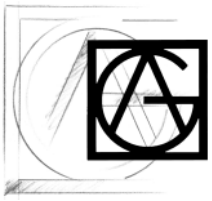

Grantmakers in the Arts
2004 Conference

DANCING WITH DIFFERENT PARTNERS

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CULTURAL DIPLOMACY:
FOSTERING ARTISTIC INTERACTIONS

Foreign perceptions of United States' values and policies have changed markedly in the post-9/11 world. The use of U.S. "soft power" has been ardently debated of late, and the role of art and culture could figure prominently in changing external perceptions. Cultural diplomacy, historically defined as "the exchange of ideas, information, art, and other aspects of culture among nations and their peoples to foster mutual understanding," will be explored from four points of view: the artistic viewpoint will look at the importance of cultural diplomacy for multicultural understanding through the arts; the policy viewpoint will consider government and non-governmental agents as cultural ambassadors; research (commissioned by the Center for Arts and Culture) reveals a perspective to understand impact; and the funding viewpoint will examine how philanthropy should play a critical role on this international stage and explore benchmarks for good funding practices.

Session Organizers:	Olga Garay, *program director for the arts, Doris Duke Charitable Foundation* Jeanne Butler, *senior advisor, Creative Capital*
Presented by:	Patricia Gray, Ph.D., *artistic director and pianist, National Musical Arts* Lea Perez, *director, U.S. Department of State* András Szántó, Ph.D., *director, National Arts Journalism Program, Columbia University, Graduate School of Journalism* Noreen Tomassi, *president, Arts International, Inc.*
Moderated by:	Claire Fronville, *acting president, Center for Arts and Culture*
Panelists:	Patricia Gray, Ph.D., *artistic director and pianist, National Musical Arts;* Lea Perez, *director, U.S. Department of State;* András Szántó, Ph.D., *director, National Arts Jour nalism Program, Columbia University, Graduate School of Journalism;* Noreen Tomassi, *president, Arts International, Inc.*

October 19, 2004, 2:00 p.m.

FRONVILLE: Welcome to this panel discussion on Cultural Diplomacy: Setting the Stage for International Artistic Exchange. I think it's particularly appropriate that we know that this is International Philanthropy Month, the month of October. So not only are we celebrating it with this panel on cultural diplomacy, but we'll pledge to give you winks for the afternoon.

My name is Claire Fronville and I'm the acting president of the Center for Arts and Culture, which is an independent nonpartisan cultural policy think-tank in Washington, D.C. We commission and conduct research on a variety of issues having to do with policy and decision-making in the public realm that touches our cultural and artistic lives.

In the increasingly globalized world we've become aware and concerned in recent years over the effects of international activities in our cultural understanding.

Cultural diplomacy has been defined by Professor Milton Cummings as the exchange of ideas, information, art and aspects of culture among the nations and their peoples to foster mutual understanding.

But what is the importance of cultural diplomacy today and what forms is it taking? What opportunities are there for the philanthropic community to play in international diplomacy in the cultural realm, and how can the philanthropic community foster improved understanding?

We're going to address some of those questions today in this afternoon's conversation. But it might be helpful to observe some of the realities that international philanthropy finds itself in today.

First, there's the general and discomfiting feeling that cultural diplomacy is a perilously neglected part of the United States foreign policy toolkit. Substantiating this is an urgent sense that American values and policies abroad are misunderstood, or worse, misrepresented.

During the Cold War cultural diplomacy was arguably at its height, influencing people around the world about the persuasive attractions of democracy and freedoms as practiced in the United States. Cold War cultural diplomacy took the forms of jazz and musical concerts, circulating art exhibitions, and the opening of lending libraries and American cultural centers abroad. Those were often the first contact that many foreign peoples had with the English language and the culture of the United States.

But since 1999 those activities have been curtailed sharply with the reorganization of the United States Information Agency's absorption into the Department of State, something that our panelist Lea Perez, who oversaw much of that internally, can address.

Today, skepticism about U.S. motives abounds in other countries. According to a poll conducted by the German Marshall Fund called Transatlantic Trends 2004, 58 percent of Europeans say, in theory, they want less U.S. leadership in international affairs.

The Pew Research Center's Global Attitudes Project found in the spring of this year that positive ratings of the United States continue to plummet among European populations, as well as in predominately Muslim countries.

So in our post 9/11 world of globalized terrorism, counter-terrorism and perceived homogenization through commercialized culture, renewed attention to cultural diplomacy has taken on a seemingly revitalized urgency in the private, public and philanthropic sectors.

But what effect can the arts have on addressing this gap in international trust and human commonality?

Today, we will explore those possibilities and visions with four people who represent four distinct points of view.

Patricia Gray will address the artist's viewpoint. Patricia is the artistic director and pianist of National Musical Arts, for twenty-one seasons the resident ensemble at the National Academy of Sciences in Washington, D.C. As executive producer and performer, she has created, produced and performed in international concerts with eighteen foreign embassies, including extensive experiences in international musician exchanges in Asia and Africa.

Lea Perez is the director of the Office of Citizen Exchanges in the Department of State's Bureau of Educational and Cultural Affairs, and she will comment on policy options and constraints.

András Szántó of the Columbia University National Arts Journalism project -- which just released a new report on the arts -- will explain the research he conducted, commissioned by the Center for Arts and Culture, on the role of private philanthropy in international arts exchanges.

And finally, Noreen Tomassi, President and CEO of Arts International will discuss current

impediments, both legal and cultural, to the international flow of artists.

You might have picked up down in the Resource Center a booklet that the Center published two months ago, summarizing five research papers that we commissioned with generous assistance, including from Arts International, on different aspects of cultural diplomacy – history, statistics, country-by-country comparison, best practices and so forth. I urge you to pick up a copy of this booklet if you haven't already. It summarizes these five research papers, gives an overview of cultural diplomacy today, and provides a timeline post-9/11 of cultural diplomacy highlights.

So without any further ado, I'm going to ask each panelist to give his or her personal or professional viewpoint on cultural diplomacy, how it intersects with his or her artistic studies and then we'll open it up to you on the floor for some questions and answers.

So Patricia, I'd like to turn to you first.

GRAY: Thank you Claire, and thank you also very much for inviting me and allowing me to share some of my artistic experiences and life experiences with you, and I hope that they are of some value as you think about and plan the future of your funding opportunities.

I come of course from the Western classical tradition, so as a child and growing up as a young student, I never felt that I had borders. I was already relating out of this country to Europe, and I was very used to having teachers who were foreign-born, and having experiences with foreign artists. So that was always a very natural part of being an artist in the Western classical tradition.

