

EMBASSIES AS ART INSTITUTIONS

SYMBOLS OF EXCHANGE

By

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Submitted to the

Faculty of the College of Arts and Sciences

of American University

in Partial Fulfillment of

the Requirements for the Degree of

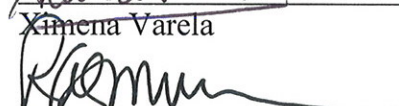
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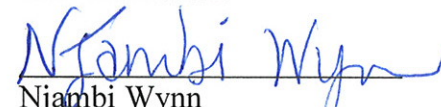
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Date May 1, 2012

2012

American University

Washington, DC 20016

I would be remiss if I did not thank my God and Savior Jesus Christ and His Holy Spirit
for the opportunity to conduct my graduate studies.

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ABSTRACT

As most embassies are not public institutions that welcome audiences of any and all backgrounds, this study looks at the objectives that various embassies have in their participation in the arts. This research discusses the various ways embassies incorporate art into their missions, the criteria referenced in programming or exhibiting art, which art forms are often programmed and/or exhibited, and who are the audiences. This thesis explores the history of diplomacy and the evolution of cultural representation through the arts as a part of embassy missions. Understanding the role of the arts in U.S. and foreign embassies reveals the power and influence of the arts as well as the diverse and similar perceptions of arts held by different countries.

ACKNOWLEDGEMENTS

I was very fortunate to have encouraging individuals apart of my life during the time I conducted this research. Without these individuals -- without their generosity of time, energy, patience, and understanding – this work would not have been made possible.

My family was my greatest support. I am grateful to them, especially to my mother Ruth J. Scott, for their incessant prayers and listening ears.

The Arts Management faculty of the Department of Performing Arts had great confidence in my research, and their knowledge and reassurance strengthened me to continue.

A special acknowledgement is most certainly due to the individuals who gave of their time during interviews to share their experiences and insight and also to my advising committee, Ximena Varela, Jack Rasmussen, and Njambi Wynn, who provided guidance and direction to facilitate and shape research.

Colleagues, friends, co-workers, and supervisors deserve more than I can express as they tolerated my constant preoccupation with research and allowed me the time and space needed to focus.

To all, a most sincere Thank you!

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CHAPTER I

INTRODUCTION

March 2011 - the American University Museum (AU Museum) at the Katzen Arts Center in Washington, D.C., prepared to showcase an exhibit of Spanish art designs in partnership with The Spanish Agency for International Cooperation and the Embassy of Spain in Washington D.C., titled *BRAVOS: Groundbreaking Spanish Design (BRAVOS)*. The designs planned for exhibit appeared unique, fun, imaginative, and inspiring. The exhibit was scheduled to show from April 4th to May 15th. It called for the use of over 3,000 square feet of the first floor gallery space as well as 3,000 square feet of magenta carpet.

At the time the AU Museum prepared to install the exhibit, the researcher of this study worked as a special events supervisor and graduate assistant to the museum staff and directors and was tasked with the assignment of securing a carpet manufacturer to provide the magenta carpet. In brief, the task proved to be a challenge and quickly revealed that carpet manufacturers do not stock such large quantities of an unusual color and have them so readily available. Carpet colors that are not cream, gray, brown, or beige, usually have to be special ordered in advance, as manufacturers prefer not to weave a color that they fear that will sell. Typically a special order is best made two months in advance due to the situation of different providers being involved, from dealers to manufacturers to distributors, etc. Not only was there a unique issue with a special colored carpet, there was also the importance of operating within budget. Many carpet dealers were not keen on negotiable pricing when the task called for producing a large roll of magenta carpet that appeared unsalable. After months of contacting area carpet

dealers, exposition and event companies, and even convention centers, the museum appeared to be in a bind, and time was not being generous. Installation was to begin the third week but only if carpet was delivered.

The Cultural Manager of the Embassy of Spain frequently corresponded with the museum staff to ascertain that exhibition needs were met. On a few occasions, appointments were made for the Cultural Manager to meet with carpet dealers to discuss color and texture preferred by the artists. Unbeknownst to the graduate assistant and museum staff, carpet dealers' schedules are much like those of electricians and cable men. On more than one occasion, the dealers were either late or *no-shows*. Fortunately, the Cultural Manager was very flexible and understanding of circumstances.

It was not until the very week before installation was to begin that the graduate assistant came across a carpet service that was a manufacturer-dealer-distributer in one. This company's ability to perform all the necessary services meant that production of the large rolls of magenta carpet could be produced in a short amount of time and at a negotiable price. It was a relief to the museum and the cultural office of the Embassy of Spain. April 4th, 2011, the exhibition opened.

The account related above, though unnerving and stressful to many, was, to the graduate assistant, mostly intriguing. It was an introduction to the role of an embassy in the realm of artistic programming. Out of the experience surfaced questions of embassies' interest in and priorities with the arts. Why would an embassy be involved with the curating of a museum exhibit? Is it not the work of embassies to engage in diplomacy and address foreign affairs? These questions ensued and pervaded thoughts following the installation of *BRAVOS* and finally led to the insatiable desire to uncover

the mysteries of embassies functions, not only as missions for foreign ministries and services, but also as art institutions.

The work of embassies is to represent a country, which entails various facets. One aspect, and major focus of this research, is diplomacy. The subject of diplomacy alone is convoluted, multi-tiered, multidimensional, technical, global, and in some respects, personal. It involves the “everyday” person – his/her interests and opinions as influences on foreign policy and negotiation. Diplomacy via embassies provides a glimpse of a nation’s values and ideals. The observation of these institutions’ engagement with the public has led me to research why and how embassies make this possible and create for a world of artistic and cultural enrichment.

Embassies have been called “symbols of exchange.”¹ Embassies have a function to connect individuals, provoke thought, and share ideas. Dialogue is created at and through embassies. Although embassies abide by certain standards and conventions when exchanging ideas and negotiating terms, each embassy is as unique as the country it represents. This study aims to shed light on the ample opportunities afforded the greater Washington DC area to experience the arts and culture in its many shapes, forms, and guises and learn of diverse cultures. Through this study, the reader will be informed of the reasons and operatives of embassies’ involvement in communities, specifically the Washington, D.C. community.

¹ Wall, Brandon interview at the Embassy of Australia. March 7, 2012



Carpet lain prior to installation of BRAVOS exhibition at American University Museum



Aerial view BRAVOS exhibition at American University Museum

As embassies are not public institutions that regularly welcome audiences of any and all backgrounds, this research intends to uncover the objectives embassies have in their participation with the arts – to understand why art is programmed or exhibited, the criteria in selecting art, and who are the audiences for such programs. The study explores the historical contexts of diplomacy and its role in embassies. The backdrop of the history of diplomacy sets the stage for integrating artistic programs and exhibitions. Reviewing from the earliest formal establishments of diplomacy until the modern era, the research uncovers multiple approaches to such statecraft. One is able to comprehend how the arts play a role in fostering communication and relationships between nation-states upon learning how it advances the purposes of diplomacy.

Significance of Research

Research conducted serves to also reaffirm the value and importance of the arts by means of highlighting its influential uses in the realm of diplomacy. Seeing how the arts are a tool for foreign exchange, it can be noted the artistic programs can be beneficial on a local and global level, making for more cultured, artful, and arts-friendly societies. From this study, artists and arts organizations alike may determine it advantageous to partner with an embassy in furthering community engagement and outreach.

Furthermore, Washington, D.C., as the capital of the United States, stands as a significant center of influence, not only nationally but also internationally. If the community in the D.C. metropolitan area is able to *capitalize* on the wealth of culture and arts available to it and demonstrate how enriching the arts can be, other communities may gather a greater understanding of the significance of the arts.

Research Question

Why do embassies program and exhibit art?

Scope of Study

The work provides insight on the role of art within embassy missions. Although the history of diplomacy will be reviewed, this history is intended to support current trends and practices of artistic programming at embassies. This research does not examine in depth topics that are more closely related to cultural policy, such as U.S. funding of the arts, copyrights, and anthropological aspects of art and culture. These topics can easily be intertwined with this type of research; however, the objective is to underscore artistic programming as it relates specifically to embassy missions in the U.S. and by the U.S. It is important, then, to note that due to the accessibility of published sources in the United States and examples coming from accounts that have occurred in the U.S., illustrations and conclusions are drawn from the vantage point of cultural diplomacy conducted with and by the United States.

Furthermore, as public diplomacy tends to focus on engaging peoples of a community, the aspect of marketing and public relations is also briefly discussed. More often than not, embassy employees are involved in the disseminating of news and events in relation to foreign affairs.² It would not be public diplomacy if the embassy did not work to inform the public of the embassy's efforts and achievements.

² Frankel, C. (1966). The Neglected Aspect of Foreign Affairs; American Educational and Cultural Policy abroad. Washington, Brookings Institution. 38

Methodology

A study on embassies serving in the realm of public or cultural diplomacy is not entirely new, but previous research rarely involves a singular focus on embassies presenting and promoting art. Past writings that have discussed art revealed information on the subject with key interest in cultural policy versus cultural diplomacy. Researchers and political scientists continue to successfully add to the understanding of how policies foster or hinder creativity in our communities. However, cultural diplomacy, being a multidimensional subject, poses challenges to providing a comprehensive account and telling of the full story.³ It is a practice (or profession) that often takes shape while in operation.

Cultural diplomacy practices vary from country to country, thus this research requires examining a variety of resources including extensive printed and online literature on diplomacy as well as interviews of those serving embassies and working in the arts sector. Diplomats interviewed represent five of the six majorly populated continents, with the greatest representation coming from Western Europe – a major player in the realm of artistic programming. This segmentation offers varied perspectives on art and its significance in cultural representation. Not all foreign embassies to the United States are represented in this study. Furthermore, not all foreign embassies engage in “arts diplomacy.”

Researching embassies involvement in the arts did prove to be a taxing pursuit. The austerity of embassies makes it quite a challenge to secure interviews with diplomats

³ Arndt, R. T. (2005). The first resort of kings : American cultural diplomacy in the twentieth century. Dulles, Va., Potomac Books.xii

unless one is well acquainted with these officials. Additionally, the high turnover of embassy officials due to term limits hinders possibilities of developing acquaintances and relations with employees of the embassies. Building relations with individuals serving an embassy is key to successful collaboration with an embassy, yet the diplomat changes posts frequently. His or her work is a “new, ongoing adventure.”⁴ At one specific time during research, a cultural director at an embassy ended his term the very week after he had been suggested as a candidate for interviewing. The attempts of connecting with embassies not only slows research but, fortunately, adds to it by informing how challenging it may be to engage embassies into community activities. Though relationships may be short-lived, it can be useful for a time and possibly transferrable to the next individual in office. As with most fields of work, networking is a principal means for connecting and establishing relations with cultural diplomats. Additionally, numerous published works by scholars and accounts from public and foreign service officials offer insight on the function of embassies and application of public diplomacy. These works expound on the history and significance of statecraft and the establishing of relationships between nations.

This research has also included visitations to chanceries and observations of embassy-related cultural events. Observations allowed for the perspective of an audience member participating in cultural events and experiencing cultural diplomacy. These observations and visits serve as illustrations of cultural diplomacy efforts versus quantitative outcomes that confirm trends.

⁴ Kopp, H. and C. A. Gillespie (2008). Career diplomacy : life and work in the U.S. foreign service. Washington, DC, Georgetown University Press.131

Language & Terms

Subjects such as diplomacy, art, and culture are magnets for ambiguity. These terms and others used throughout this text have a tendency to come across as elusive or polysemous, and their overuse can often inhibit the understanding of their true or perceived meanings. It is then useful to elucidate terms to facilitate understanding of the research. Throughout this study, *art* and *the arts* are synonymous and will be used interchangeably unless otherwise specified.

Art is an elusive term that has perplexed great thinkers, philosophers, and even artists. Since the time it has been a singular subject of interest, describing the arts has managed to remain an intangible, ethereal, and spiritual concept of expression, communication, and means of amusement. Furthermore, social and political strata have managed to muss the matter by attributing status to certain art forms and media. Besides the plethora of mediums that exist in the realm of written, visual, and performing arts, there is *fine* and *folk* art to connote the mastery of an art form. This research does not explore the differences between fine and folk art but makes distinction between the types of audiences drawn to a variety of presentations and exhibitions.

To oversimplify, the definition of art or the arts as used in this study refers to the diversity of fine and folk, creative expressions used to entertain, share ideas, or tell a story. Art or the arts may be illustrated in various forms such as the visual arts (e.g. paintings, drawings, photography, sculpture, film, pottery, weaving, woodworks), performing arts (e.g. music, dance, theatre), and literature (e.g. novels, poetry and prose). The reader will understand that the arts play a vital role in cultural diplomacy and at times will be referred to as “arts diplomacy.” It is a type of public diplomacy that focuses

on the use of the arts to foster interaction between foreign ministries and civilians. This aspect of engagement highlights the importance of art in culture, which is the major focus of this study.

A less elusive yet loosely used term is the word *embassy*. Often, when an individual speaks of an embassy, he/she refers to the historic ornate office buildings used for operations by foreign diplomats. “Embassy row,” the very nickname of Massachusetts Avenue in Washington D.C., indicates that many individuals assume embassies are merely buildings that house offices of foreign ministries.⁵ However, this term refers to more than a splendid, elegant building.



Embassy Row, Massachusetts Ave., NW, Washington, D.C. Photo by Caral M.Highsmith,

⁵ Highsmith, C. M., T. Landphair, et al. (1992). Embassies of Washington. Washington, D.C., Preservation Press.

