



National Arts Policy Roundtable

A Program of **Americans for the Arts**

TOPIC BRIEF:

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

Prepared in support of the 2009 National Arts Policy Roundtable
by Aimee R. Fullman for Americans for the Arts
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Welcome! This is our fourth annual Americans for the Arts National Arts Policy Roundtable at Sundance. We are excited that you are joining us for this year's topic, ***The Role of the Arts in Strengthening and Inspiring the 21st Century Global Community***.

Americans for the Arts, in partnership with the Redford Center, launched the first National Arts Policy Roundtable in October, 2006. Each year the Roundtable brings high level decision-makers and thought leaders from the public, private and civic sectors together in dialogue on issues critical to advancing American culture and society. Since its founding, nearly 100 leaders have convened at Sundance to recommend the policies, practices, and research necessary to move from thought to action on such critical issues as the future of private sector funding for the arts, the role of the arts in building a creative 21st century workforce, and the arts and civic engagement.

This year's Roundtable will focus on the role of the arts in building strong, vibrant and connected global communities. We believe in the unique ability of the arts to stimulate cross-cultural understanding, and open new dialogues by creating safe, productive spaces for engagement—often in places where common ground has been hard to find. We believe in the voice of the artist to stimulate ideas and create new opportunities for expression that lead to deeper understandings of our global connectivity. We believe this, because we have seen its transformative power firsthand.

We are gathering here together with you, in the natural and artistic setting that is Sundance, to focus our attention on understanding the opportunities and strategies that are available to us through the arts to meet the challenges that we, as citizens of our communities and of the world, face. Our conversation will explore how the arts are being used as an effective tool for diplomacy and the advancement of international connection. We will consider the latest research and focus on the opportunities as well as potential strategies that might help us strengthen the role of the arts as both partners and leaders in these efforts. Our goal is to discuss and recommend potential policies and strategies that will help bring us closer to realizing deeper and more positive global community connections in, and through, the arts.

We would like to express our gratitude to The Ruth Lilly Fund of Americans for the Arts for support of the 2009 National Arts Policy Roundtable. We welcome you to this dialogue, and appreciate you lending your voice.

Robert Redford
Founder, Redford Center

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

A Message from the Chair

On behalf of your co conveners—Robert Redford and Robert Lynch—it is my distinct pleasure to welcome you to the fourth meeting of the National Arts Policy Roundtable.

Our topic this year, *The Role of the Arts in Strengthening and Inspiring the 21st Century Community*, is, in many ways, the natural extension of a cumulative dialogue on issues and recommendations developed throughout each of the previous Roundtable events. Whether we were envisioning more productive collaboration between the public and private sector support for the arts, deliberating the role of the arts in developing a globally competitive workforce, or focusing on enlivening civic dialogue and community relationships through the arts, an ever present theme was that as important as these issues were to American society, they were essential to understanding our role and potential as citizens of the world as well.

Each of the Roundtables has affirmed our belief that the arts make ties that bind us deeply to our communities and to each other. As our world continues to grow ever more politically, culturally and economically interconnected, the discussion on how the arts may be one of the instruments we employ to not only strengthen ties within diverse American communities but act to inspire deeper relationships and better understandings globally is of increasing importance.

The Roundtable is the culminating event following a year-long investigation of the topic by Americans for the Arts. This has included conducting literature reviews and engaging with experts and stakeholders in a substantive exploration of current ideas. We have been aided in this endeavor through new research efforts pioneered by The Robert Sterling Clark Foundation which will be unveiled and formally published in the coming months. We are grateful to Margaret (Peggy) Ayers for allowing this work to be previewed in part here at the National Arts Policy Roundtable to help us in bringing different perspectives and shedding new light into our investigation.

Our goal for the Roundtable is to generate specific, actionable policy recommendations during our gathering at Sundance, and to proffer them to the appropriate leaders in both the public and private sectors. This Briefing Book offers some background for our work.

In keeping with the spirit of the topic, our work will be deeply rooted in dialogue and engagement with our international partners, the arts and with each other. Many of our participants will be sharing their unique stories and perspectives throughout the Roundtable program, designed to launch us into new ways of thinking and viewing this topic. For their willingness to exchange and share their insight, we are grateful.

Our charge, from our unique transnational and cross-sector standpoint, is to use this gathering to help launch new ideas, strategies and efforts, designed to bring the full force and potential of the arts to the growing global challenge.