In fact, when I was a freshman at Oberlin, it was the year of the Cuban missile crisis, and Rostropovich happened to be on his first American tour at that point. He had some time between his next gig up in Chicago, I think it was, and he opted to stay on campus for about four or five days and he just wandered around, popping up in people's practice rooms.

He had no command at all of English at that point. Some of us would say he doesn't have command of English yet, but nevertheless…

He popped into my practice room one day and this was really my very first experience with how powerful the artistic sharing is. I was already dazzled of course by his cello playing, but what I didn't realize was that he is a fabulous pianist. He had heard me through the door, practicing a Beethoven sonata. He came in and he sat down and started playing some passage that I had just been working on, and we had a collaborative workout session without ever speaking a single word.

I learned so much from him, and it was a unique sharing moment that I carry with me at all times as very precious. It also demonstrates something that I want to reiterate as I go through my presentation, and that is the power of the in-the-moment sharing of the artistic creative experience.

I have spent my professional life in chamber music, and for this particular kind of work I'm very happy that that's where I have been lodged in my career, because it means that when it comes to doing collaborative exchanges with foreign artists that I'm already in a combo, combination. It's a small kind of performing situation where you have a panoply of instruments with one person on a part, and it's not conducted. That is an instrumental combination that is common throughout all musical cultures in the world.

So it means that when it comes to doing some sort of collaborative work, it is very complementary to find that common ground easily with artists who are not necessarily in the Western classical tradition.

My experience with moving out of that Western tradition started at the National Academy of Sciences where I have spent so much of my artistic life trying to do something unique, and in a way of creating an intersection for interests the Academy has with using the arts in its program there.

We had run through all of the European embassy connections, and at one point we decided that we would forge our way into non-Western tradition. Our first collaboration with non-Western was with Japan, and the Japanese embassy was agog that we were going to try to do this! We brought in this extraordinary Kodo player, we found music that we could agree on and work together in our certain styles.

From that came a member of the audience who was so bedazzled by this musical conversation that went across these musical cultures, and of course all audiences really are absolutely swept up in this whole experience, they're just so responsive to it.

This particular person happened to have a project. He was curating a major international exhibition that was going to feature thirty centuries of Mexican art. He said, "I want a

concert to travel with this exhibition wherever it goes, and I'm going to send you to Mexico in order to glean whatever you need to have in order to put this together."

That was the beginning of my experience of immersing myself in another culture to learn all about it. What I learned first and foremost was that, again, in the chamber music realm, and because artists generally are very open to new experiences and looking for that inclusive crosstalk, we just had artists coming out of everywhere, and musicians, and composers and so on, who wanted to share everything with us.

We had this great in-the-moment musical experience where we selected things that we wanted to bring back to the United States. But it was all played at that point by American professionals.

We decided we were going to do the next project differently. We were going to have an interface where we had artists from other countries in a musical conversation with American artists. I would go to these countries, find those particular pieces of the culture, and bring those back and then create this collaborative experience.

We've done two of these now, one where I just absolutely fell in love with South India, was so embraced by the musicians there who were so giving and so loving. From one of the great composers from Bollywood to a small little community village's music program teaching their traditional arts, has become very important with the great flood of American popular culture. You know about those issues, about the preservation of culture on the ground in some of these other areas.

Then we brought back a group of Carnatic musicians to have a concert where they played in their style, and we played music that had been inspired by the Carnatic tradition. We did that kind of cross-back. Then we created a new commissioned work where we all traded off in that.

We had such an extraordinary experience during the rehearsals of this great production. I'll tell you a little story. In the Indian Carnatic music tradition, their violin is played seated with the neck, the scroll, held by the foot, and then the rest of the body of the violin is braced by the body. Here it's played basically upside down.

I noticed that our guest Indian artist was so intrigued with watching our violinist Paul Kantor, who's at Cleveland Institute, and of course Paul is a magnificent violinist. They were watching each other all the time, back and forth. At one of the breaks, they were matching ornaments and Paul was trying to learn how to do that slide stuff that the Indian violinist does. And finally Paul just said, "Here, take my Strad and play it!"

Of course, our Indian violinist was respectful enough that he didn't put it on the floor. He put it under his chin, and he pulled a sound out of it. Tears just ran down his face, because he had never heard a violin that made a sound like that.

Paul then took his violin, and there was all kinds of sharing. Paul said, have you ever thought about moving the bridge on your violin? You know how violinists are, they're always messing around with their instruments.

That's one of those small stories where everybody got into a common ground. That's one of the things that, whether I'm talking about Africa or India, when you're doing chamber music and when you're trying to do music together, you make accommodations for each other. You have to learn, you have to know where that other person is going to place the next note. You also have an agreement that you're trying to find the best groove for the piece. So that means making an accommodation for each other.

If somebody says, I need a little time in order to get to that next note, or it's just a little too fast for me to play as well as I really want to play. We all accommodate that because we know that the group is going to be a better expression of our musical message to the audience than if we try to impose just one particular will on the group.

That kind of collaborative, inclusive give and take, accommodating each other, is one of the most powerful reasons for doing cultural diplomacy. It's what is carried on through our life, really, when we go out into other cultures where there's, let's say, a totalitarian government or some sort of difficult living situation, that interest, that accommodation for each other is always there within the arts community. It becomes extremely valuable for, not only those who are outside of this country, but it becomes important for us because we learn something about how valuable what we have, is.

I will also give you another story. When I went to Africa, I had to do some research, because I needed to find a particular way to put together the story – this was for a production we were doing at the Kennedy Center. I needed to find a storyline for putting the South African choral tradition of the Zulus, and the Mbira

instrumental tradition of Zimbabwe with our Western tradition.

I happened to fall upon this most extraordinary character from the 19th century in our country, a freed slave after the Civil War, by the name of Orpheus McAdoo, who had gone on to the Hampton Institute, had compiled the Jubilee Singers and had toured, then came back and formed up his own Jubilee kind of production company and took it to South Africa in the 1890s.

That Jubilee musical tradition is at the core of the Zulu choral tradition today. Orpheus and his group stayed there for a decade, and they absolutely embedded themselves into the Zulu choral tradition.

So when you hear, for instance, Ladysmith Black Mambazo, sing, you are actually hearing a contemporary transformation of that Jubilee style, which did not exist until Orpheus arrived.