Stanley Kutler's defines embassies as the "official missions through which nations conduct their foreign affairs."⁶ Merriam-Webster's denotation is broader yet more concise stating that the embassy refers to "body of diplomatic representatives [or] mission undertaken by an ambassador"⁷ In referring to the missions of foreign representatives, embassy takes on a broader meaning; it is an institution. An embassy is a gubernatorial extension that focuses on foreign affairs and relations. Embassies have existed longer than embassy offices. Carol M. Highsmith and Ted Landphair inform that an early diplomacy, embassies "meant the envoy's affairs, or the retinue that carried them out," rather than the "off-limits mansion" we have come to know today.⁸ Therefore, it is important to distinguish between the institution and the physical working space. So as not to overwhelm the reader, *embassy* takes on its "institutional" meaning, while multiple terms are attributed to the official building in which diplomats conduct foreign affairs: *embassy office*, *embassy building*, *resident embassy*, *embassy mission*, or *chancery*.

While the embassy office is the physical structure that hosts the working and operations space of diplomatic representatives, the *embassy residence* serves as the living space of an ambassador, who is the highest ranking official of an embassy.⁹ These

⁶ Rafshoon, E. G. (2003). Embassies. Dictionary of American History. S. I. Kutler. New York, Charles Scribner's Sons. 3: 193-194.

⁷ Merriam-Webster "Embassy". Meriam-Webster. <http://www.merriam-webster.com/dictionary/embassy>.

⁸ Highsmith, C. M., T. Landphair, et al. (1992). Embassies of Washington. Washington, D.C., Preservation Press. 10

⁹ Merriam-Webster "Ambassador". Merriam-Webster. <http://www.merriam-webster.com/dictionary/ambassador>.

residencies represent people as well as a “standing in the world.”¹⁰ Architect Benjamin Villegas offers a glimpse of the interior of these splendid and imposing structures in *Embassy Residences*.¹¹ The stately symbolisms of embassy residences serve as representation of the values and status of a nation. Former ambassador of Columbia Luis Alberto Moreno attested to this representation, informing that embassies have the challenge of creating a home for the ambassador and his/her family while also serving as symbols of a nation.¹² Similar to a chancery, the residence supplies an intimate setting for negotiation while also serving as a “showcase for artists and businessmen, writers and politicians, for journalists and heads of state.”¹³

However, *embassy residence* should not be confused with the researcher’s language of *home country* or *host country* as referenced in this study. These latter terms pertain to the geographic locations of the nations or “nation-states” practicing diplomacy. *Home country* refers to the country in which the headquarters of a foreign ministry or service is established – the country sending envoys and diplomats. *Host country* implies the receiving country of envoys and diplomats and serves as the location in which an embassy office is situated and diplomacy conducted. These have become accepted terms among foreign officials and scholars and are commonly used.

¹⁰ Grove, B. (2005). Behind embassy walls : the life and times of an American diplomat. Columbia, University of Missouri Press. p 255

¹¹ Villegas Jiménez, B. (2003). Embassy residences in Washington D.C. Bogotá; London, Villegas Editores ; Troika].

¹² *ibid.* 15

¹³ *ibid.*

Nation-states are a common reference to the nations, countries, or states involved in diplomatic affairs. It is often understood that a nation-state is a type of political organization of homogenous people.¹⁴ The homogeneity can be culturally and/or ethnically related. The sharing of a form of identity leads certain groups to feel distinct from other groups.

¹⁴ Merriam-Webster Nation State. Meriam Websters' Dictionay. Merriam-Webster.
<http://www.merriam-webster.com/dictionary/nation%20state>.

CHAPTER II

DIPLOMACY

To understand diplomacy, it is helpful to relate the practice between nation-states to relationships between individuals; countries are just as unique as the people dwelling in them. Interests, preferences, tastes, convictions, experiences, and perceptions – these, among a plethora of other things, vary from person to person, making humans unique. A simple comparison of fingerprints reveals this truth. A sample of DNA makes it nearly impossible to share another's identity. Life experiences are rarely, if ever, related the same through testimony. Perhaps, and ironically, the one thing people have in common is differences. Indeed, there exist groups of people who share similar tastes, interests, and convictions, but even as groups, they distinguish themselves from other assemblies, reaffirming individuality among a collective. Perhaps, people are more similar than synonymous. Interestingly, it is the similarities that motivate and encourage the continuation of interaction between one another. Through similarities, humans avoid being islands unto themselves¹⁵ while yet maintaining individuality. Daily interactions lead to the accommodating of one another while simultaneously keeping conscious to meet one's own personal agendas.

In a larger capacity, diplomacy is a tool for interaction, a means of exchange between nations and governments. Foreign ministers and officials work to understand the differences between nation-states that are made up of unique individuals. The way

¹⁵ "islands unto themselves" refers to the poetry of John Donne (1573-1671) that recognized the human need for other humans and stated "No man is an island entire of itself". Donne, J. (1624). Devotions upon Emergent Occasions; Together with Death's duell. The Abbey Classics, 1926, London, Simpkin, Marshall, Hamilton, Kent & co., Ltd.

people think, talk, walk, behave all together is an exchange of reactions and responses to his or her surroundings. What a person prefers to do with his or her time and life affects what others may do with their time and life. Behavior, character, and responses can determine the outcomes of certain situations. "Effective diplomacy reinforces the positive aspects of interdependence among nations, recognizing that no nation can stand alone."¹⁶ Thus, through communication and exchange dialogue is shared and needs are understood. However, there still remains a complexity to the issue of understanding others, and that is the issue of language. Language is crucial for communication.¹⁷ Be it verbal or gesture, not everyone speaks the same language, and language can be a challenge to translate. Thought processes and conceptualization can create for innumerable interpretations of a single sentence or expression. What we say or feel can get lost in translation. It is, then, that those communicating must endeavor to creatively express ideas in a manner that both or all parties engaged can understand; a message must be conveyed for an idea to be understood.

Brief History of Diplomacy

Since the earliest of civilizations, communication has taken varied shapes and styles, from hieroglyphics of the early Egyptians to the theatrics of ancient Greece to the tap-dancing of the first Africans to the Americas. These creative forms stemmed either out of culture or a desperate need to relate messages, yet they are proof that

¹⁶ Grove, B. (2005). Behind embassy walls : the life and times of an American diplomat. Columbia, University of Missouri Press. 310

¹⁷ Kleiner, J. (2010). "Diplomatic practice between tradition and innovation." from <http://site.ebrary.com/id/10422513>. 3

communication was necessary for survival. At times when different cultures crossed paths, it was the exchange of gifts that opened lines of communication. Even when language was a barrier, objects bestowed and received could reveal values, wishes, and desires to foreign peoples. Perhaps, the term “expression” stands more appropriate with the notion of relating ideas, as words and letters are not always the mode for conveying messages. And, just as our ancestors used creative expressions to communicate, present generations persist with creativity in relating that which is difficult to put into words.

In modern day, even with the all the digital devices afforded us, there still abides a need to find a creative means to share ideas and overcome language and cultural barriers. One can simply note the number cultural institutions established by foreign embassies in Washington D.C. that have been established to foster diplomacy, dialogue and communication. Through these institutions, foreign ministries worldwide recognize the importance communicating values that may be challenging to merely present in conversation. And again, just as our ancestors adopted art forms such as dance, music, and drawings to express ideas, present generations persist with these same art forms as alternatives to verbal communication and expression.

The arts provide avenues for expressions that are often too challenging or too abstract to articulate in conversation. What behavior is to a human being, art is to a society; it is the aspect of society that reiterates individuality while facilitating exchange. For most societies and people groups, whether in underdeveloped countries or economically prosperous countries, art is a fundamental tool for sharing ideas and communicating messages. Be it carpet making in Turkmenistan or conducting an orchestra in Germany, the arts speak of the culture of a people thus communicating its

traditions and customs. Without art, humanity would exist as mechanical beings performing daily activities yet lacking emotional responses to events and interactions between one another. It is no wonder that foreign ministries around the world incorporate the arts into their diplomatic relations with other nation-states.

Art is the expressive nature of people. At times there are tantrums of expressions reflecting discontentedness with social or political construction. Then, there are moments of harmony and solace as individuals unite and take pride in a national identity. These aspects of art have led foreign ministries to adopt the arts as instruments of diplomacy. The arts have been useful in fostering dialogue between nation-states and building relations. Foreign services employ the arts because, like people, nations are unique and exchange ideas and interests to better understand one another. And it is this employment that has led to a study on arts and diplomacy, specifically their role in embassy mission.

Several definitions exist for the term *diplomacy*, adding to its complexity rather than clarity. Like art, diplomacy is a practice that takes many shapes and forms. Unlike art, its meanings are more tangible than elusive. Diplomacy is not in want of descriptions as many scholars have attempted to explicate the subject matter. Rather, it is the assigning of a single definition that proves challenging. Juergen Kleiner, former German ambassador, states that “[s]ince interests of states are heterogeneous they cannot be subsumed under a common denominator.”¹⁸ Very few foreign affairs experts share the same description of diplomacy. Thus, convolution arises from the many interpretations attributed to the practice. 19th century British diplomat and scholar Earnest Satow set out

¹⁸ Satow quotes diplomats and scholars, Gatan Raxis De De Flassan, Charles Baron Martens, Charles Calvo, and Comte Guillame de Garden in, effort to define diplomacy. Ibid. 1

to define diplomacy based on the accounts of a number of diplomats of various countries.

His findings showed a diversity of perceptions:

“Diplomacy is the application of intelligence and tact to the conduct of official relations between governments of independent states, extending sometimes also to their relations with vassal states; or more briefly still, the conduct of business between states by peaceful means”(Satow, E)

“La diplomatie est l’expression par laquelle on désigne, depuis un certain nombre d’années, la science des rapports extérieurs laquelle a pour base les diplômes ou actes écrits émanés des souverains” (Flassan, G)

“La science des relations extérieures ou affaires étrangères des Etats, et, dans un sens plus déterminé, la science ou l’art des négociations” (Martens, C.B.)

“Elle embrasse le système entier des intérêts qui naissent des rapports établis entre les nations: elle a pour objet leur sûreté, leur tranquillité, leur dignité respective; et son but direct, immédiat, est, ou doit être au moins, le maintien de la paix et de la bonne harmonie entre les puissances”(Garden C.G.);

“La science des relations qui existent entre les divers Etats, telles qu’elles résultent de leurs intérêts réciproques, des principes du droit international et des stipulations des traités” (Calvo,C)

From a science to an art to a system to relations, diplomacy takes on many forms and

involves multiple facets for strengthening foreign relations between governments.

Satow’s introduction to diplomacy prepares readers to expect a subject dense with interpretation. Scholars and foreign affairs experts have found that explanations for diplomacy rely heavily on the purposes for its implementation and those employing it. Answering “who and why” are significant to understanding diplomacy. Contemporary experts continue striving to clarify the subject.

Author Jeremy Black draws from his study and experience to expound on the diverse applications of diplomacy over time. He provides a history timeline that reviews the evolution of world powers, while simultaneously reviewing how diplomacy was

employed in making these changes and exchanges of power possible. Black applies the term "diplomacy" with caution and avers that "[D]iplomacy takes on different forms and has varied consequences."¹⁹ His in-depth overview of diplomacy is useful for understanding the transformations and consistencies of the profession while simultaneously recognizing how certain changes have influenced present-day practices.

The earliest forms of diplomacy, such as practiced in pre-Hellenic Egypt and Mesopotamia, involved the exchange of gifts and giving of relatives in marriage to establish relations. These gifts made ties personal and diplomacy less formal. With the gift exchange, there existed a seemingly mutual desire to establish equality, but in retrospect, equality was never truly assumed, seeing how the dominant tribes or nations would maintain power while minor powers tended to relinquish certain traditions and customs.²⁰ Jeremy Black contends that these early exchanges were not truly formal practices of diplomacy as envoys did not typically have the support of a sovereign leader. Formal diplomacy is typically commissioned and authorized by the leader of a nation-state.²¹ Scholar Richard T. Arndt confirms that "[e]arly diplomacy meant relations not between nation-states but between cultures."²² Nevertheless, official or unofficial, the efforts resembled diplomacy as these ethnic groups strived to establish peaceful ties with foreign ethnic groups. These practices of material exchange would become characteristic of some later Eastern diplomatic practices.

¹⁹ Black, J. (2010). A history of diplomacy. London, Reaktion., 11

²⁰ *ibid.*

²¹ *Ibid.* 17

²² Arndt, R. T. (2005). The first resort of kings : American cultural diplomacy in the twentieth century. Dulles, Va., Potomac Books. 1

Generations following the ancient Egyptians saw the reign of the formidable Greeks and Romans.²³ These world powers did indeed practice diplomacy, having commission from lords and conquerors of nation-states to carry out messages. However, unlike the messengers who provided gifts to present peaceful fronts, Grecian and Roman emissaries pursued, not peace, but power.²⁴ Imperialists and conquerors such as Alexander the Great tended to dispatch envoys for solely carrying out messages rather than negotiating. Contrary to Arndt's findings that cultural diplomacy was the first resort of kings before declaring war,²⁵ Blacks' accounts disclose that ancient Greeks employed official and cultural diplomacy as a type of last resort to address an emerging crisis, dispatching envoys to deliver threats to opposing nations. Diplomacy was, at times, a means to initiate war. The Greeks' frequent threat of enslavement created resistance from conflicting powers. Upon resistance, the Greeks would then employ diplomacy that was "characteristically bellicose."²⁶ Ironically, relations between Hellenic city-states were less coercive than those between Grecian and foreign nation-states. Diplomacy practiced amongst the Hellenic city-states such as Athens, Sparta, Thebes, and others worked toward building fortified alliances that could then overcome smaller cities and nations.

²⁴ Black, J. (2010). A history of diplomacy. London, Reaktion.

²⁵ Arndt review the history of 'cultural' diplomacy as means to establish and maintain peace in avoidance of conflict. Arndt, R. T. (2005). The first resort of kings : American cultural diplomacy in the twentieth century. Dulles, Va., Potomac Books.

