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This *Monograph* explores the role of culture in diplomacy, with a specific focus on international cultural exchange. Arts leaders successfully integrate cultural exchange programs into a variety of community settings in different regions of the United States, exchanging diverse forms of arts and culture with many foreign nations and with various levels of fiscal and managerial support.

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## Cultural Exchange: The Arts Support World Relations

*Introduction by Congressman Christopher Shays*

### Introduction

Many Americans saw the end of the Cold War as an ideological victory. American public diplomacy—the cultural exchanges, educational programs, and broadcasts used to promote U.S. interests to foreign audiences—pierced the Iron Curtain more effectively and efficiently in some ways than military power. With the fall of the Berlin Wall and the Soviet Union, many Americans assumed that the battle of ideals and the need for public diplomacy had passed. American public diplomacy was left with little strategic focus or organizational direction. With the current ideological battle in the Middle East, American interest in public diplomacy has been rekindled.

The United States has come to realize that it is not prepared to use public diplomacy as successfully in the Middle East as it did during the Cold War. According to the State Department's Advisory Group on Public Diplomacy for the Arab and Muslim World, "The United States today lacks the capabilities in public diplomacy to meet the national security threat emanating from political instability, economic deprivation and extremism..." Public diplomacy continues to play an important role in our relationships around the globe.

The practice of statecraft at the national and international levels—such as the work of the State Department and the United Nations—is the most formal type of public diplomacy. But local public diplomacy is much more broadly defined. Formal and informal, large- and small-scale diplomacy efforts, those focused on the engagement and learning of both American citizens and their global peers, are necessary to create successful national public diplomacy.

## Cultural Diplomacy Is a Broad Field

A great many activities are undertaken by both the government and the private sector with the goal of bettering international relations through arts and culture.

The Bureau of Educational and Cultural Affairs (ECA) in the U.S. Department of State administers federally funded cultural diplomacy. ECA programs include the new Cultural Ambassadors program, as well as international art exhibitions and cultural exchange programs (see sidebar, page 11).

In the private sector, think tanks and universities play an important role in cultural diplomacy by providing research and advanced learning. For example, the Center for Arts and Culture and the Institute for Cultural Diplomacy track news, provide opportunities for discussion, and produce publications on cultural diplomacy. The University of Southern California (USC) recently announced the first-ever master's degree program in public diplomacy. "There is a pressing need for a cadre of well-trained graduates who will understand diverse cultures, forms of communications technology and a wide range of communications tools, ranging from cultural diplomacy to exchange programs, to international broadcasting," said Geoffrey Cowan, dean of the Annenberg School of Communications, which offers the program jointly with the USC School of International Relations.

National nonprofit organizations also work to advance international understanding between specific cities or regions. For example, American Councils for International Education provides educational support and opportunities to students, independent travelers, and businesspeople in the United States, Eastern Europe, Eurasia, and Southeastern Europe. Meridian International promotes international understanding through the exchange of people, ideas, and the arts. (The Americans for the Arts website provides a list of national organizations that support cultural exchange.)

Battery Dance Company in New York City has integrated cultural diplomacy into the core of its mission. The company believes that "dance artists have the ability to reach across borders, advancing mutual understanding, transcending political and social ills." The company's international exchange program is more than a decade old. It has performed in 15 countries and hosted guest artists from seven countries with support from nine foreign embassies, eight major foundations, and 12 major corporations.

Not only is it setting unprecedented standards for cultural diplomacy, Battery Dance Company is also reaching out to help other arts organizations do the same. The company's management seminars, international artist exchanges, and international arts education programs help the performing arts community to understand and use the unique ability of the arts to communicate across borders.

Including cultural diplomacy as part of one's mission may be beyond the scope of many arts organizations. Through cultural exchange programs, however, any arts or cultural organization can reach out to the global community, empowering its audience with a broader cultural understanding.

*Embodying at once self-discipline and focus, as well as openness and an egalitarian spirit, the young Americans impressed and disarmed their initially skeptical counterparts, breaking down barriers of language, religion and class to reach the shared common ground of art and human expression. First-rate diplomats, the Battery Dance Company represented America very well, indeed.*

—Terry White, Cultural Affairs Officer,  
U.S. Embassy in Rabat, Morocco, 2004

## Cultural Exchanges Are Flexible

Cultural exchanges can take any number of forms and are most effective when tailored to the needs and interests of participating individuals and communities. Exchanges take place in large cities and small communities. They may be implemented with large budgets and staff, or pulled together on a very small budget with a single dedicated project manager. Cultural exchanges may involve the reciprocal exchange of artwork, hosting a cultural exhibition or performance tour, or visits between artists or arts administrators. Each exchange experience is different, but all share a common goal of enhancing understanding between cultures.

