

LA DIPLOMÀCIA CULTURAL: REFLEXIONS I PROPOSTES
DES DE CATALUNYA
Seminari internacional

LA DIPLOMÀCIA CULTURAL

Seminari internacional
Barcelona
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REFLEXIONS I PROPOSTES DES DE CATALUNYA

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Introduction

This document collects a series of bibliographic references which have been considered relevant in the context of the international seminar 'Cultural Diplomacy: a Perspective from Catalonia', which takes place in Barcelona on 2-4 December 2009. The list has been prepared for informative purposes and does not aim to be exhaustive.

References

Richard T. Arndt, "¿Cultura o propaganda? Reflexiones sobre medio siglo de diplomacia cultural de Estados Unidos", *Revista Mexicana de Política Exterior*, nº 85 (2009). Available at <http://portal.sre.gob.mx/boletinimr/pdf/8501Arndt.pdf>.

In order to understand the present context and analyse the evolution of recent years, the author describes the process of US cultural diplomacy throughout the last two centuries, taking advantage of his experience as a US cultural attaché during the Cold War. Arndt adopts a cosmopolitan, optimistic perspectives, which argues that culture is the end and education the means, and that the art of cultural diplomacy involves providing educational experiences which can, on the one hand, maximise opportunities to improve the life of others and the future of their countries and, on the other hand, contribute to minimise the risk of conflict and aggression.

Peter Aspden, *Selling Democracy? The past and future of western cultural relations and public diplomacy* (London: British Council, 2004)

The meeting of historians and practitioners that came together at the ICA in London in February 2004 looked at one particular tool set: that which is sometimes called Public Diplomacy, sometimes Cultural Relations (PD/CR). It discussed the role of both in winning the Cold War and concluded that a very different sort of PD/CR is needed for the future. Instead of projecting ideas, we need to build the sort of trust on which modernity is built – the infrastructure of democracy, civil society and dialogue with shared vocabularies.

This means a change of approach to PD/CR. The traditional approach has tended, albeit with increasing subtlety, to be a delivery system. It is intended to explain and persuade, to cajole, tempt and even intimidate in support of national policies. It is all too clear that it isn't very effective, as we saw, for example, in examining current US Public Diplomacy efforts in the Middle East and the wider Muslim world. This theme emerged repeatedly throughout the conference: the need for a new dialogue-based approach to PD/CR, which aims at the building of trust through long-term relationships. It needs to beat its own time, not attached always to short-term political imperatives, but confident in the fact that open, honest, deliberately two-way relationships nurtured over the long-term are an end in themselves because they are the inescapable foundations of a modern trust-based world. A world in which listening is at least as important as talking, and relationships are deliberately geared to mutual benefit.

Sergi Bo i Gudiol, *Models de projecció exterior de la llengua i la cultura. Els Estats nòrdics, Països Baixos, Àustria, les comunitats valona i flamenca de Bèlgica, Baviera i Quebec* (Barcelona: Departament de Cultura i Mitjans de Comunicació, 2007). Available at http://www20.gencat.cat/docs/CulturaDepartament/Cultura/Documents/Arxiu/Arxius%20GT/Models_Proj_Exterior.pdf.

This research report adopts a broad view on what can be understood as dissemination of a nation's culture and language, in the framework of the external and cultural policies of state and sub-state authorities. The choice of states and regions was made on the basis of their relevance to the Catalan case, according to size, political system and cultural or linguistic nature.

The analysis focuses primarily on organizational matters. In other words, decision-making, competence-development, the level of autonomy and priorities in cultural promotion policies are analysed, with additional reference to other relevant issues where applicable.

The analysis of the organizational structure is carried out both internally and externally – that is, in addition to the distribution of roles in the specific area of foreign cultural policy, the organisation of cultural administration in the domestic fields and, in some cases, the distribution of roles per tier of government are also presented.

The historical perspective which the analysis adopts enables an observation of how in the face of common developments such as today's technological revolution, the advance of globalization and the rise of cultural diversity, governmental structures may follow different courses.

Kirsten Bound, Rachel Briggs, John Holden and Samuel Jones, *Cultural Diplomacy* (London: Demos, 2007). Available at <http://www.demos.co.uk/publications/culturaldiplomacy>.

This report argues that, more than ever before, culture has a vital role to play in international relations. This stems from the wider, connective and human values that culture has: culture is both the means by which we come to understand others, and an aspect of life with innate worth that we enjoy and seek out. Cultural enables us to appreciate points of commonality and, where there are differences, to understand the motivations and humanity that underlie them.

As identity politics exert an increasing influence on domestic and international exchanges, culture is therefore a critical forum for negotiation and a medium of exchange in finding shared solutions. Cultural contact provides a forum for unofficial political relationship-building: it keeps open negotiating channels with countries where political connections are in jeopardy, and helps to recalibrate relationships for changing times with emerging powers such as India and China. In the future, alliances are just as likely to be forged along lines of cultural understanding as they are on economic or geographic ones.