²⁶ Black, J. (2010). A history of diplomacy. London, Reaktion. 21

Although their statecraft has come to be labeled as “compellent diplomacy,” by some political scientists, the Greeks did help lay basic foundations for modern Western diplomacy.²⁷ The very term “diplomacy” actually originates from the Greeks, stemming from another contemporary word, “diploma,” meaning folded letter.²⁸ Metaphorically, diplomacy occurs when the message of a letter is unfolded and delivered. The Greeks outlined protocol and aspects of diplomacy that are still seen in present day. Ideas such as neutrality and diplomatic immunity came out of Greek practice. Later, the Romans would assume these practices and build on them as they became the next world power.

Assimilation was the tactic of Rome in pursuing its interest to expand power. Rome utilized arts and culture to display power and boasted intimidating erections of temples, theatres, and arches to command superiority.²⁹ The Romans’ contributions to diplomacy would also lead to the establishments of resident embassies in foreign territory. From these Romans came the concept of emissaries being of intellectual classes and attaining high status as representatives. The Romans emphasized intellect and learning, as they adopted knowledge from conquered states while acculturating them.

Following the sovereignty of the Western Roman Empire, the role and influence of the church expanded in the 5th century and the duty of diplomacy fell to the clergy. Clerics, being the most “educated and politically knowledgeable” during this time, satisfied the credentials of being “intellectuals” and served as diplomats in medieval

²⁷ Ibid. 21-22

²⁸ Ibid., 20

²⁹ Arndt, R. T. (2005). The first resort of kings : American cultural diplomacy in the twentieth century. Dulles, Va., Potomac Books. 5

Europe.³⁰ Central to their strategy of diplomacy was ecclesiastical representation, which began to take priority during the Middle Age, arguably between 5th and 15th centuries. Crusades of the Eastern Roman Empire struggled to acquire territory ruled by Ottoman Turks through the dissemination of culture and religion – an attempt to spread ideals and beliefs. Furthermore, the commission of the Holy Roman Emperor of Eastern Rome to conduct diplomatic affairs on behalf of the Church “gave [diplomats] a necessary defence against obstructions . . . [or] attempts to hinder diplomacy.”³¹ A precedence of diplomatic immunity, prestige, and status emerged out of this Byzantine practice of diplomacy.

Nations and courts being represented desired to maintain a single family line on the throne for future generations, which dictated goals and dialogue of diplomats. The Papacy’s power in diplomacy was relevant in the blessing and annulling of marriages that could ascertain royal bloodlines remained in power, also opening the doors for trade between kingdoms. According to Black, “dynasticism’ was the focus of diplomacy throughout the Middle Ages.”³² Certain status could be assumed in performing emissary duties on behalf of the monarchies and religious empire.

During the Middle Ages, diplomacy began to take a more professional form not only in the establishment of a social and political status for emissaries but also in the ceremony of exchange – the way diplomacy was executed. Dynasties, such as those found in China in the Middle Ages, held that certain rituals must be performed amid

³⁰ Black, J. (2010). A history of diplomacy. London, Reaktion., 23

³¹ *ibid.*

³² *Ibid.* 26

moments of foreign exchange to ascertain service and respect were paid to an emperor who, at times, would be addressed directly. In the Chinese diplomatic practice of Middle Ages, gift exchange assumed significance as it did in ancient Egypt. It was important for the initiation of contact and approval of the Chinese emperors when conducting diplomacy.³³ Occasionally, the exchange of gifts opened doors for trade, which could be complicated, as the nations needed to agree on the value of goods being exchanged. These early practices influenced diplomacy by attributing culture, protocol, and customs to how one was to carry out messages. No longer would it merely be about delivering a message and exchanging dialogue, but the method of exchange itself, by which the message is delivered and initiated, would take on greater meaning. Paradoxically, the strict attention given to customs would open the door to a greater diversity of diplomatic practices.

New Lingua Franca

For a time, Latin was the prominent language of exchange in Western Europe. It was the language of the Papacy, thus useful in communicating with the Holy Roman Empire. Yet, as the Middle Ages came to a close and powers shifted, a new *lingua franca* emerged. Conflicts raised against France during the 17th century, ironically, made French the language of necessity in diplomacy.³⁴ The very terms embassy and ambassador actually stem from the Old French word “ambass,” which implies a

³³ Ibid. 33

³⁴ Kleiner refers to *Konferenzen und Verträge* by Helmut Kl. G. Roennefarth. Kleiner, J. (2010). "Diplomatic practice between tradition and innovation." from <http://site.ebrary.com/id/10422513>. 17

“message.”³⁵ Additionally, Louis XIV of France is arguably said to have been the trendsetter of modern diplomacy in formally adopting and declaring diplomacy as an instrument for foreign policy.³⁶ In previous practices, diplomacy was less formal but was accordingly employed in order to address concerns, achieve mutual interest, or avoid conflict. Jeremy Black believes that the French style of diplomacy proved attractive to other European powers because it involved “cultural as well as political causes.”³⁷ Louis XIVs’ close attention to diplomatic affairs placed greater honor and prestige on rituals and representation. Emissaries became representatives of a sovereign ruler versus simply messengers and reporters.

While Black credits Louis XIV as changing the face of diplomacy in the mid-17th century, former U.S. Secretary of State Henry Kissenger attributes French leadership in diplomacy to an earlier individual who influenced Louis XIV’s relations with other nation-states. Armand Jean du Plessis, Cardinal de Richelieu became the First Minister of France from 1624-1642 under Louis XIII. As the First Minister, he established and instituted *raison d’etat* (reason of the State), making foreign affairs an official practice to strengthen Frances power. Richelieu perhaps can be seen as the diplomat between religious factions during the Thirty Years War, as it was during this time that several monarchies began to adopt Protestantism, contending with the influence of the Papacy. Richelieu, though a Cardinal, would outline reasons for emerging states to defend their

³⁵ Grove, B. (2005). Behind embassy walls : the life and times of an American diplomat. Columbia, University of Missouri Press. 310

³⁶ Black, J. (2010). A history of diplomacy. London, Reaktion. 75

³⁷ *ibid.*

turn from traditional religious practices. His efforts in doing so were to refuse acceptance of the medieval concepts of universality and central dominance by a single power.³⁸

Unsurprisingly, Richelieu met resistance from the Emperor Ferdinand II who sought to revive the influence of the Holy Roman Empire. The year 1629, a year Kissinger believes the decade-old war could have ended, became a year of increased efforts from both sides to establish status and power, prolonging it for nearly two more decades.³⁹ Ferdinand issued the Edict of Restitution, which demanded Protestants to revoke lands seized from the Church. Richelieu, a Cardinal of the Church serving a Catholic state and Catholic king, became an unlikely supporter of Protestant states in his efforts to decentralize power. He “subsidized the enemies of his enemies.”⁴⁰ Perhaps, Richelieu was more of a nationalist than a cleric. His diplomatic practices with other nation-states entailed serving the best interest of France, aggrandizing status and power of Louis XIII, thus Louis XIV. “Diplomacy was aimed at establishing confidence.”⁴¹ A useful tool for Richelieu in raising the status and power of France was arts and culture. As a patron of the arts, Richelieu hired architect Jacques Lemercier to construct the Palais-Cardinal that held two theatres and “a gallery for the cardinal’s objets d’art.”⁴² Richelieu and his successors aided French Kings in their patronage of the arts, helping

³⁸ Kissinger, H. (1994). Diplomacy. New York, Simon & Schuster. 59

³⁹ Ibid. 62

⁴⁰ Ibid.

⁴¹ Kleiner, J. (2010). "Diplomatic practice between tradition and innovation." from <http://site.ebrary.com/id/10422513>.

⁴² (2012). French Culture in the 17th Century. Encyclopedia Britannica. <http://www.britannica.com/EBchecked/topic/215768/France/40368/French-culture-in-the-17th-century?anchor=ref465091>.

France to attain cultural and artistic significance during the 17th century and forward.⁴³

Richelieu paved the way for Louis XIII and Louis XIV to garner control of France, which eventually allowed for France to be the most influential country in international politics for the next 200 years.⁴⁴ Inadvertently, Richelieu affected international relations in seeking to balance power and caused nation-states to give greater attention and *raison d'être* to diplomacy.

Treaty of Westphalia

Perhaps, the line of demarcation between early diplomacy and modern diplomacy was drawn in 1648 A.D. after the signing of the Peace Treaty of Westphalia. It is believed that this treaty indirectly heightened the importance and adoption of official diplomacy by the establishing of territorial boundaries and “grounding of sovereign independence.”⁴⁵ This treaty that ended the “Thirty Years War” and religious rift between several early European powers allowed for the “free exercise of the territorial rights in ecclesiastical as well as in political matters.”⁴⁶ Although religion continued to play a major role in international affairs, papal representation declined as it became restricted to Catholic courts. The recognition of independent territories supported greater regularity of diplomatic practice and cultural representation. Furthermore, capitals for political as well as cultural representation emerged in cities such as Vienna, Paris, Rome,

⁴³ *ibid.*

⁴⁴ Kissinger, H. (1994). Diplomacy. New York, Simon & Schuster. 66

⁴⁵ Black, J. (2010). A history of diplomacy. London, Reaktion. 63

⁴⁶ Kleiner, J. (2010). "Diplomatic practice between tradition and innovation." from <http://site.ebrary.com/id/10422513>.

Madrid, and near the end of the 17th century, London.⁴⁷ Then, as today, there existed a hierarchy of representation. Though gradual in becoming standard, embassies began to serve as means to keep the lines of communication open and maintain cultural reciprocity between nations, especially for minor powers that wanted defend their significance in the international scene.

The first resident embassies emerged in Renaissance Europe as a means for reporting rather than negotiating. Initially embassy missions were dispatched to address specific issues and resided in the receiving state until states found agreements. Emissaries were dispatched to aid in keeping abreast of changes in foreign courts. However permanent embassies grew in normality, as “reciprocity was an important factor and was central to the issue of honour.”⁴⁸ Failure to maintain representation could lead to the demise of relations and even kingdoms were war to break forth. “The resident ambassador tried to substitute diplomacy for warfare.”⁴⁹ However, maintaining embassies presented its challenges. Emissaries dealt with issues of long distance travel, difficulties with the modes of transportation, separation from family, as well as language barriers. For these reasons, many rulers only maintained a few missions.⁵⁰ Then, as today, maintaining resident embassies incurred high costs.

⁴⁷Arndt, R. T. (2005). The first resort of kings : American cultural diplomacy in the twentieth century. Dulles, Va., Potomac Books. 69

⁴⁸Black, J. (2010). A history of diplomacy. London, Reaktion. 68

⁴⁹ Kleiner, J. (2010). "Diplomatic practice between tradition and innovation." from <http://site.ebrary.com/id/10422513>.

⁵⁰Black, J. (2010). A history of diplomacy. London, Reaktion. 69

Balance of Power

Following the signing of the Treaty of Westphalia, European powers struggled with the balance of power. Incongruously, states fighting for balance of power were essentially fighting for power. Cardinal Richelieu's efforts to strengthen France's representation, consequentially, bolstered leaders of France to seek dominance in Europe. This response was opposite of Richelieu's intent and would play a major role in the French Revolution.

In the 18th century, newer countries and emerging powers came onto the diplomatic scene such as the United States, affecting foreign relations between European nation-states. The newly found United States quickly employed diplomacy in search of a French alliance to ascertain independence from the British. Russia, too, grew as a new power, expanding diplomacy and calling for regular exchanges to maintain peaceful ties where distance created an issue. Additionally, West Africa, India, South Asia, and Native Americans were all key regions for trade between nation-states during the 17th century. Black notes that excluding powers from regular exchange could have been potentially dangerous, creating enmity. Diplomacy assisted in instituting "collective security."⁵¹ Moreover, the decline of religious influence also opened the door for expanding communication and foreign relations with rising powers.

As these nations became more developed, practicum and diplomatic protocol developed. Therein, presentation and protocol took on greater respectability as emissaries were to be treated as visiting sovereign leaders. These expectations, however,

⁵¹ *ibid.* 88

created new concerns about conduct as different nations and courts understood protocol differently. These ceremonial facets of diplomacy led to the establishment of rules and protocol in conducting foreign affairs – the infancy of foreign policy. Foreign policy took into account how dialogue was exchanged and worked to create a peaceful realm for negotiation.

Diplomacy vs. Policy

In recognizing the significance of foreign policy, one is confronted with the interrelationship of foreign policy and diplomacy, which often harries the definition of diplomacy difficult. Foreign affairs experts have debated whether they are one and the same, seeing how, at times, it can be a challenge to discuss one without the other. However, it is important to briefly elucidate the differences to better understand diplomacy and the work of embassies.

Author Juergen Kleiner views foreign policy and diplomacy as separate yet complementary. He informs that policy is the “content of foreign relations” while diplomacy focuses on exchange. He views diplomacy as the communication and management of foreign policy.⁵² In *Diplomatic Practice: Between Tradition and Innovation*, readers perceive that foreign policy works as a guide for the work of diplomats, but when “those who make the foreign policy decisions also engage in contacts with foreign partners,” distinction between policy and diplomacy becomes less clear.⁵³ When diplomacy veers from the scope of communication and exchange and

⁵² Kleiner, J. (2010). "Diplomatic practice between tradition and innovation." from <http://site.ebrary.com/id/10422513>. 1

⁵³ Ibid. 6

involves national leaders whose decisions affect foreign relations, it is no longer diplomacy but foreign policy.