I tell you that because I wanted you to understand how long this tradition is, at least in the music world, of this sharing, of learning from each other, of giving to each other. In the long run, when you come to the end of these kinds of experiences, and you realize that people are so flattered that you have come and paid attention to their culture, and wanted to participate in their lives, and vice versa, that it comes back on you if you can share that experience and bring it back with you. Because here I am, I'm telling you all about it!

Music of course is in the moment and it emerges from an unspoken agreement between performer and listener. The whole act of sharing music is a shared understanding. That shared understanding is where cultural diplomacy really wants to go.

The end story, the end of my presentation is that the act of doing what I'm talking about, this collaborative creation with a foreign artist, absolutely challenges everybody to ask, who am I? Who are you? Who are we?

FRONVILLE: Thank you so much Patricia. Those are fabulous examples to illustrate how it's not just a one-way exchange. It's not just a two-way exchange. Throughout time, it broadens the whole field of artistic expression, enriches the field.

Lea, you have the challenge of dealing with a certain point in time and trying to assist in policy enactment, decision making, to help at a given phase in our history. We are very interested to hear your perspective.

PEREZ: Thank you. I'm really delighted to be here today and to talk about something that I'm totally passionate about. I've been in the Foreign Service for more than two decades. My whole career has been spent on cultural diplomacy and the broader area of public diplomacy, which includes also transformation.

There are only one or two moments of my career that I would not have traded for any other job on the face of the earth. I'd like to talk about that today.

I'd like to step back a little bit and start out by saying as Americans, we face some incredible challenges. Those of us who are involved in American diplomacy right now carry this burden very, very heavily on our shoulders.

As a practitioner of cultural diplomacy, I feel it very acutely. I know the exhilaration, the total exhilaration, of the kinds of experiences that Patricia just talked about. I know what happens when you bring a group of American jazz drummers into a room in the back alleys of old Cairo, people who don't speak English, and they start drumming together. Those kids came the next day to the American Center. My whole career is filled with stories of that incredible power.

I also know the moments of utter anxiety, horror, or tragic failure, when public diplomacy doesn't work. When it can't work because you're involved in a situation in which hostilities, terrorism, have taken away people's ability to take even one tiny step forward and risk connecting with the other side through cultural exchange.

But today, rather than indulge in stories, and you've heard some wonderful ones already, I'd like to step back a little bit and take a more analytic view of where we are in terms of the challenge that cultural diplomacy presents for us right now in the United States. I recognize that the art of the possible must start from a very clear-eyed, cold-headed analysis of what is.

I'd like to ask three questions which outline in my own professional career, the "is" part of the equation. So just perhaps some tentative answers, but I'm certainly open to discussing other views in the questions and answers discussion afterwards.

I'd like to talk about what is cultural diplomacy. I'd like to talk briefly about the challenges that we face right now. And I'd like to talk about some of the possible responses.

First, what is cultural diplomacy? The definition that we heard earlier is one that I certainly

have no problem with. It's one that we all know practically by memory. But I'd like to be a bit of a contrarian here and come at it from another angle, and see if perhaps by looking at the elephant from a different perspective, we can actually challenge ourselves to think in a way that we don't typically think, at least those of us in the business, don't typically think of.

First of all, think about the semantics. Cultural diplomacy is just diplomacy. That's not always something that sits comfortably in the arts community. But it is diplomacy. It is an instrument of national power. Cultural diplomacy has to be accountable to the American taxpayer. Thank goodness for it! I'm glad we don't live in a kingdom or a totalitarian dictatorship where somebody can just decide this is culture and nothing else is.

We have to be accountable, but our accountability is not structured in terms that an American impresario would structure accountability. We're not about achieving gorgeous art. We're about promoting American interests. I say that very, very consciously. I want to come back to the idea of American interests later on.

We succeed in cultural diplomacy, the kind I do anyway, the ones with the big formal letters and funding from Congress. We succeed when we can tell Congress, every year, what did we with our whole spectrum of activities, buy for the American taxpayer. Bottom line.

There is a bottom line. We grapple with this bottom line all the time. What have we done for you lately? And the "you lately" is defined in terms of our international interests of the United States.

So now let's look a little bit more at diplomacy. And, tough as it is for me to say, that there is a difference between traditional diplomacy and cultural diplomacy, and it's a very critical one. It's one that we in this country can be very proud of too, because I think we've got it as right as it can be.

Now I'm going to do some caricatures, which I would prefer never to be quoted elsewhere because my colleagues would probably be prepared to stone me. For me, traditional diplomacy is the blue pinstripe suit, visit to the foreign ministry, the formal proclamations, good morning sir, my government respectfully asks your government to… Right?

The dialogue is based on the momentary calculation of tactical advances of national interest, and of mutual moving through a difficult patch. But it is a tactical consideration, and it's based on a very, very intellectualized calculation of interests.

Contrast what is cultural diplomacy. That's not what cultural diplomacy is all about. Cultural diplomacy functions on the basis of feelings, experience, using mutual experiences to gain knowledge, to gain knowledge of ourselves, and to gain knowledge of others. And to allow <u>them</u> to gain knowledge from us and of themselves as well. It's a very different creature.

To succeed – and this is something that was not in my remarks before I sat through the lunch today. Naomi hit it. To succeed, cultural diplomacy has to bare the soul. It has to be honest. It has to be credible. And it has to be humble.

As an American diplomat, when you walk into a room full of hostile people, who are really angry at the United States, and you want to engage with us and use cultural diplomacy, you can't be arrogant and succeed. You have to meet them on an intellectual common ground.

If you don't have that common ground at the beginning of the conversation, you'd better find it, because you will not succeed unless you do. That's what it is to be a professional in cultural diplomacy. Naomi really hit it at lunch today when she talked about truth, artistic truth, and about taking risks. Because that's what good cultural diplomacy is all about.

That's my definition of cultural diplomacy. These are all really, really important discussions and issues for us right now in the United States. How do we make cultural diplomacy work? It's really not an easy thing to think about.

There's a default position among a lot of professionals, among a lot of analysts. It isn't working because we broke the system! We had a <u>great</u> cultural diplomacy during the Cold War, tons of money, tons of great programs, perfect, end of story. I remember some of the Cold War. Well, maybe it wasn't always so perfect, but we did have an active cultural diplomacy program.

It's not enough though, in my opinion, to say, so let's just fund all those old programs again, let's just bring them all back. I would say those programs worked because they were targeted on a specific objective, and a specific geographic and human reality.

András and I were just talking about the power of jazz during the Cold War, and there's a name that was a cult figure in Central Europe, Russia.