We are excited to have you here.



Marian Godfrey
Chair, National Arts Policy Roundtable

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About the Americans for the Arts National Arts Policy Roundtable

The Americans for the Arts National Arts Policy Roundtable is an annual forum of national leaders who share a commitment to the arts and a willingness to meet and recommend policies critical to the advancement of American culture. Americans for the Arts created the Roundtable in 2006 on the premise that issues important to the arts are also important to society (e.g., addressing social and educational needs, promoting economic prosperity domestically and internationally, enhancing innovation, growing the creative workforce, and fostering international diplomacy and cultural exchange).

The Roundtable is composed of individuals who serve at the highest levels of business, government, philanthropy, civic and social sectors, education and the arts. It is co-convened by Robert L. Lynch, President and CEO of Americans for the Arts, and Robert Redford, Chairman and Founder of the Redford Center at Sundance. The meeting takes place annually at the Sundance Preserve in Utah.

The Roundtable is the center point of a year of activity which includes more than 100 events Americans for the Arts convenes with the field that are intended to view the chosen topic through different lenses, consider extant research, proffer policies, and help frame the discussion which takes place at Sundance. The goal of the Roundtable is to create actionable recommendations through focused inquiry and dialogue for both the public and private sectors to consider in advancing the topic. Following the Roundtable, Americans for the Arts disseminates a report on the policy recommendations that are developed, and promotes progress toward achieving them.

The following topic brief is a work in progress, and is intended to serve as a springboard for discussion—as well as an open invitation for feedback and comment.

“Time and time again, it’s been shown that art and culture renew communities, foster innovative forms of expression and enrich democracies in ways that nothing else can. Art, in all its forms, says much about us as a people, a culture and a society, and how we let it take flight will determine much about the health and character of America.”

Robert Redford,
National Arts Policy Roundtable, 2008

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

Introduction

Individuals, organizations, communities, enterprise and governments are aware that the environment in which we live and work is changing at an accelerating pace. Every day, the world we live in is becoming increasingly economically, politically and culturally interconnected. Terms like **globalization** (“the process by which the people of the world are unified into a single society and function together” through transnational flows of financial and human capital, technology, and cultural goods and services) and **glocalization** (“think globally, act locally”) have entered the mainstream over the past decade to describe the relationship of communities to a more integrated global landscape. As a result of the continuing trend of global connectivity, our international interactions and community relationships are both becoming increasingly complex.

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

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

The recent economic crisis brought into sharp focus the extent of modern day global interdependence as the impact was felt on a worldwide scale, affecting not only the private sector but governments and communities at all levels. The economic challenges of the past year serve as a strong reminder of the need to reinvest resources to revitalize local communities as well as to think globally about cooperative sustainability strategies for all sectors.

Despite some of the grimmer realities to which increased international connectivity has exposed communities, including an unequal division of resources and wealth and the perceived homogenization of culture, **the arts**—defined inclusively to embrace the broad array of artistic disciplines and expressions which includes dance, music,

theatre, visual and media arts, literary arts, traditional and folk arts, as well as the infrastructures that exist to connect artistic work with audiences and participants— can play a pivotal role in managing the impacts of globalization. We know from experience and example of the ability of the arts to act as a strengthening conduit for transnational community connections, to build cultural awareness and foster understanding among diverse populations, as well as to advance deeper and more positive international connections between peoples, nongovernmental agencies, business and governments.

2009 National Arts Policy Roundtable Topic

The 2009 National Arts Policy Roundtable will explore the role of cultural engagement in strengthening ties within diverse American communities and inspiring deeper relationships between the U.S. and international communities. In an increasingly interconnected and global environment, the arts have the power to stimulate cross-cultural understanding between peoples of the world by opening dialogues, fostering new relationships, creating productive spaces for engagement, and contributing to economic opportunities and our quality of life.

The 2009 Roundtable will consider the role of the arts in building bridges between global communities by:

- Exploring how various sectors and communities are globally interconnected, and how the arts contribute to strengthening these connections;
- Examining the multiple roles the arts can play in helping to develop thriving and sustainable global communities through effective cultural engagement strategies at home and abroad;
- Exploring the distinct roles that corporations, foundations, individuals and governments at all levels have played in supporting cultural engagement in the past, and envisioning the ways in which these entities may more effectively cooperate together in the future;
- Considering what motivating factors and strategies in the public and private sectors will be effective in increasing cultural engagement among international communities; and
- Identifying some of the promising practices for how the arts may be used effectively to support public, private sector and citizen diplomacy.