To facilitate interaction and make for “meaningful communication [that] is free from harassment, policies have been adopted and implemented.”⁵⁴ Peace treaties and widely adopted conventions such as the Vienna Convention on Public Relations of 1961 and United Nations Declarations for Human Rights of 1948 provide standards of conduct and expectations for practicing diplomacy.⁵⁵ In the way that culture provides social parameters and expectations for individuals interacting, these treatises and conventions offer a framework for how to engage in foreign relations.

Numerous international organizations have been established to aid multilateral relations and emphasize common global interests. In response to the devastation of World War II, UNESCO was birthed and illustrates efforts of various countries to facilitate exchange and understanding. This UN institution, with a focus on culture, encourages foreign ministries and services to adopt a global mission to address global concerns:

UNESCO works to create the conditions for dialogue among civilizations, cultures and peoples, based upon respect for commonly shared values. It is through this dialogue that the world can achieve global visions of sustainable development encompassing observance of human rights, mutual respect and the alleviation of poverty, all of which are at the heart of UNESCO’S mission and activities.⁵⁶

⁵⁴ *ibid.* 5

⁵⁵ At least 185 countries have sanctioned this treaty in order to assist and protect their diplomats working on missions. United, N. Treaty Collections: Status of Treatises, http://treaties.un.org/Pages/ViewDetails.aspx?src=TREATY&mtdsg_no=III-3&chapter=3&lang=en.

⁵⁶ (1995). "Introducing UNESCO: what we are." 2012.

This institution is significantly influential in foreign affairs and the shaping of individual missions of the nation-states that agree to the Constitution of UNESCO. Being that nation-states are unique, an umbrella institution such as UNESCO allows nation-states to know which other nations share similar interests and ideals. The adoption of such practices illustrates how policy guides diplomacy.

However, not all experts perceive a duality between foreign policy and diplomacy. In *First Line of Defense*, readers are informed that emissaries do not merely wait to be informed of their mission, but their input persuades policies made at home.⁵⁷ Robert Keeley V of the American Academy of Diplomacy asserts that policymakers can assume the roles of diplomats as well as foster relations between governments. This view blurs the lines of negotiating and rules of negotiating, as talks during diplomacy can influence conduct and policy. Black's view assumes that the goal-making decisions of a single country are diplomatic as is the work of emissaries who achieve such goals through exchange with another country.

[A] definition . . . overly loose. . . underplays the distinctive character of diplomacy as the implementation of policy through accredited persuasion. Nevertheless, there is no clear distinction between the formulation and implementation of policy, while persuasion is not the sole means, nor accredited agents the only ones to play a role [in diplomacy].⁵⁸

In this context, the monolithic idea places greater emphasis on the governmental role in foreign affairs versus those representing government. Emissaries or diplomats are called

⁵⁷ Keeley, R. V. and D. American Academy of (2000). First line of defense: ambassadors, embassies, and American interests abroad. Washington, D.C., American Academy of Diplomacy. 35

⁵⁸ Black, J. (2010). A history of diplomacy. London, Reaktion. 13

to carry out tasks of government, but if their role is summarized in foreign policy, the significance of foreign exchange and interaction gets lost. Black generalizes diplomacy “as a privileged aspect of general systems for information-gathering, representation and negotiation.”⁵⁹ His broad definition of diplomacy makes policy inclusive. However, Sir Earnest Satow instructed that “[d]iplomacy is the application of intelligence,” not the formation of it.⁶⁰ Foreign policy has its place in diplomacy but is not diplomacy. For the purposes of this study, the reader should recognize the duality of these terms, drawing attention to the communication and exchange characteristics of diplomacy rather than the governing policies.

Diplomacy as Communication

Like Ambassador Kleiner, Harry W. Kopp and Charles A. Gillespie concur that diplomacy focuses on communication. To these experienced U.S. foreign servicemen, talking, listening, reporting, and negotiating are four major duties of diplomats.⁶⁴ Diplomacy is a “process and technique.”⁶⁵ Successful diplomats hone the skills to overcome language and cultural barriers while utilizing these seeming obstructions to exchange ideas. In doing this, the diplomat works to ascertain peaceful relations are maintained.⁶⁶ Furthermore, diplomats must be discerning of the receiving state and its

⁵⁹ Ibid.

⁶⁰ Satow, E. (1973). A Guide to Diplomatic Practice. London, Longman Group Limited. 1

⁶⁴ Kopp, H. and C. A. Gillespie (2008). Career diplomacy : life and work in the U.S. foreign service. Washington, DC, Georgetown University Press. 59

⁶⁵ Arndt, R. T. (2005). The first resort of kings : American cultural diplomacy in the twentieth century. Dulles, Va., Potomac Books. xix

culture to effectively communicate and achieve peaceful ends. Diplomats are charged with seeking out commonalities to improve peaceful relations and should prevent the use of force that could negatively affect the “everyday” person.⁶⁷ To establish standards for engaging in diplomacy, the Vienna Convention on Public Relations of 1961 (VCPR '61) was drafted and adopted. Since then, at least 185 countries have sanctioned this treaty in order to assist and protect their diplomats working on missions.⁶⁸ VCPR '61 serves as a useful reference for facilitating and strengthening global relations for the participating countries, regardless of their development. Governments adopt and adapt to styles of communication that suit the mutual interests of the countries in dialogue. For Kleiner:

Diplomats [. . .] have to respect the laws and regulations of the host country, and are prohibited from interfering in the internal affairs of that country. The host country also has obligations toward foreign diplomats. A meaningful communication is only possible if the diplomat is free from harassment.⁶⁹

Ambassador Kleiner calls it a “Great Variety.”⁷⁰ The mere fact that foreign affair divisions of government are called by different names such as Ministry of Foreign Affairs, Ministry of External Affairs, Foreign and Commonwealth Office, Department of State informs that their goals, thus methods of diplomacy, are diverse.⁷¹ Due to the

⁶⁶ Grove, B. (2005). Behind embassy walls : the life and times of an American diplomat. Columbia, University of Missouri Press. 310

⁶⁷ *ibid.* 311

⁶⁸ United, N. Treaty Collections: Status of Treatises, http://treaties.un.org/Pages/ViewDetails.aspx?src=TREATY&mtdsg_no=III-3&chapter=3&lang=en.

⁶⁹ Kleiner, J. (2010). "Diplomatic practice between tradition and innovation." from <http://site.ebrary.com/id/10422513>. 4-5

⁷⁰ *Ibid.* 31

⁷¹ *Ibid.*

myriad of interests and missions drafted by foreign ministries and services, researchers and experts of foreign affairs have given to labeling or categorizing the styles of diplomacy to assist in clarifying mutual interests and means of communication. “Like war, as with ‘war on poverty, drugs, or cancer, diplomacy [. . .] becomes a term that is widely employed.”⁷² These monikers further reveal the diversity of practices, amidst protocol, that exists between countries. From *papal diplomacy* to *ecclesiastical diplomacy* to *ping-pong diplomacy* to *cultural diplomacy*, these approaches imply that commonalities or interests exist between these nation-states. Throughout this study, the practice of public or cultural diplomacy will be referenced when discussing embassies’ participation in the arts.

⁷² Black, J. (2010). A history of diplomacy. London, Reaktion. 13

CHAPTER III

PUBLIC “CULTURAL” DIPLOMACY

Official diplomacy is not the same as public diplomacy. Diplomacy may be official or public, depending on the participants and audiences involved. Public diplomacy is a type of diplomacy that reaches out to “the public” and addresses their interests. It involves connecting and communicating, not only political ideals, but culturally-related ideals as well. Public diplomacy aims to influence the attitude of the people versus that of influential government leaders.⁷³ It differs from official diplomacy in that it is widely disseminated, more transparent, and serves as a means to cultivate international relations with everyday people. Similar to the way individuals carry themselves in the manner that best suits those with whom they interact, diplomacy, likewise must be altered in a way that possibly best suits countries in dialogue. Public diplomacy has multiple functions; however, many experts agree that cultural diplomacy has its primary place in communicating ideas and information of a culture to foreign societies.⁷⁴ As a type of public diplomacy, promotion of culture is a focus of artistic presentations by embassies and their relative cultural institutes. Culture aids official diplomacy by addressing perceptions and paradigms that influence gubernatorial decisions.

⁷³ Waller, J. M. (2007). The public diplomacy reader. Washington, DC, Institute of World Politics Press. 23

⁷⁴ Ibid.

Communication across cultural barriers grew in importance with the expansion of European powers and recognition of emerging powers.⁷⁵ Diplomats have made use of various mediums and events to engage communities to expose foreign societies of the values, interests, and ideals of the home country. In doing so, diplomats have aimed to highlight ideals that are similar between two (or more) nations versus devaluing ideals that are practiced in the host country. Cultural diplomacy is often synonymous with public diplomacy because the two focus on communicating and expressing the values and ideals that guide the behavior and attitudes of “the public” – the people.

Like official diplomacy, *cultural diplomacy* has no standard practice. The approaches and uses of cultural diplomacy vary from diplomat to diplomat, nation-state to nation-state, culture to culture. It calls for exercising diplomacy in accordance to the various customs and traditions that fit bilateral relations and cultures of the negotiating states. Drawing from his research and experience as a U.S. Cultural Attaché, Richard T. Arndt affirms the amorphous state of cultural diplomacy:

Cultural diplomacy is ill-understood because it is complex, proliferate, and multi-tasked. It is also reticent – its successes are most invisible. [. . .] It is an odd fact that few cultural diplomats agree with each other on what they saw and did in their careers. We talk of our work, present and past; and we marvel, on reflection, at how little we shared unless we happened to be together at the same time in the same country. Cultural officers live unique moments, then generalize from their experience; but each experience is invariable *sui generis*, affected by time, place, functions, and the minds a around them.⁷⁶

Perhaps, one constant that diplomats agree upon is the necessity of cultural diplomacy.

Without this form of diplomacy, foreign affairs would only consider that matters of

⁷⁵ Wolf, C., B. Rosen, et al. (2004). Public diplomacy : how to think about and improve it. Santa Monica, Calif., Rand Corp. 3-4

⁷⁶ Arndt, R. T. (2005). The first resort of kings : American cultural diplomacy in the twentieth century. Dulles, Va., Potomac Books. xii, xv

government and political engagement versus building ties that maintain peaceful relations between two nations. Individuals could be subject to the decisions of distant leaders and living conditions that are non-reflective of the groups collective values and traditions. Cultural diplomacy aspires to give people an understanding and voice in the talks of foreign affairs.

According to the United Nations Declaration of Human Rights, “Everyone has the right to freedom of opinion and expression.”⁷⁷ This aspect of culture in diplomacy gives diplomats a circumspect understanding of the nation-states in which they are engaged and better understanding of mutual interests and values. The U.S. Advisory Committee on Cultural Diplomacy reports that “[c]ultural diplomacy is the linchpin of public diplomacy” and “counteract[s] the stereotypes that inform the attitudes of people everywhere, revealing the common ground.”⁷⁸ It can be difficult for a nation to adopt practices guided by diplomats if these practices go against current trends. Culture establishes the conventions that check us if we attempt to deviate from them; diplomats work to lessen such checks and create for more acceptance.

Practices of cultural diplomacy are by no means recent in implementation. Cultural diplomacy played a major role (if not the primary role) in foreign affairs during the earliest forms of exchange. Intelligence and understanding were key components of

⁷⁷United Nations General Assembly. (1948). Universal Declaration of Human Rights, resolution 217 (III), cited by Waller, J. M. (2007). The public diplomacy reader. Washington, DC, Institute of World Politics Press. 24

⁷⁸ *ibid.* 165, 176. Waller quotes the “Executive Summary” of a report issued April 15, 2005 by the Advisory Committee on Cultural Diplomacy, a bipartisan committee serving to advise the US secretary of state.

diplomacy in its early stages, making way for cultural diplomacy long before it became formally known as such. “Early diplomacy meant relations not between nation-states but between cultures.”⁷⁹ It was used as it is used today – a means to negotiate peaceful relations, avoid conflict, and assist in establishing trade between people groups.

Early Cultural Diplomacy

Black and Arndt provide in-depth looks at how cultural diplomacy developed and the various forms it took in creating alliances and promoting prestige. Black reviews how cultural exchange opened doors for trade and how material goods or resources that lacked in one territory could be requested via cultural diplomacy. For instance, in the late 17th century, Holland’s leading foreign minister were called upon to maintain peaceful relations in London that assisted in attaining useful plants from an apothecary..⁸⁰

There was also the question of status and striving for significance among rising powers. The Baroque and Classical periods of European history are filled with illustrations of how kings and emperors commissioned works of art as they competed for status: Johann Sebastian Bach served as a court concertmaster for the Duke of Weimar;⁸¹ Michelangelo painted commissioned works for ruler Lorenzo de Medici.⁸² Works of arts

⁷⁹ Arndt, R. T. (2005). The first resort of kings : American cultural diplomacy in the twentieth century. Dulles, Va., Potomac Books. 1

⁸⁰ Black, J. (2010). A history of diplomacy. London, Reaktion. 70

⁸¹ Grout, D. J., J. P. Burkholder, et al. (2006). A history of Western music. New York; London, Norton. 442

⁸² *Encyclopedia Britannica Online*, s. v. "Michelangelo," accessed April 07, 2012, <http://www.britannica.com/EBchecked/topic/379957/Michelangelo>.

could reveal values, religious views, or mission of a state. There are also moments when the artists themselves assumed roles as messengers and foreign ministers.⁸³

While Black looks at the broader history of diplomacy, Arndt provides readers a more focused view of the history of culture in diplomacy, highlighting key figures throughout history who have influenced cultural exchange. He recalls the Greek “ethical code [. . .] set the tone of a diplomacy in which humility, modesty, and respect for others were key ideas.”⁸⁴ While compelling diplomacy was useful in seizing power for Ancient Greece, cultural diplomacy strengthened and maintained that power. The Greeks, hungry for knowledge, adopted customs from those they conquered while simultaneously assimilating them to Grecian culture. Alexander the Great’s successor, Seleucid Ptolemy I Soter, sought to make the city-state of Alexandria “a major center of learning in the Mediterranean world” by instituting libraries and museums in Alexandria.”⁸⁵

As the title of Arndt’s work aptly implies, cultural diplomacy was the first resort of kings at one time.⁸⁶ Empires like that of Rome employed assimilation and enculturation to spread sovereignty over territory but also customs and traditions. Sometimes, enemies would be indoctrinated with Roman teachings to only then become rulers over Roman provinces as was the case for a Syrian prisoner of Antioch. After twenty years of Roman education, this prisoner was sent back to Antioch as a ruler under

⁸³ Black, J. (2010). A history of diplomacy. London, Reaktion.

