

its promises of prestige and personal growth.

Be loyal to your brand and its promises. And, when push comes to shove, as it did for me on the phone call

I mentioned earlier, your customers will be loyal to you, even through the tough times.

Thank you very much. ♦

Working Together

OVERCOMING CULTURAL FEAR AND DIFFERENCES

Address by ANNE-IMELDA M. RADICE, Director of the U.S. Institute of Museum and Library Services
Delivered to Picturing America symposium at UNESCO, Paris, France, September 30, 2008

Ambassador Oliver, Chairman Cole, Dignitaries and Friends. We have just heard about a program that I would venture to say will become a gold standard example of what should and can be done in the realm of cultural diplomacy.

It demonstrates the highest quality of scholarship and presentation. To my mind, it stands on its own in that it does not have a special context. It shows different art historical and historical periods of American creativity.

The examples used often depict periods of American History which were challenging and not shining. It is the work of honest chroniclers who tell a story based on art. Its educational and aesthetic appeal for an international audience.

Why is that important? Allow me to try to answer with some reflections as a person who has observed and participated very modestly in the cultural scene.

As a practitioner and not an expert, I feel these observations have some value within the international general public—the audience that we all seek when we try to create bilateral and multilateral alliances.

In the interest of full disclosure, I must state that I was at the U.S. Information Agency at the end of the 1980s. Among my responsibilities was “Artistic Ambassadors,” which some of you will, no doubt, remember with a smile.

Literature about cultural policy in the international arena is varied. But I would recommend, if you are so inclined, reading Richard Ardt’s book, “The First Resort of Kings” observations and publications by Dr. Cynthia Schneider of Georgetown, and any and all government reports about various cultural commissions and recommendations.

American cultural diplomacy—and you hear, I am avoiding a definition for now—dates back to the Founders.

James Madison said in Paris on Sept 20, 1785, “You see I am an enthusiast on the subject of the arts. But it is an enthusiasm of which I am not ashamed, as its object is to improve the taste of my countrymen, to increase their reputation, to reconcile to them the respect of the world, and procure them its praise.”

This is all rather straightforward. At its heart,

however, is an emphasis that success—another subjective term—is based on two-way activity...that the citizens of the U.S. benefit...that we have something to learn.

Thomas Paine, Thomas Jefferson and Benjamin Franklin were other practitioners of this form of statecraft.

“Modern” cultural diplomacy began as an international partnership to battle the horrors of the Axis. This was the time of the birth of the British Council and the strengthening of the French Ministry of Culture. I think we would all recognize that cultural diplomacy at this stage was primarily a means for providing information ... positive propaganda to battle what was a growing threat to the world, Nazism.

Words are often parsed in the annals of American Cultural diplomacy.

A significant part of recorded history involves functions of various entities ... and the juxtaposition of terms like education, aesthetics, information vs. culture and propaganda.

The frequent challenges and eventual disbanding of USIA was, in part, based on this battle of nomenclature ... and which groups within the governmental structure could get the “objectives”—another laden term—accomplished.

With President Roosevelt came a public attempt to have a bi-partisan cultural diplomacy and the appointment of Nelson Rockefeller as a cultural representative reaching out to Latin and South America.

Rockefeller often clashed with other government officials concerned with foreign cultural interests because he unabashedly tied commercial interests with cultural exchanges.

He was brave, however, and when needed, privately funded exhibitions of modern art. As America moved into the 1950s and the horrendous McCarthy debacle, such entrepreneurial ventures became shining moments.

In the 1950s, the Central Intelligence Agency had a well-known role in cultural diplomacy, publishing and disseminating materials for use abroad.

It was also during this time that a former general named Dwight Eisenhower established a very important international component at Columbia University as its president—an approach he would take with him to the

White House.

And we have the birth of the acronyms ... bureaus, departments, agencies, commissions, study groups, etc. All are defined by initials ... too staggering in number to list here.

In the push-pull of program continuation, adversity, fear of wars and lack of position are challenges that have always inspired our government to spend more time, expertise, and funds abroad telling the American story and strengthening relationships. When such challenges have retreated so has our unilateral engagement.

We also have a government structure without a centralized cultural operation or a minister of culture.

Our cultural contributions are scattered throughout some excellent agencies including The National Endowment for the Humanities, The Institute of Museum and Library Services, The National Endowment for the Arts, The National Archives, The Library of Congress, The Smithsonian Museums, and work at The State Department.

There have been coordinated international efforts with particular broad goals, such as the teaching of English and even formal agreements with our British friends about what kind of English should be taught worldwide (American informal vs. British formal). With that said, the sharing of the American Cultural identity and ideals has often been directly related to the ingenuity of individual attaches and non-governmental participants—those involved in exchanges, formally and informally.

In the 1950s and 1960s, there was a conscious effort to recruit experts and often young scholars. Those were heady times with the likes of a David McCullough or a Paul and Julia Child representing American Culture in far flung outposts.

It was also beginning of the Fulbright Exchange Program—a program the late Senator Fulbright insisted had to remain bi-partisan. How many positive human experiences have resulted from this important program? Wonderfully, too many to count.

When I sought advice about what I should say today I had an extraordinary conversation with the Deputy Librarian of Congress Deanna Marcum.

As I left her office she entrusted me with a small piece of the Berlin Wall. She encouraged me to use it as a muse and to even bring here today.

We all remember that day. We remember what led up to it, beginning with President John F. Kennedy's declaration 'Ich Bin Ein Berliner'—to my mind a fantastic declaration of identification with others from a different culture...that we understood each other as members of the same humanity.

We remember the challenge of President Ronald Reagan, "Mr. Gorbachev, tear down this wall."