His name was Willis Conover. He wasn't a jazz man, he was a D.J. for the Voice of America.

Now why did Willis Conover have cult status? Because he got the music over the wall! He fought to keep that program on the air. People turned him into a cult figure about freedom!

We don't have walls anymore. I'd like to talk a little bit about how the world has changed in ways that really have complicated how we mobilize cultural diplomacy.

So what are our challenges? First of all, the world is young. Almost half the population of the world is under twenty years old. How many of you can tell me what the Chaco Wars were all about? How many of you can recount anything about the sack of Carthage? I couldn't even remember this morning what date it happened.

The Cold War for kids under twenty, is like the sack of Carthage. Does it matter? No. Guess what? We were the good guys during the Cold War. We still think of ourselves as the good guys. For kids that have no reference point of the Cold War, is it automatic that we're the good guys? Think about that a little bit.

We have become a very multilayered world in terms of identity. This is a very complex subject and one I won't go into a lot right now. But a hundred years ago, people identified with their village, their town, their religious community. Who do we identify with now?

We identify ourselves as part of an international network, our town, our family, maybe groups of people who speak the same languages or some of the same languages we speak, people who participate in the same sports we participate in. People who are against landmines, for landmines, whatever.

Those groups are completely different. They're spread, networked all around the world. There is no neat packaging of identity. Or maybe I shouldn't say no, that's probably too strong. But it's fractured. Our identity is fractured in many different ways.

Problems have become multilayered and multilateral. There is a big topic lurking right now, and it's one that I won't go into. Think about HIV AIDS. What are the things that matter in our world now?

Most of those problems are not bilateral issues that can be discussed by the blue pinstriped guy going into the foreign ministry and saying, hey, let's deal with our bilateral issue today. What about our trade issues? They're all multilateral global issues in one way or another.

So how does diplomacy respond to that challenge? If you think about how diplomacy was created and the rise of the nation state and the treaty of Westphalia, you think we have structure here that's not at all necessarily responsive to global problems, or it has to be completely re-jiggered to be responsive. But that's the other subject, I won't talk about that.

I should also say, our world has become very confused in terms of information. Unlike the Cold War, where getting the message there using whatever technical means, the Voice of America or the first cross-border television network, it's not that long ago. The world has become a very confusing place in terms of messages.

Messages go every which way. We think we have multiple news sources. Well, we have a lot of news outlets, but have you ever stopped to think about what happened to all those people who were posted all over the world in the bureaus that actually went out and saw that news eyewitness and talked to people who are there? There are many fewer of them. We have lots of outlets, but we may end up having fewer sources of news verification and coverage.

So it's a very confused place informationally. I think all of those challenges are ones that we must face in this country, both at the level of traditional diplomacy, and at the level of cultural diplomacy. I think personally that cultural diplomacy is probably one of the best ways to deal with them, although I would be the last person to say that I had all the answers.

I'd like to talk about the third question. So what are some of the things that we can do about it? I'm actually proud to be working in a Bureau at the State Department, but I think it has taken this challenge pretty seriously. And like most bureaucracies, change doesn't come fast or quickly or cleanly or easily. But there's some pretty interesting thinking going on right now.

One thing is, we have to reach out to younger audiences. We cannot be satisfied with the elites that hang out at the ambassador's residence. That's something I do not want to be quoted on. But it's true! There is a lot of pan-international dialogue that takes place by reinforcing messages. It's not real communication.

We need to get out of the capital city. We need to get the kids who may hate us because they don't know any better, but who've been told that they should hate us because we're the enemy. Because

the most powerful message they've had from us lately is one of perceived violence, or a denial of their identity, or a denial of their cultural existence. We need to be able to talk to them and reaffirm that that is not the case.

I don't want to turn this into a lot of bureaucratic talk. I could give you all the labels and jargon for all of these programs that we've started to work on.

But let me just say, it's younger, broader, deeper. Get to the younger generation, get out of the capital cities, go into parts of society that are economically disadvantaged, places we have not historically gone.

Go to them with a message of hope for the future of kids. Talk to kids, talk to people who are creating opportunities for kids. Reach into educational structures. Try to create hope along the lines that Americans share exactly the same hope for the future as those people do.

We're working on some high school exchanges in my department that I'm really proud of. And those kids come to the United States, a lot of them from the Soviet Union, and many now are starting from the Middle East, the Middle East program is a growth program.

They don't necessarily go home agreeing with American foreign policy. They are hosted in American families, so they hear whatever that American family is telling them. But when they go home, they've tasted America. They know what it's like. They know what American kids eat, think, what they play.

They go home and they do amazing things! They start PTAs. They get involved with their communities. They become agents to bring change to their own societies. That change should not be an emulation totally of us. It should be adapted to their own countries. That is happening, and I'm very proud to be involved in those programs.

I have two more points. There are other programs I'm really proud of I'd like to talk about. But they all involve getting to younger audiences. They all also are focused on sustainability. It's not enough to take American artists and have a great performance in a small village, someplace out of the capital. We need to find ways to continue that dialogue. A lot of them involve programs to use mentoring, through the Internet, or to work with coaches in a sports program, so that we can sustain the dialogue.

Last point. Partnerships are really important in what we're doing. My office is a grant-giving office, so I share some of the same challenges and interests that you do. The American nonprofit groups that win grants from our office become our partners. In order to compete successfully, they have already identified important partners. So that is a network that we're very, very proud of.

I would just like to say that the partnership – and here I go again back to the things that Naomi said at lunch – the partnership really has to involve Americans who are committed to doing this kind of work, who are committed to the kind of America that we want foreigners to understand us to be.

We can't do it without American partners. We go all over the country to nonprofits. The program must be, by law, nonpolitical or apolitical. Political criteria cannot be used to make a selection in any of our participants. We seek diversity. We seek geographic representation from all over the U.S. We can't do it without that.

Ultimately I would just like to leave all of us with one question, and that is, if you think about cultural diplomacy as a partnership between our diplomatic sector in this country, and our private sector, which is really what it is, that partnership is what defines who we are to the rest of the world in cultural and value terms. It's really important, and it's something that we all need to participate in. Thank you.

FRONVILLE: Thank you so much Lea. We understand that it's not easy to be the representative of the official purveyor of cultural diplomacy.

András, we'd like to turn to you next. You researched one of the five keystone research papers that the Center commissioned last year. We're fascinated to know how you came about your findings and why you titled your paper "A New Mandate for Philosophy."