⁸⁴ Arndt, R. T. (2005). The first resort of kings : American cultural diplomacy in the twentieth century. Dulles, Va., Potomac Books. 3

⁸⁵ Ibid.

⁸⁶ Ibid. 1

Roman authority. “While brute force could still destroy civilizations, diplomacy tried to preserve it by linking cultures to cultures.”⁸⁷ Civilizations wanted to see their traditions and heritage persist. “Cultural interchange meant a complex and balanced give-and-take of learning and teaching, export and import, weakness and strength, humility and self-confidence.”⁸⁸ In the earliest forms of diplomacy, it was imperative for minor powers that appeared to face annihilation to produce aspects of its culture that were appealing to the dominant power to evade destruction.

As Kissinger recognizes Richelieu for the power shifts of Europe in the 17th century, Arndt notes one individual who appeared to model cultural diplomacy well for future generations: the Italian Jesuit Matteo Ricci in the Dark Ages. Although the Eastern Roman Empire lost a great deal of influence in the 17th century, much credit for the re-establishment of cultural diplomacy can be attributed to Rome and this individual. Arndt refers to Ricci as “[t]he greatest individual cultural diplomat of history” seeing how he was able to open China to the West, between 1583 and 1610.⁸⁹ Ricci took to dressing in fashion that was similar to that of the Chinese fashion of the day. He was attuned to Eastern customs and offered novelty gifts to the emperor such as the western clock. His efforts to understand and respect Chinese culture opened communication lines and means of learning that the West would have otherwise never known. Ricci secured success

⁸⁷ *ibid.*

⁸⁸ *ibid.*

⁸⁹ *ibid.* 6

because his tools were cultural rather than forceful.⁹⁰ Two centuries later, politician and polymath Benjamin Franklin would exact these same tools to put a new nation on the map and gain French support for the American Revolutionary War.

Ricci, Richelieu, and Franklin practiced what professor Michelle LeBaron calls “cultural fluency”. They familiarized themselves with the customs of the nations in order to express understanding amid negotiation. “Cultural fluency comes from knowing the idioms, symbols, and something of the history, art, and experience of those who speak [the language].”⁹¹ This amiable approach also made it possible for future diplomats to invest in the culture as well, either through gifts, knowledge, or both. These diplomats modeled important aspects of current diplomacy.

Today’s ambassadors are regularly expected to continue similar practices of fostering friendly and peaceful relations in order to serve the interests of the sending state. “The ambassador is . . . the man on the spot who translates his country’s policy into action.”⁹² He/she works to make valuable contacts with influential leaders and personalities that can influence foreign policy. Often times, cultural activities create for opportunities to interact with influential individuals. Just as individuals have to be sensitive in knowing how to conduct oneself in a variety of settings, ambassadors and other foreign officials, too, must be conscientious of relations with other foreign ministries to perceive how to conduct diplomacy. People use different dialects when

⁹⁰ Ibid. 7

⁹¹ LeBaron, M. (2003). Bridging cultural conflicts : a new approach for a changing world. San Francisco, CA, Jossey-Bass. 41

⁹² Kleiner, J. (2010). "Diplomatic practice between tradition and innovation." from <http://site.ebrary.com/id/10422513.208>

interacting with different people to meet apparent needs or interests. Similarly, diplomacy is tailored in a fashion that suits the needs and interest of the nation-states engaged. Different settings call for different languages. It is the skill of diplomats and foreign ministries to be sensitive to these interests and respond accordingly. “The influence abroad whether career or politically appointed, depends on the wisdom of what [diplomats] are instructed to advocate and on their skills, character, ingenuity, intuition, and resilience. . . .”⁹³ These necessary attributes attest to the distinctiveness of each embassy and its needs and interests.

⁹³ Grove, B. (2005). Behind embassy walls : the life and times of an American diplomat. Columbia, University of Missouri Press. 311

CHAPTER IV

EMBASSIES AS ART INSTITUTIONS

Culture is a significant aspect of embassies and diplomacy. Culture informs diplomats of nation-states' values that influence conduct. Much like non-profit arts organizations, embassies have missions and aim to present programs that fit within the mission of the ministry. Depending on the mission as well as budget, some embassies incorporate artistic programs as tools for cultural diplomacy. Seeing how each embassy is unique, the purposes and function of these artistic events vary per country, but a few similar themes do arise when one begins to visit these cultural events or speak with cultural attaches of various embassies. A number of these embassies have assumed the role of arts presenters in order to showcase and highlight facets of their own culture that, either, differ from or relate to those practiced in the United States. Furthermore, some missions have become so involved in the artistic scene that they have begun to brand and market events to encourage attendance and participation. With the aid of marketing, development, and networking, embassies facilitate diplomacy and the understanding of needs of people.

In the way that non-profit organizations form to meet a need in society and fill a gap in the understanding of certain issues, embassies similarly seek to educate audiences who may lack understanding about their culture. Cultural diplomacy can come in the form of education in which embassies may offer language courses to locals or invite the public to lectures in which scholars from the host country share about the way of life in the home country. Numerous embassies have even adopted sports to engage North

Americans, as “sports are a part of America’s universal image.”⁹⁷ Foreign ministries will highlight traditional sports of their countries and perhaps highlight them as attractions for visiting the country. Promoting the beauty or unique country scenes is another means to share culture as well as bolster tourism, aiding economic growth. The goals of foreign affairs, their influence “and strength within their bureaucratic environments vary from one country to another” and guide the ambassador in efforts of diplomacy.⁹⁸ And though there are various methods for conducting public diplomacy, the arts appear to be a common tool among embassies practicing cultural diplomacy. Though, not all embassies to the United States formally present artistic programs, those that do have assumed organizing and programming of events in a similar manner as most arts organizations in. Embassies want to attract audiences and affect perception.

The Ambassador as Executive Director

In accordance to the mission and bilateral relations between the nation-states established by the foreign services or ministries, the ambassador, as head of the embassy mission, will seek to achieve a number of cultural goals through various programs. The ambassador’s role in an embassy’s presentation of arts is invaluable and influential. He/she is “responsible for the embassy’s activities in the receiving state . . . [The ambassador] performs mainly two functions, a political one and managerial one”¹⁰¹ It is

⁹⁷ Arndt, R. T. (2005). The first resort of kings : American cultural diplomacy in the twentieth century. Dulles, Va., Potomac Books. 402

⁹⁸ Kleiner, J. (2010). "Diplomatic practice between tradition and innovation." from <http://site.ebrary.com/id/10422513>. 31

essentially up to an ambassador how often an embassy participates in the arts.

Ambassadors can be assimilated to executive directors of art organizations.

An embassies involvement essentially depends on an ambassador's interest and involvement in the arts who is often looking to establish or improve relations when presenting the arts. The arts are a means to entertain the public while educating them simultaneously. Meanwhile, ambassadors can gain an understanding of the people's culture and values in their response to these artistic programs. "For temporary exhibitions at US ambassadorial residences, ART in Embassies curators work closely with ambassadors on a theme and the selection of artworks," informs Art in Embassies Curator Sarah Tanguy.¹⁰² Ambassadors understand the implications of emphasizing similarities between cultures rather than differences. Ambassador of the Netherlands Joris Vos affirms that "the arts are a very important instrument in the diplomatic arsenal: they can help in difficult relations and enhance easy ones"¹⁰³

Cultural Affairs Office

Although the ambassador serves as the head of mission in the political and managerial facets, the work of a mission requires the efforts of numerous individuals and partnerships. As the ambassador strives to make valuable contacts in the host country,

¹⁰¹ Kleiner, J. (2010). "Diplomatic practice between tradition and innovation." from <http://site.ebrary.com/id/10422513>. 119, 208

¹⁰² Tanguy, S. (2012). Curator for ART In Embassies Program of the U.S. Department of Stae. Washington, D.C., Phone interview conducted by researcher.

¹⁰³ Vos, J. (2012). Dutch Ambassador to the United States, 1997-2002. Washington D.C., Interviewed by researcher.

the arranging of cultural activities is essentially the work of an embassy's cultural office. Cultural attachés observe the manners and behaviors of locals in host countries to encourage cultural exchange. Founding director of the National Humanities Center Charles Frankel believed the cultural attaché was "often better informed than anyone else in the embassy about currents of opinion [and] capable of making a significant contribution as a reporter and analyst."¹⁰⁵ The Cultural Attache's work on the grounds makes it possible for foreign ministers to know the attitudes of citizens toward resident embassies. Ambassador Juergen Kleiner offers a glimpse into the work of a cultural attaché:

The embassy's cultural attaché has to coordinate the various activities. He does so on the basis of a framework that has been worked out for the home country's cultural policy in the host country. He sees to it that the cultural activities in the host country are in agreement with this country's overall foreign policy. He also observes cultural life in the host country and reports on it, thus enabling his foreign ministry to decide on framework conditions and the budget. He can do so effectively only if he has established close contacts with the representatives of cultural life in the receiving country.¹⁰⁶

With the efforts of the cultural attaché, diplomacy perhaps would not be extant. It is the differences in culture that motivate foreign ministries and services to seek out commonalities. As the road for diplomacy is laid upon learning the needs, interests, and missions of the conferring nation-states, cultural attachés clear the path for that road to be laid.

¹⁰⁵ Frankel, C. (1966). The Neglected Aspect of Foreign Affairs; American Educational and Cultural Policy abroad. Washington, Brookings Institution. 32

¹⁰⁶ Kleiner, J. (2010). "Diplomatic practice between tradition and innovation." from <http://site.ebrary.com/id/10422513>. 24

Embassies have grown into much larger institutions today than in their early practices of the Renaissance period or even a century ago. Embassies may employ tens to thousands of individuals for communicating and reporting embassy events depending on the size of the country sending diplomats.¹⁰⁷ And, depending on the mission, ministries will require special skill sets from personnel. Sometimes embassies give partial attention to artistic programs and host a small number of events at an embassy office or residence as an extension but not a focus of cultural diplomacy. Other ministries, conversely, instruct the clear promotion of the arts through cultural institutions associated with the embassies. Institutions such as the House of Sweden, The Austrian Cultural Forum, Goethe Institut, Istitut Italiano di Cultural, La Maison Francaise, the Iraqi Cultural Center, and South Korea's KORUS House are all examples of foreign ministries establishing or sponsoring the organization of cultural institutions that present artistic programs to advance cultural exchange. Although they are territories of the home country, the institutes do not completely substitute the efforts of embassies to engage in cultural "arts" diplomacy. Embassies may take on the role of promoting events and providing the space for events at embassy offices or residences. The Austrian embassy office offers an inviting, artistic space. A visitor to the chancery will be greeted by artwork displayed on walls that frame a wide open space in which concerts, dance performances, and exhibitions are showcased. Most of these institutions showcase art forms such as music, dance, film, visual arts, and theatre. Other art forms also highlighted are architecture, literature, and cuisine. Collectively, these art forms have the

¹⁰⁷ *ibid.*

capacity to share cultural values, but each form boasts an ability to engage and provoke different reactions.

Art: Aesthetic & Function

Art stands as a clever tool for cultural diplomacy. It is an adaptable medium for such a pliable profession. The various forms of art provoke different reactions from audiences and create for different experiences. Although the arts are used for the purpose of cultural diplomacy, different art forms can be used for different purposes. Music, commonly known as the “universal language” is frequently used to establish or strengthen relations. It is useful to embassies in helping to find common grounds between nations. Time after time, ambassadors select to host musical concerts at their chanceries, embassy residences, or public venues such as the John F. Kennedy Performing Arts Center in Washington D.C. Often “musical diplomacy” is an instrument for achieving and maintaining peaceful ties.

During his term serving in the U.S from 1997-2002, Dutch Ambassador Joris Vos worked closely with his cultural affairs office in coordinating musical programs, many of which were performed in the embassy residence. He shared that such “cultural events were, at the same time, professionally useful and fun and enjoyable.”¹⁰⁸ Other foreign officials have shared similar sentiments. In an interview conducted by The DCPlace following an Embassy Series concert at the Embassy of the Socialist Republic of Vietnam, Ambassador Tam Chien Nguyen stated that “besides economic and trade

¹⁰⁸ Vos, J. (2012). Dutch Ambassador to the United States, 1997-2002. Washington D.C., Interviewed by researcher.

relations. . . [cultural exchange] enriches our lives.”¹⁰⁹ The Embassy Series, a Washington D.C. based non-profit organization has worked with nearly fifty embassies to foster cultural exchange and understanding between nations.¹¹⁰ Through *musical diplomacy*, nation-states work to celebrate commonalities versus differences.

