOK, CAMBODIA

87 JUFU HALL, BEIJING, CHINA

88 NAMSUNG MONASTERY, DRACHI, TIBET, CHINA

89 PALPUE MONASTERY, BABANG VILLAGE, CHINA

90 AHMEDABAD WALLED CITY, AHMEDABAD, INDIA

91 JAISALMER FORT, JAISALMER, RAJASTHAN, INDIA

92 VIENTIANE, LAOS

93 KAMPONG CHAM RIVER FRONTAGE, KUALA TERENGGANU, MALAYSIA

94 BOGD PAALACE MUSEUM, ULAANBAATAR TOWN, MONGOLIA

95 GOMBE OF UPPER MUSTANG, LO MAN-THANG, MUSTANG, NEPAL

96 UCH MONUMENT COMPLEX, UCH, PUNJAB PROVINCE, PAKISTAN

97 MY SON TEMPLE DISTRICT, DUY XUYEN DISTRICT, VIETNAM

PACIFIC

98 LEVUKA CIVILIZATION, FIJI

99 KABAYAN MUMMY CAVES, KABAYAN, BENGUET, PHILIPPINES

100 SAN SEBASTIAN BASILICA, MANILA, PHILIPPINES

SUE CARPENTER (2)



THE WORLD MONUMENTS WATCH

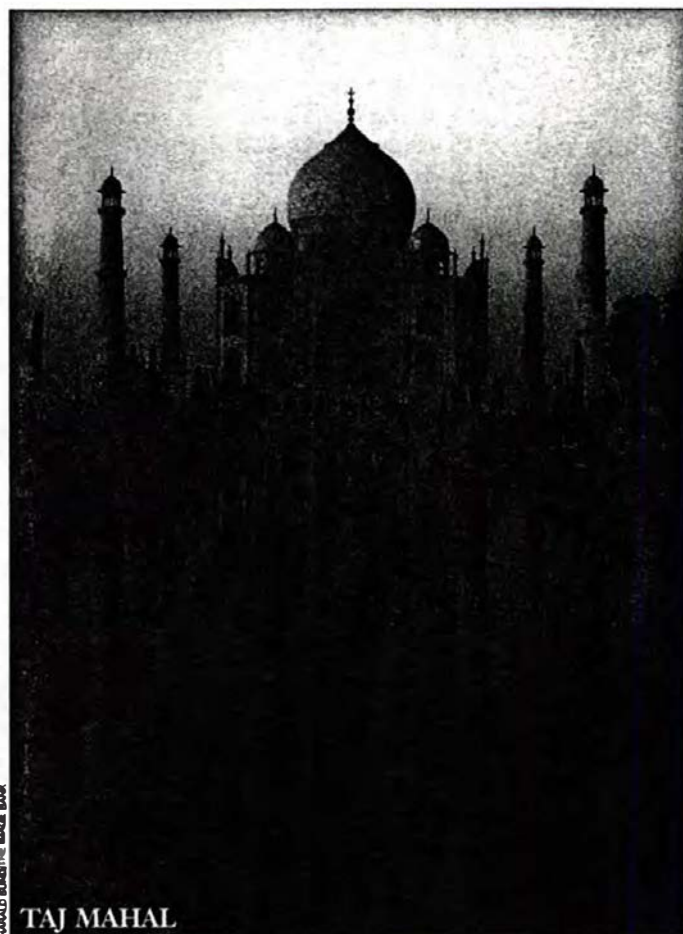
RESCUING ENDANGERED STRUCTURES AND LANDSCAPES AROUND THE GLOBE