Neither speech would have been possible without the work of the cultural representatives and organized programs abroad—one of those premier programs being the sharing of American Jazz world wide.

Today, I hold a very small piece of that wall in my hand. How unthinkable that would have been those short decades ago ... encased in plastic almost like a religious relic ... hatred broken down one little piece at a time.

We must continue to let artists and the arts represent us. Creativity, as Wilhelmina Holladay, founder of the NMWA, recently told me is our only salvation. It unites not divides. It captures our hearts and souls. U.S. diplomacy has had many moments like that...we witness one today.

Without getting bogged down in the rhetoric of official statements and agency acronyms and the life-and-death cycles of government programs, let us recognize what makes cultural diplomacy work.

First ... Let us recognize that the most far reaching cultural diplomacy should simply be the sharing of cultural experiences, artistic work and goodwill that flows both ways across borders. We do not have to sacrifice cultural and national identities to understand and enjoy and respect other cultures.

Second ... Let us speak of quality. We should not engage in trying to give only quantitative values for why we need to have cultural diplomacy. We should not have to use official reports that use phrases like, "combat the forces of darkness." Yes, there is a public document that uses this phrase to justify sending a music group abroad.

Third ... We must always recognize that one person can make a difference. I would suspect that Louis Armstrong did more for the American image, if you will, with one song and one smile than...well, you fill in the blanks.

Fourth ... We must continue to identify with people, not regimes, and not punish people through ignorance because of unfortunate government structures under which they may live.

As Thomas Jefferson said, we must show a "decent respect to the opinions of mankind." That kind of respect is evident here ... with "Picturing America."

It is easy for me to hold this piece of the Berlin Wall in my hand. It is tiny but powerful. It represents millions of blows against a hard surface, a world-changing event etched into our consciousness through film footage and photography.

Today, technology produces billions of instant reactions, instant images...usually without context or exchanges on a human level...so now we have a new wall that is more insidious because it wraps around people as well as divides them.

Ignorance of others, fear of cultural difference, lack

of mutual respect are some of the nearly invisible fibers. However, I continue to hope and we all continue to work as individuals to try.

We must reach through this wall and continue to share cultures...one on one. We can see each other through this wall...and perhaps we need to have faith in the humanity that stands across from us: different, but

maybe not really different at all.

So today we celebrate what we hope can be a step forward in creating a new era of respect—the kind Thomas Jefferson referenced.

Again congratulations to you, Mr. Chairman, for clarity of vision and quality that stands alone. Thank you, Madame Ambassador, for your leadership and humanity. ♦

Generic Medicines

THE GIFT OF INNOVATION

Address by ALEX M. AZAR II, Senior Vice President of Corporate Affairs and Communications, Eli Lilly and Company
Delivered to the Annual Mentor Dinner, Harris School of Public Policy Studies, University of Chicago, Chicago, Illinois, October 14, 2008

Thank you. It's an honor to speak to this distinguished gathering of the Harris School of Public Policy Studies.

To the students here this evening, your chosen field of study could not be more timely. Whatever the outcome of the upcoming elections, our leaders will need to craft thoughtful policies to mitigate a range of very serious problems.

I have seen the value of well-developed, well-implemented public policy from both sides — in government and in the private sector. I am grateful for the commitment you've made to a rigorous academic program in public policy, and for your mentors' generous contribution of time and expertise to your success and the success of this program.

As a fellow policy wonk, I'd like to discuss with you a policy challenge that's very dear to my heart, and vital to all of us — the health and health care of Americans. The signs are all around us that health care is headed for decisive change, and we all have an important stake in the overall direction of our nation's health care system. Although the economic crisis has overshadowed every other issue in the presidential campaign, health care remains a key concern of voters.

All the trends that have been driving health care toward a crisis are still headed in the same direction. Health care costs have perhaps moderated a bit, but they are still increasing faster than inflation — and are still on track to consume 20 percent of U.S. G.D.P. by 2015. The number of uninsured in the United States is nearly 46 million, according to the latest Census report.

I want to focus on one critically important aspect of health care reform: How do we balance short-term cost savings with long-term health?

Let me share with you my perspective. As Deputy Secretary of Health and Human Services, I oversaw all HHS programs and operations, including Medicare, Medicaid, regulation of food and drugs, medical research,

and public health.

In my role at HHS, I often met with my counterparts in the health ministries of other countries, and I found that my position was unique. Like the others, I was responsible for the financing and delivery of health care. But my portfolio also included innovation — most notably, oversight of the National Institutes of Health and the Food and Drug Administration. Unlike my colleagues, I had to balance the goals of reducing costs and sustaining innovation. This broader perspective also helped me appreciate the potential for innovation to reduce costs, improve quality, and allay suffering.

As we struggle with the challenges of health care, a narrow focus on costs to the exclusion of innovation would be self-defeating. Pharmaceuticals provide some striking examples of how innovation can help us break out of the box we're in: • The power of new cardiovascular medications in the past 30 years to prevent or delay heart disease already has eliminated the need for tens of thousands of costly surgeries and hospitalizations. • Other medicines have kept thousands of patients with mental illnesses from facing institutional confinement — both medical and correctional — for months or years, often at government expense. • Over the last 40 years, the use of medicines has cut in half the number of hospital admissions for 12 major diseases, and in the last 30 years, new treatments have cut the death rate from heart disease by 50 percent.

I'm all for greater efficiency in health care — and there's plenty of room for improvement — but efficiency alone isn't going to bridge the yawning gap between our health care demands and budgets. Instead, we're left with a zero-sum game of rationing — unless we pursue innovation that changes the whole equation.

Tonight I want to discuss the balance and interplay of cost control and innovation in health care, and I'll do so in terms of a concrete example — the promotion of

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