However, culture should not be used as a tool of public diplomacy. The value of cultural activity comes precisely from its independence, its freedom and the fact that it represents and connects people, rather than necessarily governments or policy positions. Cultural Institutions and others in the cultural sector must not only retain their independence, but also be brought more into the policy-making process.

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Center for Arts and Culture, *Cultural Diplomacy: Recommendations and Research* (Washington and New York: Center for Arts and Culture, 2004). Available at <http://www.culturalpolicy.org/pdf/CulturalDiplomacy.pdf>.

Attitudes towards the United States as a country and Americans as a people were more negative in early 2004 than in 2002 and close to all-time lows. The decline in positive attitudes towards the United States and Americans was both palpable and contrary to national security.

Cultural diplomacy— “the exchange of ideas, information, art, and other aspects of culture among nations and their peoples in order to foster mutual understanding”—is a critically important tool in addressing foreign opinion of the United States. As we analyze why other countries, regions, and religions lack understanding of American values and culture, it becomes clear that the role of the arts and culture in diplomacy could be vastly improved. In this context, the Center for Arts and Culture began in the summer of 2002 a collaborative initiative with the Coalition for American Leadership Abroad (COLEAD) to enhance the inclusion of the arts and culture in public diplomacy.

This report presents summaries of the main activities carried out in the context of this programme, including five research papers and a set of recommendations derived from two seminars.

Csilla Davalovszky, “La diplomacia pop: una mirada a la diplomacia cultural japonesa” (Madrid: Instituto Elcano, 2009). Available at http://www.realinstitutoelcano.org/wps/portal/rielcano/contenido?WCM_GLOBAL_CONTEXT=/elcano/elcano_es/zonas_es/lengua+y+cultura/ari86-2009.

Despite the de-acceleration of Japanese economy since the 1990s and the loss of an important part of its economic weight, Japan emerges in the new Millennium as a true cultural super-power, thanks to its ability to position itself as a postmodern and still traditional country, as well as Japanese political leaders’ awareness of the potential of popular culture (*anime*, *manga*, music, fashion, etc.) to become a key tool of external policy to promote a positive image of Japan in the world.

European Forum for the Arts and Heritage & Interarts, *Report on the State of Cultural Cooperation in Europe* (Brussels: European Commission, 2003). Available at http://ec.europa.eu/culture/key-documents/doc938_en.htm.

The main objective of this study was to provide a description and analysis of the current situation, as well as of present and future trends, in cultural cooperation amongst 31 European countries.

Intergovernmental cultural cooperation has been often reduced to the signature of bilateral or multilateral agreements of a purely diplomatic nature and devoid of specific contents. In some instances, this is followed by executive bilateral programmes which allow countries to further show their interest in developing relations with partner states. The study identified over 300 bilateral agreements in force among European countries. Yet beyond the realm of diplomatic documents, cultural cooperation at large comprises many ad hoc decisions and joint activities between governments happening regardless of official agreements.

The notion of cultural diplomacy has been changing steadily over the past 25 years and particularly fast since the fall of the Berlin Wall in 1989. Direct government-to-government arts and heritage cooperation has lost some of its political, historical, diplomatic and cultural

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importance in a context of intense multidirectional cultural traffic. Resources for intergovernmental cultural cooperation in Europe have diminished steadily since the end of the Cold War. This has affected particularly budgets of cultural attachés and of the national cultural institutes located abroad. In recent decades, intergovernmental cultural cooperation has gained its autonomy in the context of wider educational and scientific agendas, and it has increasingly been acknowledged as a strategic “third pillar” (besides politics and economy) in some international negotiations.

Rod Fisher, “Recognising the Significance of Culture in Government and EU External Relations”, in Ericarts (ed.), *Mobility Matters. Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals* (Bonn / Brussels: Ericarts / European Commission, 2008). Available at http://www.mobility-matters.eu/web/files/137/en/Recognising_the_Significance_of_Culture_in_Government_and_EU_External_Relations.pdf.

This short paper, presented in the context of a broader study on the policies and programmes aimed at supporting the mobility of artists and cultural professionals in Europe, argues that although the aims of governments and artists are likely to diverge, it is very much in the interest of governments to encourage and promote artistic mobility.

These topics are analysed from two perspectives: foreign policy and cultural mobility as viewed from a national perspective; and the potential for a cultural dimension to the European Union’s external policies.

Catalina Guerrero, “El audiovisual público como potente altavoz de un país ante el mundo: el ejemplo francés” (Madrid: Instituto Elcano, 2008). Available at http://www.realinstitutoelcano.org/wps/portal/rielcano/contenido?WCM_GLOBAL_CONTEXT=/elcano/elcano_es/zonas_es/lengua+y+cultura/ari138-2008.