## Exchanges Introduce Kids to Global Peers

The Interurban Center for the Arts' (ICA) cultural exchange programs, sponsored by Green River Community College Foundation in Auburn, WA, are examples of youth arts exchanges that are common to many arts and educational organizations.

Patti Thomas, director of ICA, has administered two exchanges: a musical exchange with a classroom in Xalapa, Mexico, and a visual art exchange with Seigen, Germany. Both exchanges were initiated through personal contacts Thomas made with these foreign schools and were presented with only minimal resources. The program with Mexico was administered with a \$600 mini-grant from the Kent Community Foundation.

Students in Xalapa are members of the elite children's chorus at the Universidad Veracruzana Centro de Iniciación Musical Infantil. They sang in English and were videotaped performing music composed by Jim Abernethy at Emerald Park Elementary School in Kent, WA. Spanish-speaking students in Kent worked with Abernethy to write in Spanish and videotape a friendship song for their Mexican peers, telling them about their lives in the Pacific Northwest.



Herr Burkhard Strunk sharing a collage and a thank you from the children at Burbach School in Seigen, Germany, with the children at Liberty Ridge in Sumner, WA. Photo courtesy of ICA.

During the exchange program, Spanish-speaking students were recorded telling their Mexican friends about their American lives. English-language instructors noted that these students often struggle to overcome language and cultural barriers with their English-speaking peers. Thomas noted that some students seemed to find a place within their school community for the first time. The experience also helped English-speaking students see their Spanish-speaking peers in a new light. According to Thomas, the benefits of this exchange were immediately apparent to parents and teachers of the students involved.

During the course of this exchange, Thomas traveled to Xalapa to watch the children rehearse their music and to meet the Mexican teachers and artists with whom she had coordinated. Thomas is an advocate of initiating exchanges that connect individuals in one culture to individuals in another, rather than connecting political representatives to large groups of foreign people. "People-to-people is a lot different than government-to-government," she explained.

During the cultural exchange with Seigen, Germany, American students worked together on a piece of artwork that was hand-delivered by

the father of a German student. On a return visit to America, the student's father reciprocated by personally delivering a collage, a picture of the class, and a thank-you note from his son's class to their American peers. The exchanges sponsored by the ICA are humble and intimate in nature, but have long-lasting and deeply ingrained effects on their participants. "If you know anyone in a foreign country, stay open to these opportunities, because obviously they're everywhere," said Thomas. "Children are naturally curious about each other and it opens up whole world perspectives to people."

### Exchanges Engage Communities

*KetteringRocks!*, the first large-scale stone sculpting symposium held in the United States, featured international and American artists and took place in Kettering, OH, during 21 days in September 2002. The project was managed through a parent program called *CitySites*, established by the city of Kettering's Public Art Program and funded through the city's percent-for-art ordinance.



An untitled limestone sculpture created by Velislav Minekov from Sofia, Bulgaria, as part of the *KetteringRocks!* International Stone Sculpting Exposition in Kettering, OH. Photo courtesy of the city of Kettering.

More than an installation of commissioned stone sculptures, the program was a community event that allowed the people of Kettering to learn about the creative process. People of all ages explored the exposition, and large numbers of student and youth service organizations toured the site. Community docents and university sculpture students welcomed visitors at the gate and assisted them with safety goggles and ear protection to safeguard against the loud noise produced by pneumatic jackhammers. The tremendous strength, skill, and vision of these artists were exemplified as the public watched the transformation of one hundred tons of Indiana limestone into new public art pieces.

The *KetteringRocks!* sculptors were selected from an international call for proposals and represented the countries of Austria, Bulgaria, Germany, Italy, Japan, Spain, and the United States; Ohio artist Dale Johnson was selected from a statewide search.

Bulgarian artist Velislav Minekov's sculpture sits adjacent to Silistra Corner along the bank of a pond in Kettering's Indian Riffle Park. Silistra Corner, designed by landscape artist Toni Ogneva, is part of a Sister Cities project with Silistra, Bulgaria, and Kettering.