When foreign ministries and governments are able to establish similar perceptions regarding interests, beliefs, and behaviors, it is more feasible that understanding between the nations can exist and alliances be forged. Cultural diplomacy can, thus, serve as a door opener for official diplomacy. It can be difficult to carry out negotiations or establish peaceful relations when there exists a large gap in cultural practices. Often times there needs to be a paradigm shift before there can be an understanding and acceptance of new ideas.¹¹¹

Embassies have also given to the use of visual arts to provoke and create dialogue. The visual arts have been useful in sharing one’s culture and history . Take for instance the Spring 2012 exhibition displayed at the Embassy of Australia that presented scenes of Australia. The works addressed a myth about Australia that much of the terrain was wild and open. The exhibit *Lie of the Land: New Australian Landscapes* introduced visitors to a facet of Australia that has been hidden by stereotypes. Often, Australia is associated with the “outback” but the exhibit at the embassy to the U.S. assisted in

¹⁰⁹ Nguyen, T. C. (2005). Ambassador of The Socialist Republic of Vietnam to the United States. E. Series. Interview with Embassy Series at Embassy of The Socialist Republic of Vietnam, <http://www.embassyseries.org/about.html>.

¹¹⁰ Barry, J. (2012). Founder and Executive Director of The Embassy Series. Washington D.C., Phone interview with researcher.

¹¹¹ Barker, J. (2001). The New Business of Paradigms. J. Suzuki, Greg Stiever Productions.

correcting the public idea that Australia's terrain was only rural and wide open. Visitors could view the urban side and industrial side of Australia.

Similarly, the Mexican Cultural Institute offered the public an opportunity to experience an aspect of Mexican culture that is not typically broadcasted or publicized. In an exhibit titled *A Thousand and One Faces*, viewers encountered traditional and religious practices of indigenous groups of Mexico and the significance of the mask as symbols of such practices. This form of cultural diplomacy appeared to address stereotypes of Mexican culture and share of the diversity of this country.



Interior of Mexican Cultural Institute of the Embassy of Mexico to United States

The ART In Embassies (AIE) Program through the U.S. Department of State is another instance of visual arts playing a significant role in cultural diplomacy as well as stirring discussion. This program that started out as a small project with the cooperation of the Museum of Modern Art (MOMA) in 1953 soon became a regular tool for exchange through U.S. embassies. Occurring in the same year as the establishment of the

United States Information Agency (1953-1999), its efforts were to project American ideals abroad. It was an opportunity that bolstered cultural diplomacy abroad as well as artists at home in the United States. Similar to the emergence of artists during the Works Progress Administration of the New Deal, AIE allowed for an explosion and recognition of American visual arts and artists. Out of the American scene during era of Abstract Expressionism, AIE showcased works by many influential artists including Josef Albers, Robert Motherwell, Helen Frankenthaler, Jasper Johns, and many others.¹¹² AIE became an official program under the umbrella of the State Department during the administration of John F. Kennedy in 1963.

Current U. S. Secretary of State Hilary Clinton makes it clear that the works in the AIE Program can be evocative instruments for official or traditional diplomacy, assisting in the understanding of diverse cultures.

Through its temporary exhibitions and permanent collections, ART in Embassies intrigues, educates and connects—playing an ambassadorial role as important as that served by traditional diplomacy. Connecting people to people through the visual arts advances freedom of expression and invites an exchange of ideas.¹¹³

Curators with AIE research the region in which the chancery is situated to select work that is attuned to the values of the host country. They work to showcase “exhibitions and collections [that] are engaging, informative, and relevant for the intended audience, and highlight the cross-cultural exchange mission of the Department.”¹¹⁴ Several foreign

¹¹² (2012). "Art in Embassies: History." 2012.

¹¹³ Clinton, H. R. "Art in Embassies." <http://art.state.gov/about.aspx> Retrieved January 27, 2012.

¹¹⁴ (2012). "ART In Embassies: About Exhibitions." <http://art.state.gov/AboutExhibitions.aspx> Retrieved January 29, 2012.

embassies to the United States and cultural institutions also include gallery spaces and exhibitions to foster understanding and enlighten the public about common and unique values and ideals of a country. The visual arts help communicate these aspects of culture and facilitate understanding.

Embassies that utilize cultural diplomacy do so to showcase aspects of culture that may be indispensable to humanity or at least to the nations states working to create or maintain relations. Culture is important to national identity and can sometimes be “resistant to new patterns of thought.” Foreigners become aware of the contributions a nation-state has made in capacities other than government through art and culture. Cultural exposure and awareness makes it possible for a nation to boast of important individuals, inventions, discoveries, and the like to remind other nations how it has been a major influence worldwide. One such example is the Embassy of Norway.

In March 2012, the embassy hosted an event at the residence of Ambassador Wegger Christian Strommen in celebration of “International Women’s Day.” The evening entailed the presentation of a theatrical work by Norwegian playwright and poet Henrik Ibsen. The work, *A Doll’s House*, has been known to be a controversial play but has nonetheless been involved in the understanding and interpretation of women’s role socially. Questioning the function and intellect of men and women and whether they are viewed equally, Ibsen’s work is a testament of the significance of Norwegian culture in the global perception of social conventions, human relations and equality. The United Nations Educational, Scientific, and Cultural Organization (UNESCO) added

autographed manuscripts of *A Doll's House* to the 2001 "Memory of the World"

Registry, as a way to preserve their historical value recognize Ibsen's contribution.¹¹⁷

The Embassy of Sweden has also underlined a variety of ways in which Sweden plays a role in the global scene. In their Spring 2012 exhibition, the House of Sweden of the Swedish Embassy displayed unique pieces that educated visitors of the numerous creative and innovative contributions of Sweden, from furniture design to digital technology. Works on display promoted education and the "development of new technologies, products, and services [that] affect daily lives."¹¹⁸ The exhibitions provoke viewers to ponder "how [the present generation] will be able to nourish the next generation's ability to innovate."¹¹⁹ Exhibitions such as these portray the interest, values, and to a degree, priorities of a country. Embassies promote not only culture but ideas as observed in the events presented by the Embassies of Austria and Norway. Promoting ideals goes beyond exhibiting culture for status. Ideals, when shared, help build cultural bonds. While promotion of culture works to realize commonalities between nations, promotion of ideals seek to establish commonalities.

In an exhibition titled *Migration Standards* that opened in January 2012, the Austrian embassy showcased four female artists from Bulgaria, Columbia, Austria, and

¹¹⁷ UNESCO. (2001). "Memory of the World, Henrik Ibsen: A Doll's House." <http://www.unesco.org/new/en/communication-and-information/flagship-project-activities/memory-of-the-world/register/full-list-of-registered-heritage/registered-heritage-page-4/henrik-ibsen-a-dolls-house/> Retrieved February 29, 2012.

¹¹⁸ (2012). Innovation & Education. www.houseofsweden.com. H. o. Sweden. Washington D.C., Embassy of Sweden.

¹¹⁹ Ibid.

the United States.¹²⁰ The diversity of the artworks and the artists attested to Austria's aim to exemplify the ideas of tolerance of diverse cultures through the exhibition. Andrea Schrammel, Counsellor of Cultural Affairs for the Embassy of Austria, informs that the embassy's use of art actually works to promote acceptance of differences while also showing the "common interests found in different cultures."¹²¹ The Austrian embassy promotes not only its culture through art but also ideas – the ideas of tolerance and understanding and acceptance.

Embassies utilize a great variety of art forms to challenge cultural perceptions and create dialogue.¹²² Artistic programs are also useful in causing cultures to reflect and review values, conventions, and traditions. It can cause individuals to question and ponder why certain practices are accepted while others are, perhaps, overlooked or ignored all together. Such was the case for Israeli Dancer and Author Deborah Friedes Galili. After seeing a performance of the U.S. dance troupe City Dance Ensemble (CityDance) in Jerusalem in 2009, Galili admitted to having questions about Israelis' perceptions of concert dance¹²³. Galili shared that, after witnessing the performance, reflections on body movement, collaborative choreography, and even the preservation of

¹²⁰ Schrammel, A. (2012). Counsellor of Cultural Affairs at the Embassy of Austria. Washington D.C., Interviewed by researcher.

¹²¹ ibid.

¹²² See *Embassies' Participation in the Arts* in Appendices.

¹²³ Galili, D. F. (2009). CityDance in Jerusalem: Exploring the Gaps Between American and Israeli Dance. Dance in Israel. <http://www.danceinisrael.com/2009/05/citydance-in-jerusalem-exploring-the-gaps-between-american-and-israeli-dance/>.

old dance pieces surfaced.¹²⁴ During their Middle Eastern tour, CityDance entertained as well as instigated responses from viewers to consider differences in cultural practices through the use of dance. Like most art forms, dance hones the ability to tell stories and preserve history and culture.

A Note on Film

Though artists and art critics debate whether film is artistic or entertaining, it has indeed been a valuable tool for cultural diplomacy. Film makes it possible for individuals to identify with events and lifestyles portrayed and depicted on screen. It has been said that film reaches the individual then, possibly, a collective body of individuals, affecting culture. “Film is at its most effective when it challenges national identity, when far from confirming it, it points out contradictions or the frailties of perception, when it unveils discord or division.”¹²⁶ With the increased capabilities of technology and dissemination of information, film serves the purpose of sharing information widely and quickly to audiences when live events are limited to the constraints of schedules and venue space. Numerous embassies engage in *film diplomacy*. Sociology professor John Orr shares that film engages the question of power. Furthermore “its narratives also dissect the conflicts between public and personal identity.”¹²⁷ In reviewing cultural diplomacy practices of foreign embassies to the United States, it has been observed that

¹²⁴ Ibid.

¹²⁶ Orr, J. (2000). The Art and Politics of Film. Edinburgh, Great Britain, Edinburgh University Press Ltd. 107

¹²⁷ Ibid.

film is utilized as often as music and visual arts if not more so for some missions.

Presently, two-thirds of the embassies engaged in arts programming in the United States have hosted events that incorporate film diplomacy.¹²⁸

The International Film Festival is one film festival that allows numerous countries to employ the art form to address stereotypes and share truths. The 26th Annual FilmFest DC shows films in categories such as “Justice Matters” to “expand awareness of social justice issues [and] address a diverse array of humanitarian issues,”¹²⁹ and “The Lighter Side,” to offer viewers a more comical vantage point of life, issues, and politics. Entries of such films come from numerous countries: Japan, Germany, Kazakhstan, Argentina, Jamaica, Cuba, Belgium, Spain, Italy, Norway, Switzerland and many others. Embassies are afforded the opportunity to support film diplomacy, sharing not only culture through film but culture through the way in which film is wielded to showcase that culture. Film artists stimulate the visual and audio senses, demanding attention.

One could assume that perhaps art forms such as dance, music, theatre, and the visual arts are presented because they suit the interests of the public. Though this conclusion holds truth, interviews with diplomats and research of institutions’ online promotions reveal that many of these same art forms highlighted in the host countries are also celebrated in the home countries. Cultural attaches to the U.S. from Spain, Austria, Australia and others also inform that they sometimes collaborate with their fellow embassies in other host countries to tour artists and widen exposure of these artists,

¹²⁸ See *Embassies’ Participation in the Arts* in Appendices.

¹²⁹ (2012). 26th Annual FilmFest DC. The Washington Post. Washington, D.C., The Washington Post.

revealing that other countries also share similar interests in the same art forms.

Nevertheless, one must keep in mind that relations between nation-states can affect how engaged an embassy is in cultural diplomacy.

Audiences

Whether diplomacy is official or cultural mostly relates to the audiences engaged. Official diplomacy involves leaders in the area of foreign affairs and information is not made public usually until after talks and negotiations have taken place. Cultural diplomacy involves the dissemination of public information. Non-official diplomatic or non-political officials are privy to information to understand the culture and traditions of the nation-state. Numbers are of great importance to certain embassies when working to engage local communities. Some embassies frequently review additions to listserv and report them to their foreign ministry headquarters. When asked what a successful event looked like to the Austrian embassy, Cultural Counsellor Schrammell informed that “the attraction of large audiences of different ages is an implication of a successful event.”¹³⁰ For this embassy, “it is very important to reach also the younger population for cultural programs.”¹³¹

Artistic events can serve as working events and encourage networking or opportunities to initiate discussion between foreign officials. Other times, these artistic and cultural programs may serve as apolitical efforts to interact with the public. These

¹³⁰ Schrammell, A. (2012). Counsellor of Cultural Affairs at the Embassy of Austria. Washington D.C., Interviewed by researcher.

¹³¹ Ibid.

types of events and are presented more for pleasure and entertainment while building and strengthening relations. Several reasons exist as to why embassies present artistic events. As aforementioned, the events can encourage networking, but these events can also be used to promote culture and ideals.

For exclusive audiences, embassies will host private events. At times the sensitivity of the art, topic, and dialogue inhibits attendance by the public. Political officials, artists, and business professionals often make up the attendees to such events. These private artistic presentations serve as working events that provide opportunity to discuss and understand art, its cultural value and implications in foreign relations. Events open to the public hold similar functions as official one in that they work to thought-provoke and stir discussion, but they are aimed at influencing and observing public opinion. Private events, frequently held in the home of an ambassador, provide a setting that is more intimate.



Living room of the Italian ambassador in Washington, D.C. Photo by Carol M. Highsmith,



Mexican Embassy elegance, Washington, D.C. Carol M. Highsmith,

Setting plays an important role in the hosting of events. Some embassies host events within the chancery while also creating partnerships with business owners and venues in the local community to facilitate presentation of artistic programs. At a concert presented by The Embassy Series, Austrian Ambassador Christian Prosl shared good-humoredly, “Basically, we built first a concert hall then glued some offices around it and called that an embassy.”¹³² Though playful, his account is not far from truthful. The impressive visual art on the walls that frame the wide open concert space does not give the impression of a typical austere embassy.

However, the Spanish chancery is one that does not possess the space to make presentations. Fortunately for the embassy, this limitation does not impede their being able to present numerous events each year, reaching thousands of audience members. Where some embassies hold space for artistic events and present on average 20-30 events in one year, the Embassy of Spain presents between 50-60 cultural programs each year.¹³³ This embassy has become such an advocate of cultural exchange that its cultural office has begun to brand their events, using “Spain Red: The Spanish Cultural Network.” to create a following.