SZÁNTÓ: Thank you. And thank you to the Center for Arts and Culture which is such an important, though struggling, institution for providing all the leadership that you have provided in this area. This is an important subject, proven all the more by the fact that I've only attended two sessions here in this conference, the one before this which is lunch, and the session before that, and both had these incredible eloquent statements about cultural diplomacy. There's a nice audience here today even though I understand many of you have been trapped in this hotel for the last two days.

Thank you Lea for the Cold War analysis. I myself grew up behind the Iron Curtain. Actually I'm happy to say I'm a recently minted citizen, probably the freshest one in this room. If there ever is an exercise in cultural diplomacy, take people down to that room where you've got 250 people from what looked like 250 different countries, signing on to be Americans. That was quite an experience.

I do remember being in a cab two weeks ago in New York with a Polish cab driver, a very rare thing these days to have a Polish cab driver. He was younger than me. And I struck up a conversation and he said he was from Gdansk. And I said, Oh Gdansk, I was in Gdansk in 1982 during the Solidarity. And he said Solidarity? I've heard of that.

I'd also like to mention that I run the National Arts Journalism Program – coincidentally we have a report here for you, if you want it, with its fascinating finding that the most important international cultural news story of last October was, from American newspapers. Anybody? The top arts story was Siegfried and Roy.

When I first came to the United States in 1988, I felt the oceans drying up and the continents drifting towards each other. And for the last three or four years I felt the tectonic plates going in separate directions, and have been terribly saddened.

That's an inchoate sadness, luckily coinciding with some ideas to do a conference on cultural diplomacy, which is a learning opportunity for me. Ever since then I have been completely captivated by this issue, and although only a limited amount of my work through the NAJP is able to have an international dimension, I'm happy to say we're taking journalists abroad, we're trying to bring journalists in. But this has been a great passion of mine.

My thinking about this developed during this Arts and Minds Conference which we organized a few years ago, which left me with a feeling that we really need to get a better sense of what philanthropy is doing in this area. What was clear was that government was disassembling the cultural policy and arts exchange apparatus that had been there during the Cold War years. Of course one of the fundamental ideas behind philanthropy is that it's supposed to step into voids left behind. I believe we owe our tax-exempt status to that very philosophy.

So I thought to myself, here's a new environment, here are new challenges, let's assess what foundations are doing.

Doing quantitative studies about anything relating to arts funding is not easy, it's impressionistic, there are caveats. I could spend my entire time talking about the caveats. But what I thought I could do today is give you a very, very quick sense of the highlights. You used the term cold-hearted analysis, I'm going to use some cold-hearted analysis about arts exchange programs.

Specifically, arts exchange being funded by the top fifty foundations that we looked at. Why the top fifty? Well we couldn't look at all 62,000 foundations. Plus we knew getting into this that the majority of the work is going to be happening in the top fifty. I like to call this group our de facto cultural ministries. This is where a considerable amount of the dollars going into all arts are happening. We know that government programs are three million dollars, and the question was, what's happening in aggregate in the foundation sector?

We looked at very specific types of programs. I want to stress that this is a tiny slice of what we're calling public diplomacy. Public diplomacy is over here, cultural diplomacy is like this and then a sliver of that is arts exchange programs.

Nevertheless I believe that this is the crux of the matter. That is to say, programs which are purposely designed to take across America's borders, either artists or artistic productions and exhibitions, or art experts.

What my poor graduate students at Columbia had to do was to pour over foundation reports from the year 2001, the last year that we had data available, and look for programs that were purposely designed to bring artists from abroad here, or take American artists across America's borders to other countries. And not just artists, productions, exhibitionists and experts.

We did this analysis twice, because we also said we had to have a sense of the baseline of those trends, so we also looked at 1990. That is the first grant year after the Cold War.

So the question became, how does our current – i.e. 2001 – practice of arts exchange support contrast with what was happening at the very end of the Cold War? You can read the whole thing, but let me give you the headlines.

One is, there are fifty foundations, actually it was forty-nine, the Getty is sort of a special case. I don't want you to just remember this one number, but this is unfortunately the number you will have to remember: international arts exchanges amounted to 0.02 percent of the combined grant

making of these foundations. Now remember, included in this list of foundations are some huge foundations that don't even go near the arts, let alone international arts grant making, let alone arts exchanges.

Still, I think it's an indicative number and luckily for me, even if you were only half right, even if it's twice as much or three times as much, we're still well within one percent. And so it's fair of us to say that this is a low priority.

Second – and I'll break this number up – the amount has actually doubled over the ten years that we looked at, commensurately with increases in foundation assets and grantmaking, but the proportional space of arts exchanges has stayed the same. So even though all notes were listed in the tide of money that was swelling foundation coffers in the 1990s, the priority of arts exchanges have remained constant.

The third tidbit which you can take home is the fact that at $235,000 the combined arts exchange budgets in these foundations were Middle East programs, an amount to what I said in Arts and Minds is roughly the cost of a one bedroom apartment in New York. Of course since then, I have to correct that, thank you. It's a studio in New York if you're lucky. Obviously one of the interesting things to look at would be to see if that number has changed since 2001.

So very quickly some numbers, and there's a lot to talk about and I want to leave room for Noreen.

You've got the fifty foundations, they have combined assets of $163 billion, which translates into combined grantmaking of $7.8 billion in all fields. That has a slice in it, which is arts and culture grantmaking, which is $545 million – the numbers are getting smaller. That's about 7% of the combined grant making.

International arts giving is roughly about $46 million a year. That includes about $7 million for preservation activities. And so gradually you get to the number for international arts exchanges, and that is the aforementioned 0.02 percent, which in dollar terms is $15.4 million.

Now it should be mentioned that that is five times the budget of the government programs so, there's a lot to boast about here. One of the things I do want to stress is that this is not an exercise in holding foundations' feet to the fire, this is an exercise in pointing to opportunities. While I believe that there is a whole lot more to be done, it's also a significant amount of money. And it may be growing.

In any case, this $15.4 million is in fact eighty-seven grants, and it represents 2.8 percent of arts giving. The rest of our discussion today will pick up whether we feel this is good or bad.

A few more things to know about how this money is spent. It's extremely concentrated. Eighty percent of arts exchange support comes from six foundations, the largest being the Starr Foundation. It's also concentrated in terms of a few mega-grants, which take up the lion's share of this. So the Starr Foundation gives $3 million for a China show.

The average size of the grants, nevertheless – partly because there are a few huge grants – the average size of the grants are actually quite small. About $80-90,000..