Artist Irma Ortega Perez from Valencia, Spain, was inspired by the "growth and development of urban centers and the sewer systems," most notably in her hometown of Mexico City. Her symmetrical sculpture alludes to urban progress, and the city has created complementary rolling landscaping around it.

*KetteringRocks!* served many people and met a variety of needs, noted Cultural Arts Superintendent Connie Campbell. "The symposium provided a learning experience for the community, a variety of affordable sculptures for the city, and the experience of travel, creativity, and camaraderie for the artists."

## Artist Exchanges Promote Creativity

The New Jersey Performing Arts Center's Alternate Routes program takes a unique approach to cultural exchange by cultivating open-ended relationships among artists. Baraka Sele, curator and producer of the center's global programming efforts, facilitates the collaboration of U.S. artists with their counterparts across the world. The exchanges are not intended to result in a "product-based end"—Sele views the performances as secondary. The heart of the program is the actual exchange, and the opportunity for artists to come to know the global, political, and economic contexts in which their counterparts reside.

The exchange program allows artists to acquire in-depth understanding of each other's work, aesthetic, and practice. It also encourages conversations and interaction among creative personnel other than artistic directors, such as technical and design personnel. "I call it the positive impact of globalization," said Sele. "Artists do feel comfortable creating their lives and careers in totally different settings from which they start and originate."

Alternate Routes has conducted exchanges and partnerships with artists from Brazil, Israel, Japan, Mozambique, South Africa, and Taiwan. Sele attributes some of the program's success to her experience at the Houston International Festival and the resulting contacts she made with dignitaries who attended the festival when their countries were honored. She also makes a point to meet with government officials when traveling abroad. Sele is careful to protect the program's curatorial integrity while still engaging artists and diplomats. She noted that her friends and associates in governments around the globe are very supportive. Many foreign governments have assisted in the visa process and with shipping cargo, and have provided funds for artists' fees and international travel.

Formosa Aboriginal Song and Dance, performing at the New Jersey Performing Arts Center in 2005 on a double bill shared with Ulali called *Indigenous People, Ancestral Voices*. Photo courtesy of the artists.



## International Trade: Building World Partnership

States increasingly use arts and cultural exchanges as tools to expand their international trade opportunities. Building the cultural dimension of states' international relations can deepen the connection between government leaders and business communities, catalyzing more robust bilateral business networks and broader mutual understanding. States have used several approaches to incorporate arts and culture into international trade development, including:

- Initiating cultural exchanges with foreign countries
- Developing "sister state" relationships
- Including cultural leaders on trade missions
- Making grants to communities and educational institutions that are initiating contact abroad
- Creating state-level commissions and signing bilateral agreements that promote cultural and business affairs

U.S. embassies abroad have long hosted and sponsored cultural events to introduce and showcase U.S. visual and performance art. These events provide opportunities for overseas communities to learn more about the United States.

State-based efforts to showcase their own unique arts and cultural assets on an international stage can complement or enhance these longstanding efforts. States have unique brand identities—heavily influenced by state culture—in the global competition for export markets and investment.

This aspect of state-level diplomacy complements trade promotion. In many cultures, personal relations are preconditions to business deals. U.S. Representative Katherine Harris referred to this network of personal ties as "a human infrastructure, which is indispensable for the expansion of trade." She said, "the ultimate success or failure in expanding ... international trade rests squarely on our ability to foster relationships of understanding, respect and trust with citizens of other nations."

States' cultural assets are frequently harnessed to promote trade through the inclusion of cultural institutions in gubernatorial trade missions. Representatives of a state arts council and other prominent players in the state cultural landscape accompany a governor or make international visits before or after a gubernatorial mission. Cultural leaders can develop ties with their counterparts and enhance the business dealings of the trip by serving as cultural ambassadors from a

state. During their trips, governors and state cultural leaders also serve as the primary marketers of their states as cultural tourism destinations. All of these mechanisms have the same mission: to expand cultural, economic, and educational opportunities.

*This sidebar was excerpted from an issue brief from the National Governors Association Center for Best Practices, [www.nga.org](http://www.nga.org).*



Eileen Baker from Savannah, GA, with an assistant to the Sultan at Ngayogyakarta Hadiningrate Palace located in Yogyakarta, Indonesia. Photo by Robert Keber.