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,



HAALD BLOK THE MAJESTIC BANK
TAJ MAHAL

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



ENFEH



PHOTOGRAPHY COURTESY WORLD MONUMENTS FUND
ENDLESS COLUMN



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

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

continued on page 104

JAMAICA KINCAID

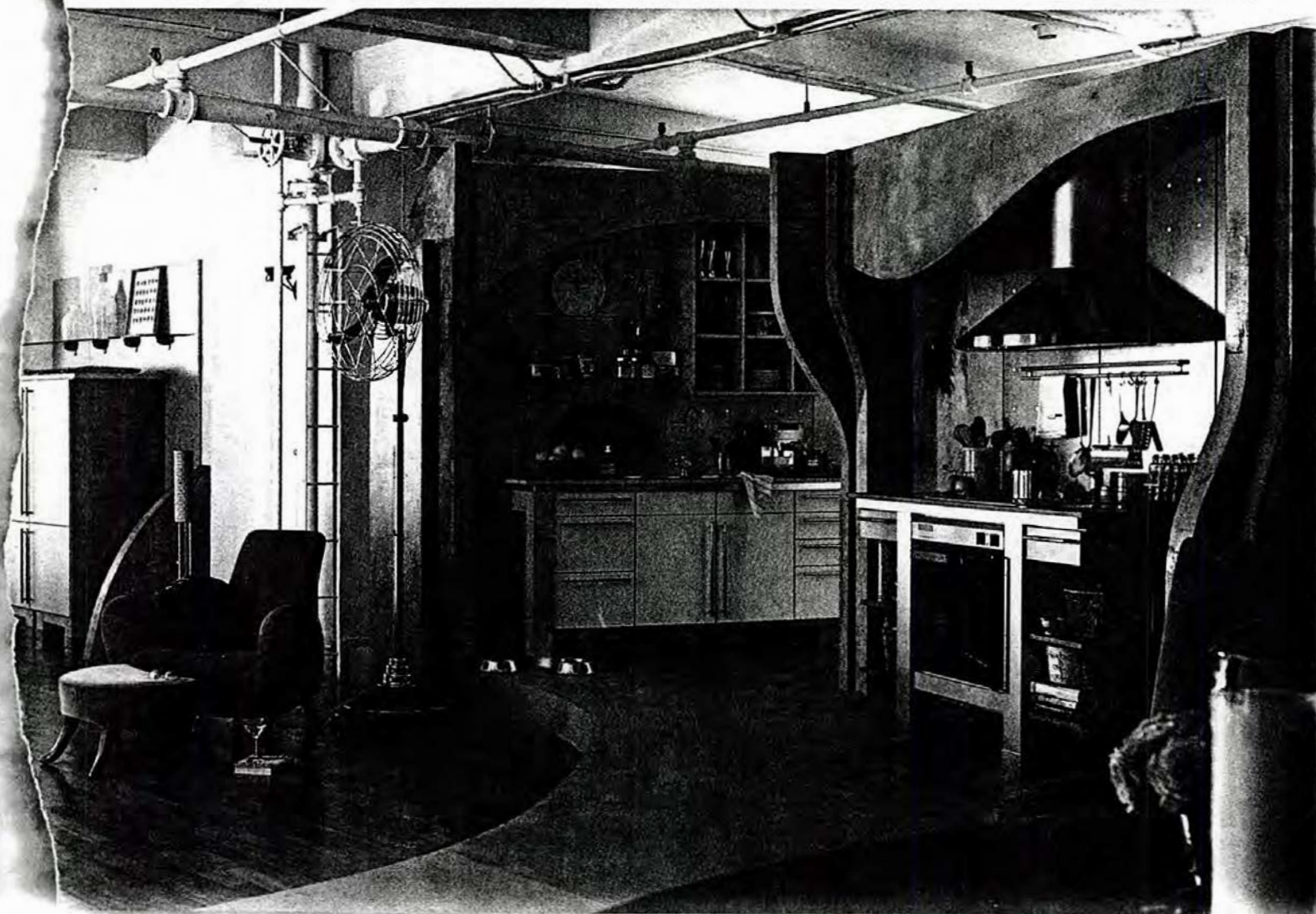
called Dazoc that originated in North Dakota). But the current catalogue makes me hesitate. For one thing, it is almost twice as long as it used to be (forty pages then, seventy-two pages now), and the new pages are taken up with things I would never buy from Ronniger's anyhow: ornamental alliums, asparagus 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.