In preparation for our forthcoming dialogue, this briefing paper presents an overview of the contributions of the arts and cultural engagement to the strength of multicultural American communities and their relationships with international communities abroad. The information provided builds on the findings that have emerged from past Roundtable deliberations which focused on the future of private sector giving to the arts in America (2006); the role of the arts in building a creative and globally competitive workforce (2007); and the arts and civic engagement (2008). Information is organized through the four subtopics below, following an introductory overview of current opportunities and challenges:

1. 21st Century Communities: The Impacts of Globalization
2. Cultural Vitality and the Health of Communities
3. Cultural Contributions to Innovation and Global Economic Opportunities
4. Global Engagement Via Cultural Exchange



Khayet, Courtesy of
Dana Thai Soon Burgess & Co

Our Conversation in Context: Opportunities and Challenges

Almost a decade into the 21st Century, favorable conditions have developed to create the momentum for a serious, interdisciplinary conversation on the role of the arts in strengthening and inspiring vibrant global communities.

Opportunities

At home, new U.S. political leadership recognizes that the U.S. is globally connected and must engage in international dialogue. Individuals are being called upon to become citizens of the world, and to do their part to combat global challenges like reducing poverty, reversing climate change or eradicating disease. New technologies and social networking tools like YouTube, Facebook and Skype support these efforts by offering low cost platforms for cross-cultural communication, activism and the promotion and dissemination of cultural content across traditional international boundaries.

New information and data analysis has emerged on U.S. and international cultural indicators, arts participation in both traditional and community-based settings and the relevance of creativity to learning and innovation. This research articulates the interdisciplinary role of the arts and their benefits to communities, the workforce and finally as a value in themselves. These investigations have indicated that corporations, individuals and artists, foundations, organizations, local communities, and government at all levels are engaged in supporting cross-border, intercultural transactions. Yet, international connections on the local level remain a relatively unexplored area of inquiry.



Courtesy of the Ohio State Arts Council

Challenges

Despite the multiple economic, social and cultural advantages of fostering global community arts and cultural connections, both political and policy challenges to engagement are numerous. Concerns over border crossings by individuals in times of increased national security and crackdowns on illegal trafficking in cultural objects have created significant barriers to international engagement. The technical challenges of complicated foreign tax laws, cultural ownership and visa restrictions combined with inadequate funding and information on opportunities have all contributed to an unfriendly environment for international engagement with American cultural communities. Furthermore, the unique U.S. decentralized system for the management of culture, and its interdisciplinary nature, make it challenging to coordinate the various public and private stakeholders who support international cultural trade and dialogue. However, there is reason for optimism: the American arts, philanthropic, public and private sector communities are currently primed to have cross-sector collaborative conversations on nurturing global community connections through the arts, largely due to the increased visibility in the media of interrelated topics such as public diplomacy, the digital divide, cultural development, the creative economy and social networking.

21st Century Communities: The Impacts of Globalization

Communities in the 21st Century are becoming more multicultural through increased flows of human and financial capital, and trade in cultural goods and services. As a result of globalization, the concept of community has evolved from one defined relative to geographic location to include collective groups based on shared cultural identities (e.g. Non-resident Indian or Asian-American) and values (e.g. equal rights) as well as social associations based on common interests (e.g. alumni organizations, open source software communities) or goals (e.g. fighting cancer or advancing world peace). Thus, the term “global community” can mean many things to many people, depending upon the setting or environment in which it is being applied. For the purposes of our investigation, we are using the term **global communities** broadly to acknowledge multiple transnational collective identities and affiliations based on factors including, but not exclusive to, geographic locale, nationality, ethnicity, profession, political affiliations, gender, age, religion, consumption patterns and cultural preferences.

The impacts of globalization on communities are not always interpreted as positive; closer contact has led not only to increased diversity but also to the collision of ideas and values. Concerns over the homogenization of culture have sparked anti-globalization movements to preserve local cultures, traditions and languages. At home, communities with new patterns of immigration and refugees have had to renegotiate cultural norms to alleviate tensions between the cultural rights claimed by minority groups with their own traditional values and the often more secular practices of the broader public.