In terms of regions, Asia, again because of the Starr Foundation's interest in Asia, leads the way.

Visual arts tend to dominate. One interesting point is that, while there is a sense in the grantmaking community that a lot of this money goes towards exporting American culture, in fact the bulk of it goes to importing culture. Certainly less of it goes to what you're trying to do, which is promoting America's image in the world.

In terms of the comparisons, the boom, as we know, brought in a lot of money to foundations. Also in the 1990s there were a couple of very important new rationales that were forming for international grant making, globalization being one of them, new immigrant populations in the U.S. with their own interests in the global arts.

Assets almost quadrupled in this period, combined grantmaking tripled, and international arts exchanges, if you go down the line of these statistics, also increased considerably, actually almost tripled, but adjusted to inflation, basically doubled.

The picture we're left with after all of this is that, at least in 2001, which forms the backdrop to our conversation here, this area was an absolutely marginal area. The reason I'm calling it "A New Mandate for Philanthropy?" is because I believe that we are in this place because of inherited ideas in grantmaking. Most American foundations were established for local causes, and this sector has been very, very slow in absorbing the lessons that the for profit sector, has been very fast in absorbing, in fact leads the way.

When we complain that America's image in the world is fashioned by Hollywood studios and recording companies, part of the reason for that is that the sustaining funding apparatus, the

marketplace and corporations, have gone global. Whereas the sustaining mechanisms of nonprofit arts, have not gone global.

There's great work to be done, and I really hope that at least by today's experience here at this conference, this is the third session where we're talking about it, maybe something is happening.

FRONVILLE: Thank you so much András. Very sobering, those cold-hearted facts, but then that's what a journalist is for.

Noreen, from a perspective of a funder, a re-funder, and a coordinator of making these exchanges possible, we're very interested in your perspective.

TOMASSI: Well first of all, I want to say András you're breaking my heart when I hear those statistics. I do want to say, and I'll come back to this later, that those statistics are slightly more heartening in that there are hidden funds going to international connections, and international activity in the arts in all kinds of ways in communities all over the United States, in cities and in institutions there. But I just want to put that aside for a minute.

For those of you who don't know me, I should tell you that for 15 years I have been working at Arts International. Arts International is not engaged in the business of cultural diplomacy, except insofar as we work with those to balance private and public sector interests around cultural diplomacy issues from time-to-time. Does that make sense to you?

What we're engaged in is the movement of art, artist, and creative ideas across borders around the world. I had a lot of stories to tell you about how important I think that work is, but I don't think I could say anything that was more eloquent or to the point then what Naomi had to say at lunchtime. So I hope that you'll think about some of what she said.

I want to make a clear distinction, though, between cultural diplomacy and international arts exchange, the movement of art and artists, and ideas across borders. Both are important in different ways. My life's work has been about the idea of these connections across borders being fundamentally important.

Disseminating that a bit from the practice of cultural diplomacy, which is about representing the nation. Always, inevitably, and I think Lea was very clear about that.

There's a wonderful book that I recommend highly to any one who wants to think a little bit about how nations represent themselves in the world, by Benedict Anderson called *Imagine Communities*. Probably some of you have read it already. It was published, I think, in the early 1990s, and it talks about what nations do to present themselves to the world. You ought to read it. It's a really good book.

I think that artists in the end are probably notoriously undiplomatic, in some ways, and I'm really glad that they are. I think that what happens in the interaction between artists across borders, is of fundamental importance not because it represents a nation or represents who we want to be and how we want to be perceived in the world, but because it provides a moment of recognition... for whatever that means. I recognize you, I thought you were other than me, but I'm standing here listening to you, looking at you, creating with you, and I recognize you.

I think that's the fundamental moment that we ought to support, whether we support it as a nation or whether we support it as individual grantmakers, or whether we support it out of our own pockets, or with our life.

That moment of creating those intersections between people, which allows people to see one another clearly, and to make art, not necessarily together, I'm not so convinced that artists from one culture have to collaborate with artists from another culture to make work, I think that they can each make their own work. But something about the intersection of those ideas and those people, keeps something very vital alive for all of us.

Art is just not a tool to prevent war. If it were we wouldn't be spending, what was it, $15 million on it? We would be spending $150 million, or $15 billion on it if art could prevent war, it just simply doesn't seem to, does it? Ever. Sadly.

I want to talk for a minute in my limited time about what I've learned about cultural diplomacy in traveling the world. The one thing that I want to say, is that we as a nation have traditionally done that fairly badly. It's only one person's opinion looking at it, reading about it, and thinking about it over a period of years.

One of the reasons we've done it badly, and we're doing an even worse job at it now, is because embedded in our idea of cultural diplomacy, is that idea of representing who we are. Free speech, diversity, freedom to the world, so that they can understand how wonderful it is to have associations, to educate their children, etc., etc.

In my experience traveling around the world, the best cultural diplomacy is the cultural diplomacy that happens when we support the art that people make where they are.

We're perceived around the world as an incredibly rich country and a very powerful country. When we are working in Senegal, we say, we recognize that your cultural institutions are important to you, that your children dancing and singing and creating and writing, and reading is important to you! And our resources will support that effort in your community, in your country.

Then we have a chance at some really effective cultural diplomacy, and I think it's a notion that other countries have learned the hard way, and do very effectively. The British Council does some of it, Japan does some of it, certainly the Scandinavian countries do an immense amount of it, in Africa in particular. I want to make my pitch for that.

I also want to make another pitch to you as grantmakers. First of all, you can all give money to Arts International, that would be great, but you really don't have to. You don't have to go outside your own communities or past the institutions to which you traditionally give, to have international connections happening.

There are presenters all over this country sticking their necks out all the time, fighting like...dogs! To get artists into this country against unbelievable barriers, and they need your support in your institutions, in your communities to do that work. There are theaters that are trying to bring in directors and writers and actors from around the world. There are musicians who are trying to bring in musicians to play with and work with from around the world.

And there are artists in your communities, from the very accomplished amateur level, to the very, very professional level within your cities and your communities, who are trying very, very hard all the time to bring their work to the world.

I was at a meeting in Dublin recently which had leading national theaters that are sponsored by the Duke Foundation and the Mellon Foundation, and all of those theaters, whether they were the big resident theaters or these smaller ensemble theaters, were interested in reaching other people with their work and bringing artists in to their institutions. That's one very concrete thing you can do.

I don't know what we can do to change how the world sees us. Vote, could be one way. But I know that the importance of artists crossing borders is not only about how the world sees us, it's about how we see the world. And how we feel ourselves to be a part of the world. When less than one-third of Americans hold passports, this is an issue we have to be working on together.

