

How far we've come

Are black political leaders conducive to democratic stability and social balance?

The candidate OBAMA won the votes of the Democratic Party after a long and arduous campaign. This victory may be considered as a political revolution in American history. Three months later, the appointment of a black leader to head the Republican Party seems to be natural. This great flexibility is a distinctive quality of the American political system.

Indeed, Republican strategists have focused their choice on Sarah Palin to face the possible candidacy of Senator Hillary Clinton. The idea was clever in the first scenario, to confront Hillary face to face (woman Vs woman) and in the second, to attract the votes of feminists Democrats (women for women). In both cases, American voters have decided that America's look must remain American.

There is a strong community of voters in the Republican Party who vote from generation to generation on the same ideological and traditional basis. However, on the evening of November 4, 2008, I was particularly impressed by the quality of John McCain's remarks. At that moment, he understood that America had changed. At that moment, he understood that the 21th century is based on other values and needs a strong democratic and social balance. The sincerity of his remarks gave him, for a moment, the appearance of a statesman and his assurance was sufficient for republican activists to perceive that the American future will not be appreciated by the fear of its power and above all by the fear of one part of its citizens. Indeed, the appointment of new black leaders in the political staff offices is proof that America is now ready to face its own fears.

Was the decline of American moral power a result of cultural government policies?

During the Cold War, the manipulation of the Arts by intelligence agencies to contain the Soviet empire was badly perceived in the community of American artists. Indeed, this relationship of propaganda was the source of fear and the unwillingness of American artists and intellectuals for the federal state to implicate it self in cultural affairs. Thus, the creation of private foundations was the guarantee of artistic liberty and in some cases an artistic activism may be considered as a balance of power.

However, now, American artists and intellectuals argue for greater involvement by the federal government to support cultural organizations and reflect on the definition of a new American cultural identity. This change in the relationship between artists and policy has been made possible by the election of Obama.

Indeed, if public diplomacy has always been an instrument of foreign policy for the Republican Party, we necessarily conclude that its failure is also linked to the decline of the American superpower.

However, according to some observers, it has become necessary for a large number of American citizens to establish their ethnic and racial backgrounds. They demonstrate in fact the importance of cultural roots in the emergence of a new American society. Indeed, the notions of development and modernity only make sense in a greater awareness of its origins. This “back to the roots” radically changes our own perception and our way of communicating with the rest of the world. In this case, the number of pages viewed on Internet about Kenya proves the great significant and interest that Americans attach to the cultural origins of a political candidate.

The real truth is that on November 4, 2008, the moral power of the United States was on the top level of popularity and sympathy in the world. This simply means that the challenge of cultural policy will be to sustain and to keep as high as it is. So, the difficulty is even greater and failure more evident.

In a context of international crisis, what cultural priority must be

decided between local creativity and global diplomacy?

In fact, the cultural industry is the first U.S. financial industry. The economic contribution of small and medium sized cultural enterprises is valued at more than 160 billion dollars per year. This means simply that economic recovery plan can not ignore the cultural sector. So, it is clear that the U.S. federal state must be able to design a specific plan to ensure the survival of cultural enterprises.

In terms of priority, save American cultural industry and build a new cultural diplomacy is not a paradox. Indeed, the foundation of a new American cultural diplomacy needs artistic criteria and ethical values which may be used as the adding key of support for cultural enterprises. Indeed, there is a strategic convergence between a good cultural policy at national level and positive effects in international affairs.

In this sens, the most important decision will be taken for the coexistence of three community leaders : Artists, Researchers and Diplomats. A core dialogue between circles may be the first step before expressing a strong policy and successful cultural diplomacy in the United States.

What's Up, Doctor?

Of course, American political heritage is primarily a cultural and historical heritage. So, America is not obliged to ratify any convention on cultural diversity, because America is the symbol of diversity, moving from the melting pot. This is the cultural heritage and contribution of African Americans to American political history : to transform Washington into the biggest “Baobab tree” where each leaf contains all the ingredients of humanity and fraternity, beyond the desire of the founding fathers.

We need to demonstrate how this heritage can help to understand modern American society. The question is : Does the new American cultural Identity influence political societies in the rest of the world?

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