¹³²Prosl, C. (2011). Ambassador of Austria to the United States. Interview with Embassy Series at Embassy of Austria. Washington D.C., <http://thedcplace.com/>.

¹³³ Information based on sixteen interviews with foreign officials and website announcements.(2012). "Spain Culture US."

CHAPTER VII

LIMITATIONS

Much of this study has focused on a different perspective of embassies and their offices, sharing of those that have seemingly adopted an “open door policy” and welcomed audiences of diverse backgrounds to its facilities to enjoy and participate in artistic events. However, it would be absent-minded and imprudent to suggest that there abide no impediments to hosting events and attracting diverse audiences to the embassy grounds in a host country. The history of diplomacy is filled with accounts of information compromised, confidences betrayed, securities breached, and spies discovered. Since the earliest practices of diplomacy, embassies and their host countries have had to guard against intolerably acts of being overtaken by intruders and imposters.

Security

Unsurprisingly and unfortunately, these occurrences continue and have to be handled with high attention and caution. Cultural Counsellor Schrammel intimated that there is concern that austerity and heightened security could affect the frequency of events presented by embassies in efforts to practice cultural diplomacy.¹³⁵ Even when visitors are admitted to view or tour interiors of a chancery, regular security systems often remain in place. Identification verifications and body scans are common check points before entering an office or event space of a chancery. For many U.S. embassies,

¹³⁵ Schrammel, A. (2012). Counsellor of Cultural Affairs at the Embassy of Austria. Washington D.C., Interviewed by researcher.

efforts to safeguard diplomatic officials against harm have led to the constructing of embassies in remote locations in the outskirts of cities and away from public access.¹³⁶

Propaganda

It is inevitable to employ cultural diplomacy without running into issues of propaganda. There are some who question intent of foreign officials utilizing art as a medium of diplomacy. Propaganda, especially since World War II has been tactic and an issue in relating information and sharing culture. Due to its uncovered abuse in Nazi Germany and recent concerns of U.S. portrayal of culture abroad, some individuals maintain reservations about engaging, participating, or accepting arts diplomacy to share ideas and values. Propaganda was not intended to be used as a negative means to distort communication, but the malpractice of it in foreign relations has made it a slur.

[P]ublic diplomacy is a form of persuasive communication intended to modify the target audience's perceptions, attitudes and behavior. But propaganda is such a loaded word thanks to World Wars I and II, with such negative connotations, that most public diplomats avoid the term completely.¹³⁷

J. Michael Waller illustrated how foreign officers find difficulty in using the word or admitting to the use of propaganda, being that it has such pejorative connotations. For much of the public, propaganda has become synonymous with deception. “‘Propaganda’ in any language predicates some kind of lying as a legitimate tool of political power.”¹³⁸ Notable applications of the tool has created some disinterest in programs that may have

¹³⁶ (2002). Ambassador: Inside The Embassy. National Geographic.

¹³⁷ Waller quotes the USIA Alumni Association, publicdiplomacy.org. Waller, J. M. (2007). The public diplomacy reader. Washington, DC, Institute of World Politics Press.

¹³⁸ Arndt, R. T. (2005). The first resort of kings : American cultural diplomacy in the twentieth century. Dulles, Va., Potomac Books. 28

ties to governmental affairs. Propaganda as medium in the Middle Ages by the Church to spread religious practices and attain power, and more recently, Nazi Germany's repugnant wielding of it to perform genocide has tainted perceptions of propaganda irreparably.

Propaganda can stifle audience participation and as well as collaboration with area art institutions. For art organizations, programming is of the greatest importance to an artist or arts organization, reflecting its mission. Some artists and art institutions may refrain from showing art work that may appear to serve purposes of propaganda. However, when an embassy carefully engages in cultural exchange and seeks to work with the interest of artists and arts organizations, it is less perceived as propaganda.

Having a growing reputation of being a museum that showcases "contemporary, socially- and politically-charged art,"¹³⁹ Curator and Director Jack Rasmussen of American University Museum was excited to showcase artworks from Syria that highlighted art versus a political agenda. Upon discovering the Ambassador's genuine interest, not only in cultural affairs, but in the visual arts, Rasmussen shared:

I was impressed by the quality of the artwork presented [on Ambassador Imad Moustapha's blog], but also by Ambassador Moustapha's knowledge and appreciation of Syrian artists, and most of all by the emphasis he placed on the arts in his life and in the life of his state. . . . Together, with his beautiful wife, Rafif, they have put together an exceptional exhibition and catalogue.¹⁴⁰

¹³⁹ Barrett, M. (2010), American University, *The Museum's Muse*, http://www.american.edu/media/news/20100929_AU_Museums_Muse.cfm

¹⁴⁰ (2009). Art from Syria: A Journey Through Half A Century of Creativity. Embassy of Syria. Washington, D.C., American University.

The Ambassador's interest in art and desire to share the talents of Syrian artists made it possible for a unique exhibition to be displayed without emphasizing propaganda. He understood the arts ability to provoke thought and emotion versus merely disseminate information.

Although propaganda is said merely be the sharing of truthful information "to win people over to a given"¹⁴¹ similar to advertising, there is resistance from the public when it its use discovered. "Americans accept advertising, publicity, and public relations as 'white' lies . . . yet they are uncomfortable with lies."¹⁴²

Staff and Resources

The question of staffing has its part in the limitations of embassies being able to host artistic events. The cultural affairs office varies in size of staff, depending on the embassy size. And focus of the mission. If cultural diplomacy is not of great import to a foreign ministry, the duties of culture may fall on a staff of three people or possibly on a different office altogether, such as the office of public affairs. However, it is not always the case; a very active embassy may still not be suitably staffed. Consider the active Austrian embassy and its plentiful events that it hosts that consists of a staff of only three. Then there are embassies such as South Africa that do not particularly have an office devoted to cultural affairs but is directed to oversee such events are produced

¹⁴¹ Waller, J. M. (2007). The public diplomacy reader. Washington, DC, Institute of World Politics Press. 331

¹⁴² Arndt, R. T. (2005). The first resort of kings : American cultural diplomacy in the twentieth century. Dulles, Va., Potomac Books. 28

nonetheless. For such reasons, partnerships and sponsorships are a necessity for effective cultural diplomacy.

A final word but certainly not last on the limitation for embassies in presenting cultural events is the constraints of budget. Most foreign ministries assign a budget to the various embassies and sometimes with specific budget for cultural affairs. However, with the recent, global, economic downturn, several embassies have suffered from a slump in funds. As Counsellor Schrammel expressed concern of decrease in events with heightened security, Ambassador Vos shared that lower budgets could affect the frequency of events by embassies.¹⁴³ In response to this concern, some embassies exact admission fees for events which does affect audience attendance and participation.

¹⁴³ Vos, J. (2012). Dutch Ambassador to the United States, 1997-2002. Washington D.C., Interviewed by researcher.

CHAPTER VI

CONCLUSION

Washington D. C. is not only a political district where individuals come to voice concerns and rally for common goals. Hosting over 170 embassies, it also serves as a hub for cultural exchange. Moreover, recent events and accounts of artistic programs by embassies in the District of Columbia attest to the utilization of art as a tool for diplomacy - a means of cultural exchange. It is rare (if ever) that an evening passes and no cultural event is taking place in the district. Throughout the year and in accordance to the mission of the embassy, embassies will host or sponsor a number of events and programs to reach the public. Many of these events indeed incorporate the arts, as Black stated the arts have played a significant role in diplomacy.¹⁴⁴

The key perspective when to understanding embassies as art institutions is that these missions are instruments for official and cultural diplomacy. They serve a purpose of facilitating dialogue and exchange between governments of nation-states and cultures. Moreover, chanceries embody ideals, values, cultural expressions and histories of a nation. When viewing an embassy office, it is useful to look at the embassy office not only as an historic building used for international affairs but as a symbol of a nation's identity. The embassy, like fashion to an individual, represents character, priorities, ideals and interests. And like mannerisms and expressions of an individual, the embassies participation in cultural affairs and arts diplomacy allows citizens of the host country to better understand the leaders behind the embassy and its majestic concrete structures.

¹⁴⁴ Black, J. (2010). A history of diplomacy. London, Reaktion. 70

“Art is the best vehicle for human engagement.”¹⁴⁵ Meanwhile, these leaders onsite learn of the ideals and culture that reside and influence those in the host country. This understanding is pertinent to being effective in diplomacy. The focus is not only cultural promotion but cultural exchange. As curator and museum director Jack Rasmussen eloquently stated, “Art makes it difficult to demonize human beings”¹⁴⁶ Through cultural exchange, nations can gain a greater understanding of one another’s contributions to global scene.

Considering the pervasiveness of art, it is difficult to imagine life without such creativity and expression. The use of art in cultural diplomacy makes it possible for matters that may be overlooked or ignored to suddenly matters. Art matters. It aids in cultural understanding. Understanding art helps us understand people. Similarly, understanding people helps us understand art. Art is the expressive nature of a culture, it is to a culture what behavior is to a human being. We become educated and informed about one another as we learn of diverse cultural expressions. Therein, we are empowered by art and can take pride in individuality and self-expression.

¹⁴⁵ Sarukhan, A. (2012). Ambassador of Mexico to the United States. Washington D.C., Opening reception for A Thousand and One Faces of Mexico at the Mexican Cultural Institute.

¹⁴⁶ Rasmussen, J. (2012). Director of American University Museum. Washington D.C., Interviewed by researcher.

INTERVIEW QUESTIONS

Name:

Title of Position:

College degree:

1. Why does the embassy present art (music, dance, film, etc)?
2. Which art forms do you present (music, dance, film)?
3. Is the art classical, traditional, or contemporary (or all)? Type here
4. How many events/programs/exhibitions doe embassy present each year(or in the past year)
5. How many visitors/attendees does the embassy reach each year (or in the past year)?
6. What are the audience demographics (e.g other diplomats, students, artists, DC locals)?
7. Which art form is most difficult to promote?
8. Is there a myth about the culture that art can address?
9. Is there a truth about the culture that art can share?
10. How many are on staff in your office?

**EMBASSIES' PARTICIPATION IN
MUSIC AND THE VISUAL ARTS**

EMBASSY	Music	WEBSITE		EMBASSY	Visual	WEBSITE
Albania	x	http://www.mtkrs.gov.al/web/Artet_39_1.php		Albania	x	http://www.mtkrs.gov.al/web/Artet_39_1.php
Armenia	x	http://www.mfa.am/en/armenia-culture/		Algeria	x	http://www.algeria-us.org/algerian-culture.html
Australia	x	http://www.usa.embassy.gov.au/whwh/events.html		Armenia	x	http://www.mfa.am/en/armenia-culture/
Austria	x	http://www.acfdc.org/		Australia	x	http://www.usa.embassy.gov.au/whwh/events.html
Belarus	x	http://usa.mfa.gov.by/eng/belarus/culture		Austria	x	http://www.acfdc.org/
Bolivia	x	http://www.bolivia-usa.org/		Belarus	x	http://usa.mfa.gov.by/eng/belarus/culture
Brazil	x	http://www.brasilemb.org/		Bolivia	x	http://www.bolivia-usa.org/
Bulgaria	x	http://www.webhousing.biz/~bulgaria/		Brazil	x	http://www.brasilemb.org/
Czech Republic	x	http://www.mzv.cz/washington/en/culture_events/culture/index.html		Bulgaria	x	http://www.webhousing.biz/~bulgaria/
Denmark	x	http://usa.um.dk/		Canada	x	http://www.canada.gc.ca/aboutcanada-ausujetcanada/arts/menu-eng.html

EMBASSIES' PARTICIPATION IN MUSIC AND THE VISUAL ARTS

EMBASSY	Music	WEBSITE		EMBASSY	Visual	WEBSITE
El Salvador	x	http://www.elsalvador.org/index.php?option=com_content&view=article&id=24%3Agrupos&catid=15%3Awashington&Itemid=1486&idsub=18&template=embajadas&Itemid=1486		Chile	x	http://www.chile-usa.org/calevents.htm
Finland	x	http://www.finland.org/public/default.aspx?nodeid=35832&contentlan=2&culture=en-US		Colombia	x	http://colombiaemb.org/english/culture-mainmenu-62
France	x	http://www.la-maison-francaise.org/start.htm		Denmark	x	http://usa.um.dk/
Germany	x	http://www.germany.info/Vertretung/usa/en/08__Culture__Sports__Events/00/____Culture.html		El Salvador	x	http://www.elsalvador.org/index.php?option=com_content&view=article&id=24%3Agrupos&catid=15%3Awashington&Itemid=1486&idsub=18&template=embajadas&Itemid=1486
Greece	x	http://greekcultureintheus.blogspot.com/		Finland	x	http://www.finland.org/public/default.aspx?nodeid=35832&contentlan=2&culture=en-US
Hungary	x	http://washington.kormany.hu/events		France	x	http://www.la-maison-francaise.org/start.htm
Ireland	x	http://www.embassyofireland.org/home/index.aspx?id=75869#film		Germany	x	http://www.germany.info/Vertretung/usa/en/08__Culture__Sports__Events/00/____Culture.html