### Administrator Exchanges Solve Problems

The city of Savannah, GA, participates in an ongoing series of exchanges with two Indonesian cities, Yogyakarta and Bukittinggi, with the help of funding from the U.S. Agency for International Development (USAID) and planning guidance from a USAID contractor, the International City/County Management Association (ICMA).

The city of Yogyakarta is a UNESCO World Heritage Site and home to the famous Borobudur Buddhist temple and Prambanan Hindu temple. As the center of Javanese culture, the city is a major tourist attraction for local and international tourists. Steeped in history and elegant symbols of the American South, Savannah was the perfect partner for Yogyakarta because of its experience with tourism and well-known commitment to a historical preservation program.

Eileen Baker, cultural affairs director for the city of Savannah; Carol Paulk from Savannah Technical College; and Beth Reitter, historic preservation officer, joined with Herry Zudianto, mayor of Yogyakarta, and members of the nongovernmental Heritage Society to advance projects that improved the building permit process and promoted tourism through a preservation program in Yogyakarta.

Yogyakarta is also cooperating with the Savannah Technical College to develop a plan for starting up a community college designed to help the workforce meet the needs of the tourism industry. While some challenges facing arts administrators are parallel in the United States and Indonesia, the two countries are taking very different approaches to arts education. The educational system in Indonesia is largely trade-based and includes many arts-based trade schools. “Coming from this background where arts are being cut out of our schools,” said Baker, “it was inspiring that arts are being embraced as a trade in Indonesia.”

### Cultural Exchanges Have Long-Term Impact

The Los Cenzontles Mexican Arts Center in San Pablo, CA, began in 1989 as an artist residency funded by the Multicultural Entry Program of the California Arts Council. The goal of artists Eugene Rodriguez and Berenice Zuniga-Yap was to create a family-like environment for young people to explore traditional Mexican music and dance. The artists were responding to the needs of a neighborhood where the schools weren't strong and the students didn't have many opportunities to grow. Rodriguez described San Pablo at that time as a place where “few people were advocating for excellence of any kind.”

Rodriguez incorporated Los Cenzontles Mexican Arts Center as a nonprofit in 1994. Within a week, the new center had an enrollment of 175 students. What began as a performing group with two teachers and visiting artists became a program with a growing faculty operating five days a week.

In order to fulfill this mission effectively, Rodriguez looked to the most traditional practitioners of regional Mexican music, including the legendary group Mono Blanco and its director, Gilberto Gutierrez. Mono Blanco is the leading group in Veracruz, interpreting the *Son Jarocho*, the traditional music and dance of Southern Veracruz. It is responsible for the renaissance of the *Fandango Jarocho*, the social gathering at which the *Son Jarocho* is played. Because of

its workshops in music, percussive dance, and instrument building, hundreds of young people have taken up the traditional rural *son*, once almost extinct. In essence, an entire cultural tradition, which had once become removed from the music that it bore, was re-established in Veracruz.

Over the years, Los Cenzontles has sponsored four trips to rural Mexico for its students to study music and folklore in its native contexts. By incorporating travel and study with master musicians into its arts education programming, students learn the relevancy of traditional arts and expand their view of the world. Master musicians are offered opportunities to preserve, record, document, and pass on their music to the younger generation. Mexican artists have also been invited to perform and teach in San Pablo.

Today, Los Cenzontles Mexican Arts Center continues to strengthen programming. The center has also expanded its reach with two completed film projects, a touring company, and 15 recordings. “The re-introduction of youth to the artistic and cultural traditions dramatically contributes to their sense of pride and belonging, and fosters an environment where young people have a renewed stake both in their own development as individuals and in the well-being of the community,” said Rodriguez. “We are most proud that most of our staff and half of our faculty are local young people who have grown up in the program.”

## Cultural Exchanges Preserve Heritage

The Urvasi Dance Company in Seattle and Olympia, WA, also values preservation of artistic and cultural heritage. The company performs the classical Indian dance Orissi (also correctly spelled Odissi). This dance originated in the Indian state of Orissa and has experienced several revivals over the last few decades, becoming very popular (again) in India during the 1970s, as well as in Europe during the 1980s.

Dr. Ratna Roy, Urvasi founder and artistic director, began studying Orissi with renowned Guru Pankaj Charan Das when she was in her twen-



This photo of an Afghan ceramics vendor is one of several hundred photos that illustrate the Middle East Suitcase multimedia study guide. Photo by Anne Payson.

ties. Physically, Orissi involves strong movement of the feet, which represent Mother Earth, while the upper torso moves with a fluidity representative of the waves of the ocean. Orissi is performed as a rhythmic dance in some cases, and as an acting or storytelling dance in others.