4. GLOBAL FLOWS: The flows of people, natural resources, capital, and knowledge are changing in surprising ways



Source: *Forum of Young Global Leaders, World Economic Forum, 2007*

Within the U.S., our cultural sector faces additional critical issuesⁱ related to the impacts of globalizing forces including: changing demographics; the migration of new creative content to the Internet, cell phones and other digital technologies; changing sources of revenue requiring organizations to rethink their business models; the challenge of supporting new creative content and a new generation of cultural workers; and changing practices of arts and cultural participation.ⁱⁱ

Arts and culture has been increasingly linked to facilitating more robust civic engagement and fostering understanding between diverse populations.

Cultural Engagement is Closely Linked to Community Vitality

- The arts are highly valued by those citizens most likely to participate in **civic engagement**, defined as “the demonstration of commitment to contribute to the improvement of one’s neighborhood, community and nation.”ⁱⁱⁱ A recent Philadelphia study, *Cultural Engagement Index Key Findings*, shows that higher civic engagement is directly correlated with higher cultural engagement.^{iv}
- The Urban Institute’s Arts and Culture Indicators in Community Project Building Project (ACIP) found that cultural expressions in communities are viewed as assets, are related to other community-building processes and can provide the following impacts:
 - Supporting civic participation and social capital;
 - Catalyzing economic development;
 - Improving the built environment;
 - Promoting stewardships of place;
 - Augmenting public safety;
 - Preserving cultural heritage;
 - Bridging cultural/ethnic/racial boundaries;
 - Transmitting cultural values and history; and
 - Creating collective memory and group identification.^v

Programs in Profile:

For the last 40 years, the **Appalshop** (www.appalshop.org) has used the power of the arts to document, disseminate, and revitalize the lasting traditions and contemporary creativity of Appalachia. Through original films, video, theater, music and spoken-word recordings, radio, photography, multimedia and literature, Appalshop seeks to support its communities’ efforts to achieve justice and equity and proactively solve their own problems in their own ways. A recent three-year program partnered Appalshop with Boemboe, an Indonesian media arts collaborator, to conduct an international exchange project. Appalshop media artists and Appalachian youth worked with Indonesian artists and youth, convening in Kentucky and Indonesia for collaborative media production.

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

Currently, 12% of the current U.S. population is foreign born and significant population changes are expected over the next 30 years in the United States alone. Many individuals already have dual citizenship or affiliations with multiple ethnic, religious and cultural communities. In the future, with large influxes in immigration and migration expected to continue, communities will continue to be confronted by the challenges of social inclusion and cultural diversity created by changing demographics.

The Arts Build Cultural Awareness and Foster Understanding Among Diverse Populations

- The arts contribute to the idea of community and the realization of community.^{vi}
- The “Arts, Culture and the Social Health of the Nation Report” published in 2005 found that “Americans believe that attending arts events helps them to see things from other people’s perspective.”^{vii}
- Over 30% of the 700 U.S. members of Sister Cities International foster international relationships between communities through professional and amateur arts & culture exchanges or programs in order to facilitate more robust relationships. Many of these global connections reflect immigrant influences on U.S. communities and link to countries of origin.^{viii}



Courtesy of The Arts and Science Council of Charlotte-Mecklenberg, NC

Programs in Profile:

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

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

Cultural Contributions to Innovation and Global Economic Opportunities

As local communities strive for sustainability in a globalized world, they are realizing the value of arts and culture to create economic opportunity by stimulating tourism and trade development and by attracting and nurturing innovative workers.

The Arts Create Global Economic Opportunities

- The **creative sector** represents a large slice of the U.S. economy. In 2005, a report by the International Intellectual Property Alliance found that the economic impact of the core^{ix} **copyright industries** was \$1.38 trillion representing 11.2% of the US 2005 GDP. ^x That same year, Americans for the Arts found that the impact of the nonprofit arts community was \$166.2 billion.^{xi}
- Research suggests that the trade of cultural goods have a positive spillover effect on the trade of other goods. A recent report published by the United Nations Conference on Trade and Development found that a 10% increase in the trade of cultural goods (sometimes known as copyright or cultural industries) would provide an additional 3.2% trade increase in other goods.^{xii}
- The Organization of Economic Cooperation and Development (OECD) found that local communities benefit from staging global events like the Olympics.^{xiii}
- The United Nations World Tourism Organization found that cultural tourism represented 40% of international tourism in 2007 with a total of 359 million cultural visits out of 898 million international visitors.^{xiv}
- Reports issued by The National Governor's Association, the U.S. Conference of Mayors and numerous regions cities and states reflect an increased recognition of the potential of the arts to reinforce trade relationships and bolster local economies.