**EMBASSIES' PARTICIPATION IN
MUSIC AND THE VISUAL ARTS**

EMBASSY	Music	WEBSITE		EMBASSY	Visual	WEBSITE
Israel	x	http://www.israelemb.org/index.php?option=com_eventlist&view=categoriesdetailed&Itemid=248&lang=en		Greece	x	http://greekcultureintheus.blogspot.com/
Italy	x	http://www.iicwashington.esteri.it/IIC_Washington/Menu/Gli_Eventi/Calendario/		Haiti	x	http://haiti.org/index.php?option=com_content&view=article&id=253&Itemid=124
Jamaica	x	http://www.embassyofjamaica.org/ABOUTmusic.htm		Hungary	x	http://washington.kormany.hu/events
Japan	x	http://www.us.emb-japan.go.jp/jicc/index.html		Ireland	x	http://www.embassyofireland.org/home/index.aspx?id=75869#film
Kazakhstan	x	http://www.kazakhembus.com/uploads/images/KAZAKH%20CINEMA%20EVENINGS.pdf		Israel	x	http://www.israelemb.org/index.php?option=com_eventlist&view=categoriesdetailed&Itemid=248&lang=en
Latvia	x	http://www.latvia-usa.org/files1.html		Italy	x	http://www.iicwashington.esteri.it/IIC_Washington/Menu/Gli_Eventi/Calendario/
Malawi	x	http://www.malawiembassy-dc.org/index.php?page=the-arts		Japan	x	http://www.us.emb-japan.go.jp/jicc/index.html
Mali	x	http://www.maliembassy.us/index.php?option=com_content&view=article&id=210&Itemid=125		Korea	x	http://dynamic-korea.com/news/view_news.php?uid=200800237005&main=DPL&sub=

**EMBASSIES' PARTICIPATION IN
MUSIC AND THE VISUAL ARTS**

EMBASSY	Music	WEBSITE		EMBASSY	Visual	WEBSITE
Mexico	x	http://icm.sre.gob.mx/imw/		Latvia	x	http://www.latvia-usa.org/files1.html
Moldova	x	http://www.sua.mfa.md/culture-en/		Malawi	x	http://www.malawiembassy-dc.org/index.php?page=the-arts
Myanmar	x	http://www.myanmar.com/artsandliterature/index.html		Mali	x	http://www.maliembassy.us/index.php?option=com_content&view=article&id=210&Itemid=125
New Zealand	x	http://www.mch.govt.nz/		Malta	x	http://www.foreign.gov.mt/default.aspx?MIDIS=509
Norway	x	http://www.norway.org/News_and_events/Culture/		Mexico	x	http://icm.sre.gob.mx/imw/
Poland	x	http://www.polandembassy.org/		Moldova	x	http://www.sua.mfa.md/culture-en/
Rwanda	x	http://rwandaembassy.org/discover-rwanda/art-in-rwanda.html		Mozambique	x	http://www.embamoc-usa.org/index.php?option=com_content&view=article&id=74&Itemid=73
Serbia	x	http://serbiaembusa.org/culturalevents.php		Myanmar	x	http://www.myanmar.com/artsandliterature/index.html
Slovak Republic	x	http://www.mzv.sk/App/WCM/ZU/WashingtonZU/main.nsf/vw_ByID/index_EN		New Zealand	x	http://www.mch.govt.nz/
Spain	x	http://www.spainculture.us/		Nigeria	x	http://www.nigeriaembassyusa.org/index.php?page=culture-tourism

**EMBASSIES' PARTICIPATION IN
MUSIC AND THE VISUAL ARTS**

EMBASSY	Music	WEBSITE		EMBASSY	Visual	WEBSITE
Sri Lanka	x	http://slembassyusa.org/category/events/past		Norway	x	http://www.norway.org/News_and_events/Culture/
Suriname	x	http://www.turq.com/artmusic.php		Poland	x	http://www.polandembassy.org/
Swaziland	x	http://www.gov.sz/index.php?option=com_content&view=article&id=373&Itemid=358		Qatar	x	http://qatarembassy.net/culture.asp
Switzerland	x	http://www.eda.admin.ch/eda/en/home/representations/nameri/vusa/wasemb/culedu/wassce.html		Rwanda	x	http://rwandaembassy.org/discover-rwanda/art-in-rwanda.html
Trinidad and Tobago	x	http://www.ttembassy.org/index.php?page=invest-in-t-t		Saudi Arabia	x	http://www.saudiembassy.net/affairs/recent-news/culture/
Turkey	x	http://washington.emb.mfa.gov.tr/AboutTurkey.aspx?ID=21		Serbia	x	http://serbiaembusa.org/culturalevents.php
United Arab Emirates	x	http://www.sharjahmuseums.ae/		Slovak Republic	x	http://www.mzv.sk/App/WCM/ZU/WashingtonZU/main.nsf/vw_ByID/index_EN
Uruguay	x	http://www.mrree.gub.uy/gxpsites/hgxpp001?7,7,452,O,E,O,MNU;E;128;2;MNU;,,		Spain	x	http://www.spainculture.us/
Venezuela	x	http://venezuela-us.org/category/events-of-the-month/		Suriname	x	http://www.turq.com/artmusic.php

**EMBASSIES' PARTICIPATION IN
MUSIC AND THE VISUAL ARTS**

EMBASSY	Music	WEBSITE		EMBASSY	Visual	WEBSITE
				Swaziland	x	http://www.gov.sz/index.php?option=com_content&view=article&id=373&Itemid=358
				Sweden	x	http://www.swedenabroad.com/CalendarView___12860.aspx?slaveid=136743&showperiod=2012-03-01
				Switzerland	x	http://www.eda.admin.ch/eda/en/home/representations/nameri/vusa/wasemb/culedu/wassce.html
				Syria	x	http://www.syrianembassy.us/index.html
				Trinidad and Tobago	x	http://www.ttembassy.org/index.php?page=invest-in-t-t
				United Arab Emirates	x	http://www.sharjahmuseums.ae/
				Uruguay	x	http://www.mrree.gub.uy/gxpsites/hgxpp001?7,7,452,O,E,0,MNU;E;128;2;MNU,;
				Vietnam	x	http://vietnamembassy-usa.org/vietnam/culture

EMBASSIES' PARTICIPATION IN DANCE AND THEATRE

EMBASSY	Dance	WEBSITE		EMBASSY	Theatre	WEBSITE
Australia	x	http://www.usa.embassy.gov.au/whwh/events.html		Albania	x	http://www.mtkrs.gov.al/web/Artet_39_1.php
Austria	x	http://www.acfdc.org/		Australia	x	http://www.usa.embassy.gov.au/whwh/events.html
Bangladesh	x	http://www.bdembassyusa.org/index.php?page=embassy-events		Austria	x	http://www.acfdc.org/
Belgium	x	http://www.diplobel.us/NewsPublications/NewsEvents.asp		Belarus	x	http://usa.mfa.gov.by/eng/belarus/culture
Bolivia	x	http://www.bolivia-usa.org/		Bolivia		http://www.bolivia-usa.org/
Brazil	x	http://www.brasilemb.org/		Bosnia Herzegovina	x	http://www.mfa.ba/dobro_dosli_u_bih/kultura/?id=8655
Bulgaria		http://www.webhousing.biz/~bulgaria/		Brazil	x	http://www.brasilemb.org/
Finland	x	http://www.finland.org/public/default.aspx?nodeid=35832&contentlan=2&culture=en-US		Czech Republic	x	http://www.mzv.cz/washington/en/culture_events/culture/index.html
France	x	http://www.la-maison-francaise.org/start.htm		Denmark		http://usa.um.dk/
Germany	x	http://www.germany.info/Vertretung/usa/en/08__Culture__Sports__Events/00/____Culture.html		France	x	http://www.la-maison-francaise.org/start.htm
Greece	x	http://greekcultureintheus.blogspot.com/		Germany	x	http://www.germany.info/Vertretung/usa/en/08__Culture__Sports__Events/00/____Culture.html
Hungary	x	http://washington.kormany.hu/events		Greece	x	http://greekcultureintheus.blogspot.com/

EMBASSIES' PARTICIPATION IN DANCE AND THEATRE

EMBASSY	Dance	WEBSITE		EMBASSY	Theatre	WEBSITE
Israel	X	http://www.israelemb.org/index.php?option=com_eventlist&view=categoriesdetail&Itemid=248&lang=en		Hungary	X	http://washington.kormany.hu/events
Japan	X	http://www.us.emb-japan.go.jp/jicc/index.html		Israel	X	http://www.israelemb.org/index.php?option=com_eventlist&view=categoriesdetail&Itemid=248&lang=en
Kazakhstan	X	http://www.kazakhembus.com/uploads/images/KAZAKH%20CINEMA%20EVENINGS.pdf		Japan		http://www.us.emb-japan.go.jp/jicc/index.html
Mexico	X	http://icm.sre.gob.mx/imw/		Kazakhstan		http://www.kazakhembus.com/uploads/images/KAZAKH%20CINEMA%20EVENINGS.pdf
Moldova	X	http://www.sua.mfa.md/culture-en/		Mexico	X	http://icm.sre.gob.mx/imw/
Myanmar	X	http://www.myanmar.com/artsandliterature/index.html		Moldova	X	http://www.sua.mfa.md/culture-en/
New Zealand	X	http://www.mch.govt.nz/		New Zealand	X	http://www.mch.govt.nz/
Norway	X	http://www.norway.org/News_and_events/Culture/		Norway	X	http://www.norway.org/News_and_events/Culture/
Rwanda	X	http://rwandaembassy.org/discover-rwanda/art-in-rwanda.html		Serbia	X	http://serbiaembusa.org/culturalevents.php
Serbia	X	http://serbiaembusa.org/culturalevents.php		Spain	X	http://www.spainculture.us/
Spain	X	http://www.spainculture.us/		Sri Lanka		http://slembassyusa.org/category/events/past

**EMBASSIES' PARTICIPATION IN
DANCE AND THEATRE**

EMBASSY	Dance	WEBSITE		EMBASSY	Theatre	WEBSITE
Sri Lanka	x	http://slembassyusa.org/category/events/past		Swaziland	x	http://www.gov.sz/index.php?option=com_content&view=article&id=373&Itemid=358
Swaziland	x	http://www.gov.sz/index.php?option=com_content&view=article&id=373&Itemid=358		Sweden		http://www.swedenabroad.com/CalendarView____12860.aspx?slaveid=136743&showperiod=2012-03-01
Sweden	x	http://www.swedenabroad.com/CalendarView____12860.aspx?slaveid=136743&showperiod=2012-03-01		Switzerland	x	http://www.eda.admin.ch/eda/en/home/representations/nameri/vusa/wasemb/culedu/wassce.html
Switzerland	x	http://www.eda.admin.ch/eda/en/home/representations/nameri/vusa/wasemb/culedu/wassce.html		United Arab Emirates	x	http://www.sharjahmuseums.ae/

EMBASSIES' PARTICIPATION IN FILM

EMBASSY	Film	WEBSITE		EMBASSY	Film	WEBSITE
Albania	x	http://www.mtkrs.gov.al/web/Artet_39_1.php		Japan	Y	http://www.us.emb-japan.go.jp/jicc/index.html
Algeria	x	http://www.algeria-us.org/algerian-culture.html		Jordan	x	http://www.film.jo/
Argentina	x	http://www.embassyofargentina.us/v2011/en/culture/news.htm		Kazakhstan	x	http://www.kazakhembus.com/uploads/images/KAZAKH%20CINEMA%20EVENINGS.pdf
Australia	x	http://www.usa.embassy.gov.au/whwh/events.html		Malawi	x	http://www.malawiembassy-dc.org/index.php?page=the-arts
Austria	x	http://www.acfdc.org/		Mexico	x	http://icm.sre.gob.mx/imw/
Bolivia	x	http://www.bolivia-usa.org/		Moldova	x	http://www.sua.mfa.md/culture-en/
Brazil	x	http://www.brasilemb.org/		New Zealand	x	http://www.mch.govt.nz/
Canada	x	http://www.canada.gc.ca/aboutcanada-ausujetcanada/arts/menu-eng.html		Norway	x	
Chile	x	http://www.chile-usa.org/calevents.htm		Poland	x	http://www.polandembassy.org/
Czech Republic	x	http://www.mzv.cz/washington/en/culture_events/culture/index.html		Spain	x	http://www.spainculture.us/
Denmark	x	http://usa.um.dk/		Sri Lanka	x	http://slembassyusa.org/category/events/past

EMBASSIES' PARTICIPATION IN FILM

Dominican Republic	x	http://www.domrep.org/events.html		Sweden	x	http://www.swedenabroad.com/CalendarView___12860.aspx?slaveid=136743&showperiod=2012-03-01
El Salvador	x	http://www.elsalvador.org/index.php?option=com_content&view=article&id=24%3Agrupos&catid=15%3Awashington&Itemid=1486&idsub=18&template=embajadas&Itemid=1486		Switzerland	x	http://www.eda.admin.ch/eda/en/home/rep/nameri/vusa/wasemb/culedu/wassce.html
France	x	http://www.la-maison-francaise.org/start.htm		Syria	x	http://www.syrianembassy.us/index.html
Germany	x	http://www.germany.info/Vertretung/usa/en/08__Culture__Sports__Events/00/___Culture.html		Trinidad and Tobago	x	http://www.ttembassy.org/index.php?page=invest-in-t-t
Greece	x	http://greekcultureintheus.blogspot.com/		United Arab Emirates	x	http://www.sharjahmuseums.ae/
Hungary	x	http://washington.kormany.hu/events		Uruguay	x	<a "="" href="http://www.mrree.gub.uy/gxpsites/hgxpp001?7,7,452,O,E,0,MNU;E;128;2;MNU;,">http://www.mrree.gub.uy/gxpsites/hgxpp001?7,7,452,O,E,0,MNU;E;128;2;MNU;,"
Ireland	x	http://www.embassyofireland.org/home/index.aspx?id=75869#film		Venezuela	x	http://venezuela-us.org/category/events-of-the-month/

**EMBASSIES' PARTICIPATION IN
FILM**

Israel	x	http://www.israelemb.org/index.php?option=com_eventlist&view=categorie_sdetailed&Itemid=248&lang=en				
Italy	x	http://www.iicwashington.esteri.it/IIC_Washington/Menu/Gli_Eventi/Calendario/				

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