Roy’s choreography is mostly derived from the oldest traditional form of Orissi called Mahari, which depicts female characters and their narratives. Roy’s choreography communicates the suffering and the empowerment of women. It also tells stories of underrepresented and voiceless peoples, often those of minority groups during times of civil unrest. The stories that the Mahari tradition tells are often unheard elsewhere.

Roy’s scholarly research, as well as her understanding of the physical components of Orissi, make her an important factor in the preservation of Orissi’s heritage. The Mahari style is no longer known in most of India. Only two of the original female dancers are living. Roy travels to India with a team of dancers to learn from the women and record the dance. She was awarded a Fulbright Advanced Research Scholarship in the mid-1980s, followed by an American Institute of Indian Studies Fellowship two years later. Her continued preservation and performance work with the Urvasi Dance Company plays a critical role in keeping the dance alive in India, and it has begun to make Orissi culturally relevant in the United States.

## Immigrant Artists Build Bridges

Immigration patterns in the United States shifted significantly in the 1960s and 1970s. Traditionally, the largest number of immigrants to the United States came from Western European countries. Today, new immigrants are more likely to come from Asian and Latin American countries. Established immigrant communities exist in every major city and are growing in suburban and rural communities as well. In 2002, Census Bureau data indicated that more than 1.5 million legal and illegal immigrants settled in the United States. This coupled with immigrant birthrates accounts for 87 percent of the annual increase in the U.S. population.

While immigrant artists are a part of the local American community, they are often an important bridge between the United States and their countries of origin. The Center for Cultural Exchange in Portland, ME, serves as a community center for the expression of traditional folkways and contemporary performance. Hosting more than 200 events per year, the center is among the most active public presenters of ethnic heritage in New England.

In partnership with Portland's ethnic communities—from the older Irish, French Canadian, Greek, Jewish, Armenian, and African-American communities to the newest Americans from Cambodia, Afghanistan, Somalia, Congo, Sudan, and Latin America—the center builds year-round programs of performances, workshops, educational residencies, dances, ethnic meals, public dialogues, film screenings, and festivals.

Sitara Thobani of Urvasi Dance Company performs at the 2004 Cultural Crossroads celebration in Bellevue, WA. Photo courtesy of Jal Schrof, [www.viewmyevent.com](http://www.viewmyevent.com).

The Suitcase Project, the center's new touring program, is a series of ethnic performances presented in conjunction with a multimedia package of educational materials focused on specific world cultures. The first "suitcase" features Middle Eastern culture; upcoming tours will focus on Latin America, Sub-Saharan Africa, and Southeast Asia. The center is developing these materials and tours through a grant from the National Endowment for the Arts. The idea is drawn from the Lyceum and Chautauqua circuits of the 19th century, when an artist might have assembled examples of the arts and culture of distant lands into a suitcase and hit the road for the enlightenment and entertainment of the masses. The packaging has shrunk (educational materials fit on a CD), but it still offers much needed exposure to different cultures.

The Middle East Suitcase Project includes live music and dance, projected video and photo images, and facilitated dialogue about regional culture and Islam. The flexible program includes such presenters as master of the *oud* and the Turkish *makam* system of music Alan Shavrash Bardezbanian; noted Lebanese *raqs sharqi* dancer and dance instructor Jamileh; and Kurdish refugee and activist in New England's Kurdish and Iranian communities Reza Jalali.



## Cultural Exchange Needs More Support

**D**ialogue with other cultures—particularly those cultures in which there is great unrest, unstable political structures, and civil or international conflict—is as important to the United States now as it has ever been. In her opening remarks at her Senate confirmation hearing, Secretary of State Condoleezza Rice said, “we also must realize that America and all free nations are facing a generational struggle against a new and deadly ideology of hatred that we cannot ignore...Our interaction with the rest of the world must be a conversation, not just a monologue.”