"If business can take the lead in pushing for multicultural understanding they will not only do the moral thing... but they are better positioned to make more profit in a world where multiculturalism is an essential part of doing business and caters to a globalized customer base."

H.M. Queen Rania of the Hashemite Kingdom of Jordan,
World Economic Forum

The Arts are a Key Component of Establishing an Innovative Workforce

- According to the 2006 Conference Board Report, "Are They Really Ready To Work?," creativity and innovation are considered among the top 5 applied skills employers believe will be critical to success. ^{xv} In a second 2008 Conference Board study, "Ready to Innovate: Are Educators and Executives Aligned on the Creative Readiness of the U.S. Workforce?," creativity/innovation was rated among the top five workforce skills that will increase in importance within a five-year horizon.^{xvi}
- Culture is increasingly being used as a quality of life indicator. The introduction of the concept of a creative class by Richard Florida has motivated communities to consider the arts as a way to attract skilled workers.

Global Engagement Via Cultural Exchange

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

Programs in Profile

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



American Voices performs with the Moscow Conservatory Choir, courtesy of American Voices.

USArtists International

(http://www.midatlanticarts.org/funding/pat_presentation/us_artists/index.html) funds the participation of professional American dance, music and theater ensembles and solo artists at international festivals. These opportunities showcase the diversity of American expressive life and provide creative and professional development for the artists as well as exposure to new audiences. An example of a longstanding public-private international exchange partnership, the program is currently administered by the Mid-Atlantic Arts Foundation (a non-profit) with support from the National Endowment for the Arts, the Andrew W. Mellon Foundation and the Trust for Mutual Understanding.

AFI 20-20 (<http://www.afi.com/onscreen/afifest/2009/project2020.aspx>) was established as part of the Global Cultural Initiative in 2006. The program represents a public-private partnership between the American Film Institute and four federal cultural agencies: the President’s Committee on the Arts and Humanities, the National Endowment for the Arts, the National Endowment for the Humanities and the Institute for Museum and Library Sciences. U.S. and international filmmakers are eligible to participate in the program which fosters cross-cultural dialogue, exchange, and collaboration using film to overcome stereotypes, language and borders. As of August 2008, filmmakers from 12 countries have participated, collectively visiting 16 countries and 12 U.S. cities.

Resources for International Engagement

International engagement, whether abroad or at home within diverse communities, requires not only the commitment and belief that the arts can play a role in strengthening communities but also financial, human and technical resources. Even though the need for mutual understanding only grows ever greater, significant challenges to engagement continue to exist; financial constraints, difficulties in coordination, obtaining visas, language barriers and lack of information on opportunities prevent arts and cultural workers from encouraging and participating in international relationships through cultural experiences. Additionally, substantial information gaps continue to exist on the practices and long-term results of international programming making it a challenge to share best practices and understand the impact of arts and cultural programs.

Reconsidering Public and Private Support for International Exchange

Although cultural diplomacy supported by public-private partnerships was a cornerstone of successful American foreign policy during the Cold War, investment in such activities has dramatically declined in the post Cold War period through the early years of the 21st Century causing U.S. organizations to look outside the U.S. for funds. Despite the lesson of 9-11 of the need for increased international engagement to encourage mutual understanding, American public and private investment in international cultural exchange remains minimal. Support for cultural programs in the Educational and Cultural Affairs Bureau at the State Department was just \$8.4 million in FY 2008,^{xvii} with a total of \$26 million over the preceding five-year period between FY 2003-2007.



Sources of Foreign and Domestic Financial Resources

Overall private support for international causes is on the rise, but the percentage of philanthropic investment in the arts, of which international arts exchange is but a small slice (less than .1% between 2003-2006), has continued to decline annually since 1992^{xviii}. Meanwhile, corporate investments in the arts were estimated in the U.S. to be 3.16 billion in 2006 but support for international arts programming is often distributed through marketing and regional initiatives, making investment difficult to quantify. As the influence of nation-states declines, the role of the private sector and non-governmental actors will become increasingly important in creating interdisciplinary cultural dialogue and mutual understanding through citizen exchanges in an increasingly multicultural world. In the context of the 21st Century, public and private stakeholders must consider new forms of collaboration to leverage limited resources and build on the expertise and strengths of each sector.