We have to be working on it as grantmakers whether we're re-granters or government entities, or private sector grantmakers, we have to be working on it together, because it's important.

I'll tell only one story, from all the years I've been traveling around doing this kind of work. Several years ago, those of you interested in jazz will remember the year when I tell you the story.

I went with a friend of mine from Chicago who is a curator to Brazil, because she was interested in Candomblé. We went to see a Candomblé ceremony with a Candomblé priest who we had met through a curator in Havana.

For those of you who have ever been to a Candomblé ceremony in Brazil, or ceremonies like that, they start very late, it takes a lot of time to prepare, you travel outside the center of the city. We traveled outside Salvador and Bahia to about thirty miles outside the city to a small house.

I speak no Portuguese, and I certainly didn't speak the variation on Portuguese that the people at this house were speaking. While my friend went off to work with the priest to set the microphone and things she needed to do to record this Candomblé ceremony, I was sitting in the living room of the house of the matriarch of this community, one of the very important priests – and priests in Candomblé are both men and women.

All ages are getting ready, and you see these women just walking up the stairs, and they're putting on these beautiful layers of lace and tatting, and coming up and down the stairs. It was very late at night, it must have been one in the morning by that time.

I was sitting in the living room, and the TV was on, they had a little TV, it was turned away from me. The matriarch was sitting there watching the TV. All of the sudden she stopped and she stood, held out her hands, and called out, and everyone came running from the other room.

The people who were in preparing the space for the ceremony, they came running from the other room, they saw her, she said something in Portuguese, they answered, they put their arms around her, they started to cry. I'm sitting in the other edge of the living room watching this, thinking what is going on? What is going on?

Listening, listening.

I stand, I'm trying to hear what they're saying. They're crying , they bring the children in, they're holding their hands, come in, come in, see, see, see! Look at the TV! They're all crying.

And I make out finally from the Portuguese the words Miles Davis.

And what they were crying about was that they had seen on the news that Miles Davis had died that day. That to me, that moment, speaks volumes about what international connection in the arts means.

They weren't crying for Miles Davis because he represented the United States. They weren't crying for Miles Davies because he showed them how diverse a nation we were. They were crying for Miles Davies because they heard him. They recognized him. And it meant something to them. So I think that's something worth supporting. And I think maybe we should just talk about it.

FRONVILLE: I think that's very powerful. Noreen do you want to mention briefly the work that you're doing in the Islamic world right now?

TOMASSI: I do. And I know that you can all see Olga, or Cheryl about this work, and I just want to say very briefly that it would be an honor to work with the Duke Foundation after 9/11, to think together about what would be an appropriate response, given Doris Duke's immense interest in the Islamic world, about what we could do to create understanding among people of the Islamic world, and people here in the United States, and how we could do that effectively by building long-term relationships and by fostering projects that really brought people together in interesting ways across borders.

Now that hasn't been easy work, because as you know, it's very difficult to get Islamic world artists into the United States. It's also very difficult to get many people to go to the Islamic world right now.

We have had many obstacles. We have prepared a notebook for the Duke Foundation that we've also shared with some of our other funders, including Philip Morris International, which outlines some of the obstacles to doing this kind of work and some of the ways to address these obstacles. In essence, it's a workbook for how you can do the due-diligence that we as funders in the United States need to do, in order to be able to fund these projects in this very difficult time.

There are a number of things you have to do, like check the terrorist list, and all kinds of things you need to do to do this work. But it can be done, we've proven it can be done.

The foundation and its board and its leadership and Olga, have been entirely supportive of us and of the work, no matter the difficulty. You'll find if you look around in your cities, some of these artists coming in to appear at your stages or their work to be hung in the institutions there, over the next year. I'd be happy to share, I'm sure Olga would as well, a list of those projects that are going to be coming in, and a list of the people who will be going out.

One last thing I want to say, everyone always asks me about the visa issue and I know Clare, that you wanted me to talk a little bit about it. I refer you to Sandra. She has worked very hard with a group of national service organizations, to do a lot of work on this topic, and there's a terrific piece on National Symphony Orchestra League, and Arts Presenters put up together that is a handbook on how to go about dealing with the visa process in these difficult time.

If you would like to know anything else about Arts International or about the Islamic World Arts Initiative you can go to http://www.artsinternational.org.

QUESTION: Is that book available on your website?

TOMASSI: It's not available on our website, but if you are a funder interested in funding this kind of work, I'm sure that I would be happy to share it with you. I'm sure Olga would be happy to share it with you as well.

QUESTION: You're listed in the GIA directory too.

TOMASSI: Yes, I am.

FRONVILLE: Thank you all. I'm sure that you all have many questions so we'd like to turn over the floor to you. Any comments, reactions, thoughts on cultural diplomacy?

QUESTION: Just a comment in relation to the visa issue. I was a member of a professional exchange delegation that went to China last May. Each of the professional exchanges always ended in this awkward silence, when we were always very vague about how we want to continue the relationship and keep moving forward, and our Chinese counterparts would nod their heads and smile very pleasantly.

And then finally this one gentleman spoke up and he said, "I would love to! I would love to

come to the U.S., but it's more complex for us to come to your country."

So I think that at least from my perspective, I've been invited to put together another professional exchange to China, and I'm racking my brain thinking about what the value-added is. Because if it's just a pleasant trip, sightseeing trip to China, but it's not something that can continue where true partnerships and relationships can be built upon, what's the point?

TOMASSI: I'm going to answer that. I understand what you're saying, and there has been a great deal of emphasis in international work, on the building of long term partnerships, but don't underestimate the impact of one experience on an artist, on the work that they make long-term, on the people that they interact with there. I know that long-term partnerships are important, but one experience can be equally valuable, I believe.

FRONVILLE: I wanted to mention one thing, Patricia, and then to you András. Patricia you and I talk a little bit about the little stories. And that addresses so much that's common. Would you like to share that?

GRAY: As she was just saying, when you have these small moments, when you are interacting with somebody who's doing arts, or actually even frequently you are dealing with somebody in the government who's actually managing the arts at some level, there's a way that we Americans do things that is often surprisingly refreshing to them. From my perspective, I just sort of naively am myself, I don't think about being a diplomat, I just do what I would do as an artist.

For instance if somebody said, well I'm afraid to do this. My attitude would be, well just do it! Do it. Can-do, kind of attitude.