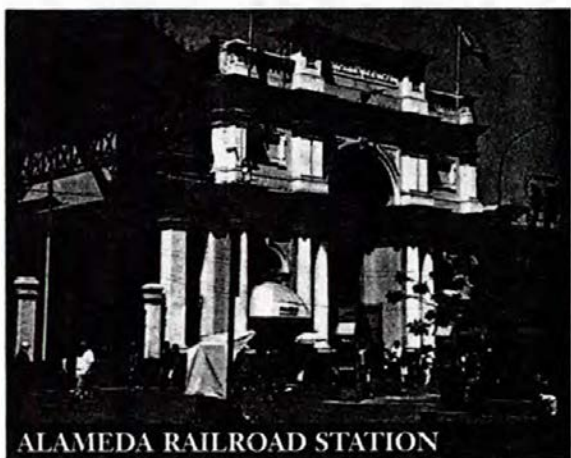
The grimness of winter for this gardener can only be eased by such things. On my night table now is a large stack of books, and all of them concern the Atlantic slave trade and how the world in which I live sprang from it. The days will have to grow longer, warmer and softer before I can pick up one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



THE WORLD MONUMENTS WATCH



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.)

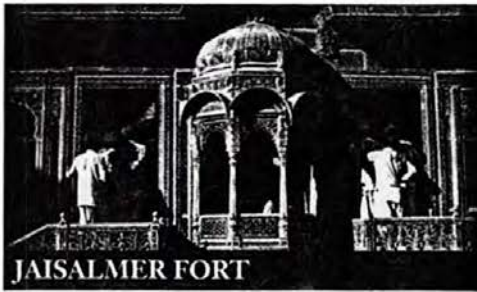
The nomination process is also open to qualified experts and individuals as a means of encouraging private activism. Nominators not only specify the threat to the site but also put forward a concrete proposal for action that demonstrates local support. The candidates are reviewed by an international 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

continued on page 106

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-

continued on page 110

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 stuccowork 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 mark 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-foot copper-coated iron structure

continues

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 lack of adequate management.

The WMW's boldest choice for a landscape category is South Pass, the twenty-five-mile-long segment 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 mountains.

Essentially, South Pass still

continues

The Santa Barbara Umbrella

The Santa Barbara Umbrella is the world's most excellent and sturdy shelter from the sun and storms of life. Individually handcrafted in Santa Barbara of the finest woods and canvas, it lends graceful ambience to any setting. You will prefer its classic style, generous size and uncommon durability.

Santa Barbara Umbrella, Box 6884, Santa Barbara CA 93160
Phone: 800-919-9464 • 805-683-9464 • Fax: 805-683-9468
Email: SBUmbrella@aol.com

To the Trade

JULIA GRAY



fine painted furniture



JULIA GRAY

D&D Building 979 3rd Ave. N.Y., N.Y. 10022 (212) 223-4454

Atlanta • Boston • Chicago • Dallas • Denver • Houston
Phoenix • Philadelphia • Washington, D.C.

Trade Only
Catalog Available

HISTORIC ARCHITECTURE

WORLD MONUMENTS

continued from page 112

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."

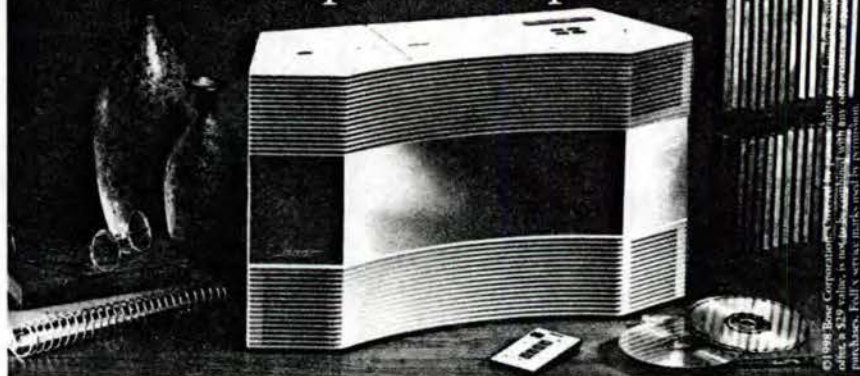
Unfortunately, multinational conglomerates want to resume mining in South Pass and build a massive pipeline through it. The WMW is promoting the route's first steps toward preservation: designation as a National Historic Landscape and a listing on the National Register of Historic Places.