To meet this need, cultural exchanges require new and increased support. From 1993 to 2001, overall funding for the State Department’s educational and cultural exchange programs fell more than 33 percent, and exchanges in societies with significant Muslim populations have declined, according to a 2004 report from the Defense Science Board Task Force on Strategic Communication. It is vital that the United States continue to support existing cultural diplomacy efforts and increase support for new, culturally relevant diplomatic strategies. Americans for the Arts supports a \$10 million increase in the Cultural Programs Division of the State Department’s Office of Citizen Exchanges. The current funding level (less than \$3 million) is simply not enough to meet the growing need for cultural interactions of this kind.

Consider the ripple effects of just one cultural exchange. In 2003, choreographer Loretta Livingston was selected by the Bureau of Educational and Cultural Affairs for a residency in Istanbul, Turkey. Based on the relationships she made during that visit, she developed a passion for the value of cultural exchange at this moment in history, particularly with Islamic

countries. Since then, she has been invited for four return visits (partially at her own expense), including teaching dance at a summer program for Turkish artists. She also arranged for a student from Istanbul to attend graduate school in dance (the first Islamic student in the program) at the University of California, Irvine. Currently, Livingston is planning an intercultural choreographic project to be performed in Los Angeles next year, involving artists from Turkey, Korea, and France.

Sometimes deceptively simple, these cultural exchanges—with artists, arts administrators, individual citizens, local communities, businesses, and nonprofits—are critical links between American communities and the world.

*However great the importance of international cultural exchange from the standpoint of our relations with other countries, this is not the main reason why we Americans have need for cultural contacts with other peoples at this time. The main reason lies rather in our own need as Americans for just this sort of enrichment of our national spirit.*

—Address by George F. Kennan, “International Exchange in the Arts,” at a symposium sponsored by The International Council of the Museum of Modern Art, New York City, May 12, 1955.

## State Department Programs

The State Department Bureau of Educational and Cultural Affairs (ECA) fosters mutual understanding between the United States and other countries through international educational and training programs. The bureau does so by promoting personal, professional, and institutional ties between private citizens and organizations in the United States and abroad, as well as by presenting U.S. history, society, art, and culture to overseas audiences.

Within ECA, the Office of Citizen Exchanges (OCE) manages professional, youth, and cultural programs through grants with nonprofit American institutions, including community organizations, professional associations, and universities that work with emerging leaders, young professionals, and students. This partnership benefits thousands of Americans and foreign visitors taking part in exchanges at the grassroots level, both in the United States and abroad. OCE maintains a rigorous set of program objectives, expecting the grants to result in:

- Creating new or enhanced cross-cultural institutional links that may become self-sustaining
- Imparting information about the United States to key overseas audiences
- Increasing the American nonprofit community's international awareness and involvement

- Stimulating nonprofit organizations' access to private-sector funding
- Enhancing relevant overseas audiences' knowledge of American cultural traditions and values

Within OCE, the Cultural Programs Division is designed for professional American artists, filmmakers, musicians, and other specialists to promote mutual understanding between the peoples of the United States and other countries. The participation of U.S. cultural institutions and artists in these programs enhances their international profiles and reputation, and links them to partner institutions overseas. Many of the programs use the arts to promote greater awareness of international social issues such as human rights, the role of women in society, and environmental protection. The division sponsors five cultural exchange programs:

- **American Music Abroad Program** (formerly Jazz Ambassadors): This program presents selected professional American performers of jazz and urban music on concert tours in countries where there is limited exposure to live American culture.
- **CultureConnect Envoys:** The artists and educators of CultureConnect conduct programs in diversified fields, including cultural preservation; the role of the arts in conflict resolution; and using the arts to promote culturalism through the presentation of workshops, master classes, seminars, etc.

- **International Exhibitions:** The State Department supports official U.S. participation at selected international biennales and visual arts exhibitions, including the Venice Biennale, the Cairo Bienal, the Cuenca (Ecuador) Bienal, and other major international arts events. The division also works with museums and independent curators across the United States to select and tour modest-sized exhibitions in embassies abroad.

- **Film Programs:** Film Programs provide 35mm feature films for prestigious ambassadorial screenings, embassy-sponsored film festivals, international film festivals, and other film events. While providing a link between trade issues and intellectual property rights, the film program is designed to illustrate such concepts as rule of law, independent judiciary, and free press.

- **International Partnerships Among Museums (IPAM):** In collaboration with the American Association of Museums, IPAM operates as an institutional linkage program that matches museums in the United States with their counterparts abroad. One museum staff member from each institution participates in a one-month exchange visit, during which the museums develop and conduct a collaborative project.



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