Advancing the Debate: Questions for Your Consideration

In order to move from thought to action, our discussion of global community connections ultimately seeks to find practical, collaborative solutions to the following questions:

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



Indian Dance Competition, 2009 Indo-American Festival, West-Windsor, NJ

Appendix A: A Matter of Definition

We recognize that almost all of the terms utilized in our briefing have numerous connotations and meanings and often multiple terms are employed to describe the same activities. To facilitate our dialogue, below we provide the framework of reference we are using for each concept in alphabetical order.

the Arts—The broad array of artistic disciplines and expressions which includes dance, music, theatre, visual and media arts, literary arts, traditional and folk arts, as well as the infrastructures that exist to connect artistic work with audiences and participants.

Civic Engagement—The 2008 National Arts Policy Roundtable on *The Arts and Civic Engagement: Strengthening the 21st Century Community* provides the following definition: “the demonstration of commitment to participate and contribute to the improvement of one’s neighborhood, community and nation.”

Cultural Diplomacy, Cultural Exchange and Cultural Engagement—Milton Cummings offers the following definition: *Cultural Diplomacy* “refers to the **exchange** of ideas, information, art and other aspects of culture among nations and their peoples in order to foster mutual understanding. But ‘cultural diplomacy’ can also be more of a one-way street than a two-way exchange, as when one nation concentrates its efforts on promoting the national language, explaining its policies and point of view or ‘telling its story’ to the rest of the world.” The terms cultural diplomacy and cultural exchange are often used interchangeably so for the purpose of our conversation, we have distinguished between formal **cultural diplomacy** (sometimes referred to as Track II diplomacy)—the above activities sponsored by government for the purpose of influencing foreign publics and to support foreign policy, and a more inclusive concept of **cultural engagement** referring to arts exchanges carried out for the primary purpose of the transmission of cultural expression and artistic ideas.

Cultural Sector—The term utilized most frequently when referencing broadly defined arts and cultural economic activities often referred to as cultural, creative or copyright industries. There is no one definition or conceptual framework although it is generally acknowledged to include both nonprofit and for profit economic output.

Cultural Tourism—A term that emerged in the 1980s to reflect a subset of the tourism and travel industry. No one definition exists but there is a growing recognition that travel may be motivated by or include the desire by individuals for participation in a cultural experience created by the heritage, way of life or cultural expressions unique to a specific place. Cultural tourism is often linked to world heritage, the creative industries, cultural diversity and sustainability. Recently, Expedia (a well known online travel site) has begun to profile cultural tourism by creating a new initiative, [Friends of World Heritage](#), through a partnership with UNESCO and the United Nations Foundation.

Appendix A: A Matter of Definition Continued

Copyright industries—The International Intellectual Property Alliance defines the core copyright industries as “those industries whose primary purpose is to create, produce, distribute or exhibit copyright materials. These industries include newspapers, books and periodicals, motion pictures, recorded music, music publishing, radio and television broadcasting, and business and entertainment software.”

Global Communities—Multiple transnational collective identities and affiliations based on factors including, but not exclusive to, geographic locale, nationality, ethnicity, profession, political affiliations, gender, age, religion, consumption patterns and cultural preferences.

Globalization—UNESCO offers the following definition^{xix}: “Globalisation can be defined as a set of economic, social, technological, political and cultural structures and processes arising from the changing character of the production, consumption and trade of goods and assets that comprise the base of the international political economy.” According to Wikipedia, *globalization* is “the process by which the people of the world are unified into a single society and function together.” It also refers to the “transnational dissemination of ideas, languages or popular culture.” Thus, even though the modern day concept of globalization was based on economic influences, the term has come to have multiple connotations to reflect international interdependence and a shift away from states as the primary decision-makers.

Glocalization—Often conceptually conveyed using the phrase “think globally and act locally.” Thomas Friedman argues in The World is Flat (pp.325) that how well a culture *glocalizes*, in other words the ability of local culture to adapt new ideas and practices to its own local traditions, reflects how well that culture will succeed in a “flat” world with more equal opportunities for emerging economies based on a more level competitive playing field.

ENDNOTES

- ⁱ Americans for the Arts. 2008. "Americans for the Arts Strategic Plan 2009-2011". Washington, DC: Americans for the Arts. http://www.americansforthearts.org/pdf/about_us/finalplandocument.pdf
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