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, 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 patrimony. The WMF can't do it alone. We nurture partnerships. We work around the world." □

World Monuments Fund
949 Park Avenue
New York, NY 10028
Phone 212/517-9367
Fax 212/517-9494
www.worldmonuments.org

The first high-fidelity system with a Napoleon complex.



It may be small. But the Bose® Acoustic Wave® music system is definitely an overachiever. The unit features a compact disc player, an AM/FM radio, a handy remote control, and our patented acoustic waveguide speaker technology. And it produces a rich, natural sound quality comparable to audio systems costing thousands of dollars. We know that's hard to believe. So we're ready to prove it. Call or write now for our complimentary guide to this award-winning system. Because, like the system itself, it's available directly from Bose.

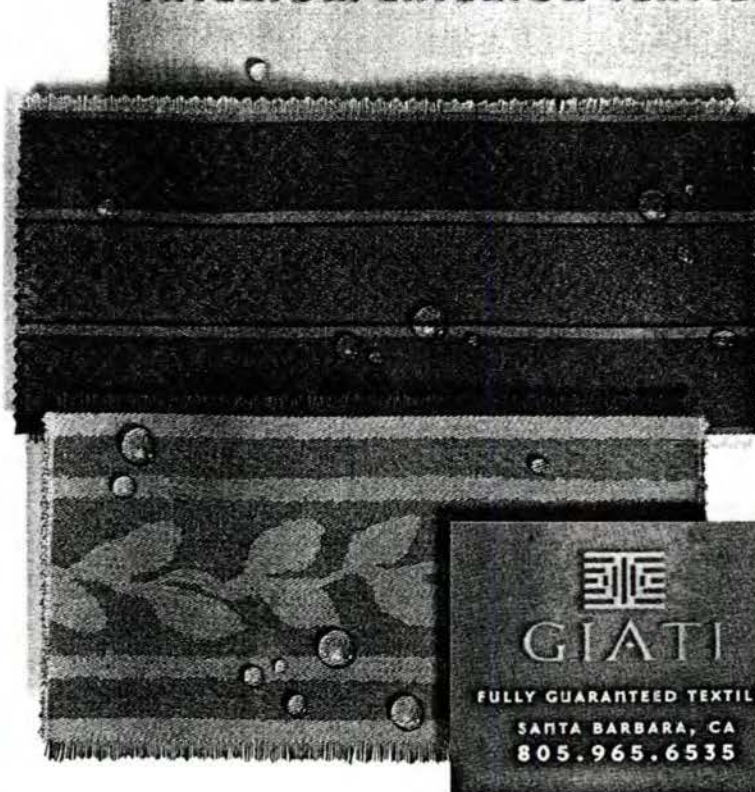
Call today. 1-800-897-BOSE, ext. A2793.

Mr./Mrs./Ms. _____
Name (Please Print) _____ Telephone _____
Address _____
City _____ State _____ Zip _____
Or mail to: Bose Corporation, Dept. CDD-A2793, The Mound, Framingham, MA 01701-9168.
Ask about FedEx® delivery service.

For FREE
shipping, order by
June 30, 1998.

BOSE®
Better sound through research®

INTERIOR/EXTERIOR TEXTILES



GIATI

FULLY GUARANTEED TEXTILES
SANTA BARBARA, CA
805.965.6535