That kind of can-do attitude, of saying take the chance, take the risk, slip out of the oppression that maybe your culture has in it. Not necessarily overtly, but just, women issues or whatever, is often so powerful to just hear it being said, well just do it! Take a chance, why don't you just risk?

That kind of moment makes a big, big difference. I know that from some of the feedback that I have had many years later, somebody's email said, "Well I really did go ahead and take that risk, I did do that project." "Or I decided I was going to learn something." "Or I was going to just ask somebody if I could do that." It makes a difference. It really does.

I'm always surprised, because that's just the way we are in this country. We don't feel that we are constrained for the most part. We just think that that's the way the world is. And so, when we have those opportunities to interface with each other, those kinds of things just melt through. And you don't even know.

SZÁNTÓ: I agree with that. Let me just echo and amplify, I think, a very important point that Noreen made in her talk, which is, that we need to be clear about the distinctions between cultural diplomacy and foundation arts exchange support. Because I think it's better to acknowledge that and run with it. It suggests wonderful, easy ways to think about how these two areas of activity can complement each other.

They can complement each other in a number of ways, but I think two of the most important ones are region issues. I suspect that a lot of the efforts in your neck of the woods will continue to go into the Arab world. I feel that foundations should continue to look at the rest of the world. I think there's a terrible sort of pack – in journalism they say pack-journalism, but there's also pack-grantmaking.

Everybody ran to Eastern Europe in 1989 and left them behind. Now everybody's running or just trying to develop presumably Middle East programs.

But I feel, for example, that the transatlantic relationship which is in tatters right now, is an enormously important priority, especially for arts grantmakers.

The other area of collaboration is that no matter how much you say that taking risks is a good idea, there are limits to the risks that you can take. Grantmakers can be far riskier working with organizations on the ground, getting behind works which are not diplomatic, are tough.

But getting back to your point very quickly about the continuation of this, I think what it raises is the larger question which is inherent and always surfaces in these discussions, the issue of reciprocity, which is one of the really painful aspects of this work.

The fact is, I think we're in the eleventh hour of exhausting the patience of our overseas partners in this work. I have spoken to, as I'm sure you have, and Olga has, with the phenomenal cultural representatives of countries like Japan, the Netherlands, France, that are saying now, My home office is telling me this can't go on any more like this, because we're sending our people to you and we're paying for your people coming to us. And they're starting to ask, what's going on? How can you justify this program?

The flip side of that, which I always like to point out to grantmakers, is if you get into this field you instantly double your money. Because there are partners on the other side who are willing to pick up the tab for what goes on. They are just aching to find partners to work with. They have considerable funds at their disposal, and some of them actually don't just focus on Washington and New York City and L.A. They're waiting at the other end of the line. So you can double your money.

QUESTION: I have a practical question. We are engaged in a reciprocal program with Latin America and in partnership with Arts International, to exchange contemporary performing artists' work. My practical question is, can you point me to a source for the due-diligence that we need to do, particularly in light of the Patriot Act? And where I can get that information so that this grantmaking that we're making to Latin American artists to come to the United States and for U.S. artists to go to Latin America, doesn't run into any more roadblocks.

RESPONSE: I can share with you the materials we have, but also I encourage you to go to the Council on Foundations website, all of you who are interested in international work. The Council on Foundations has done some terrific work on this topic.

RESPONSE: They published a *Handbook on Counterterrorism Measures: What U.S. Nonprofits and Grantmakers Need to Know*. You can download this from their website.

RESPONSE: We had a lengthy discussion about this at the pre-conference for individual artists. Alison Bernstein and Ruby Learner are writing an article for the next *Reader* for GIA, a primer on what foundations are doing, and how they're dealing with this for grantees and sub-grantees.

AUDIENCE: I just want to thank you. I'm really inspired by all of this. I'm a local funder and I was interested about what you said about things that can happen under the radar screen. And how local funders can figure out ways to influence cultural exchange with their local nonprofits.

One thing that got me thinking about it was that about a month ago, a friend of mine called me up really excited, you have to come to this concert! You have to come to this thing! He's been traveling, he's a stockbroker and a philanthropist and he's been traveling in South Africa, and he found some school.

And he found this choir with a bunch of his friends' kids in Port Elizabeth in South Africa, and somehow they end up coming to Seattle within weeks, and giving a concert at which Eddie Vedder of Pearl Jam sang with them. They did this concert in this packed room of this stealth little nonprofit in Seattle called the Vera Project.

I don't know how they did it. But I just found it really inspiring that something like that can go on, just because like you said , folks just didn't know that maybe they could do it or figure that out ahead of time. But I love all this information because I think these things can be used by the citizens throwing a little bit of their own funds at it.

PEREZ: And they do all the time! From my perspective as a cultural attaché at our embassy, we, in big Western European countries are not even able to keep track of it! In France I tried for a year to keep track of what kind of American college choirs and college glee clubs… It was just astounding the amount of closet, totally privately funded back and forth.

Obviously Western Europe is easier for a lot of groups, and more interesting, I suppose, than other parts of the world, but it does happen a lot. It's wonderful, because these are community initiatives and they are super.

AUDIENCE: It was just so amazing to everyone in that room in Seattle that none of these kids had ever been spoken to directly by a white man. And the first white man they spend like two days with was Eddie Vedder! [*Laughter*]

GRAY: Let me build on that for a moment. One of the things that we in this country have to understand is that in other countries, and particularly in the Third World, artists are important. We are revered! We are given a level of acceptance and admiration before they even know who we are.

I was taken under guard into the township of Alexandra in Johannesburg so that I could meet with people. Their youth group was focused primarily on traditional singing, but there is also some barbershop quartetting that's very interesting.

I was given that kind of honor as a white person to go into this particular place because I'm an artist. I'm not a C.E.O., I'm not some important person that we think of in this culture, but because I'm an artist.

QUESTION: Can someone say something about Americans... *[inaudible]*

SZÁNTÓ: I think that it's not symbolic, it's tremendously important. And it's just another one of the many partnering opportunities which are out there and which I think are basically opaque and mysterious to everybody.

We did actually a wonderful event at UNESCO five years ago where we got together a whole bunch of European cultural policy researchers with their American counterparts. It was probably the worst and most bizarrely bureaucratically organized session, because everybody had to be acknowledged and so forth. But it happened!

Since then, much, much more funds are being uncorked as we speak, and there's a delegation forming. Somebody, maybe the Center of Arts and Culture could do a great service by simply putting together some sort of telephone directory. Who do you call? How do you get in touch with UNESCO? How do you get in touch with the European Union?

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