Aware of the power of the media to disseminate one’s own perspective on current international developments and the challenges posed by the so-called ‘second digital revolution’, France has recently decided to unify all its assets in the external audiovisual sector under a common platform, in order to make its voice better heard in the world.

A decision of President Nicolas Sarkozy in 2008 led to the re-grouping of the state’s assets in international media, into a single holding called France Monde, later renamed External Audiovisual of France (AEF). As a result, Radio France International (RFI) and TV channels France 24 and TV5 Monde should join forces to disseminate France’s voice in the world with renewed strength and effectiveness, whilst –in the context of the economic crisis- synergies are generated. This measure, alongside the decision to progressively reduce advertising in France’s public broadcasters, has raised the alarm in the sector.

Edwin R. Harvey, *Relaciones culturales internacionales en Iberoamérica y el mundo: instituciones fundamentales* (Madrid: Tecnos, 1991)

This book, presented in the context of the 5th centennial of the discovery of America, addresses national cultural diplomacy policies in the Ibero-American context. A set of issues including the uses of culture in the foreign relations of a range of political regimes, existing models of bilateral cultural diplomacy and the tools, means and models of foreign cultural policy are examined successively.

Ben Hurkmans, "Still a World to be Won: an Outline of Today's Cultural Diplomacy in the Netherlands" (Madrid: Instituto Elcano, 2008). Available at http://www.realinstitutoelcano.org/wps/portal/rielcano_eng/Print?WCM_GLOBAL_CONTEXT=/wps/wcm/connect/elcano/Elcano_in/Zonas_in/ARI88-2008.

This document describes the recent developments in the Netherlands' international cultural relations. To what extent can it be said that the governmental and many non-governmental players practice deliberate, targeted, well-coordinated cultural diplomacy?

The practice of both diplomacy and international cultural relations is being increasingly influenced by the effects on Dutch society of globalisation, immigration and the changing geopolitical situation. So far these two trends have run in parallel, but they both make a tighter arts and heritage policy possible in the form of cultural diplomacy. For the Ministry of Foreign Affairs this trend makes it imperative to justify its conduct in the world, also in terms of domestic policy, and for the arts and heritage sector to justify the financial support it receives from public funds. Thus the actors in both areas are forced –in a positive sense– to work with one another: together they can develop a new way of thinking and policy framework and put it into practice.

Hannele Koivunen, *Staying Power to Finnish Cultural Exports. The Cultural Exportation Project of the Ministry of Education, the Ministry for Foreign Affairs and the Ministry of Trade and Industry* (Helsinki: Ministry of Education, 2005). Available at http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2005/liitteet/opm_251_opm09.pdf.

Meaning-intensive production and creative economy are emerging as crucial assets in international competition. Many countries revised their cultural exportation strategies in the 1990s, adopting the creative economy sector as a key strategy in international competitiveness.

The strengths of Finnish cultural exports are our large creative capital, high-standard education in the creative fields, strong technological know-how, good domestic infrastructure in culture, well-functioning domestic market and high-quality creative production. Our cultural production is highly valued internationally, and we cannot meet the international demand for Finnish culture. The weak points in our cultural exports are leakage points in the value chain, information, marketing, promotion, and lack of a strategy and coordination in cultural exportation.

On the basis of this analysis, this report proposed a programme of action for the period 2005-10, which should contribute to the development of Finnish cultural exports and make for concrete cultural, ethical, social, employment and economic results. As an attractive area of creative economy, Finland will draw top doers, whose input will generate creative capital - a positive circle or vortex of creativity.

Elvira Marco, "Una mirada al sistema británico de relaciones culturales internacionales: acción cultural exterior y diplomacia pública" (Madrid: Instituto Elcano, 2008). Available at http://www.realinstitutoelcano.org/wps/portal/rielcano/contenido?WCM_GLOBAL_CONTEXT=/elcano/Elcano_es/Zonas_es/ARI34-2008.

This document examines the UK's policies in the field of external cultural promotion, in the light of a number of recent reports which examine essential issues – the identification of priority geographical areas, the decision on the values which should be promoted, other countries' approaches, the coordination among stakeholders and the measurement of results. These reports, most of which contain recommendations which are already being implemented, help to understand how this policy is dealt with in the British system.

Ministère des Relations Internationales du Québec, *Politique internationale du Québec. Plan d'action 2009-2014. Mesures pour l'année 2009-2010* (Gouvernement du Québec, 2009). Available at http://www.mri.gouv.qc.ca/fr/pdf/plan_action.pdf.

The Action Plan 2009-2014 and the measures for the period 2009-10 which derive from it are part of the International Policy which Quebec approved in 2006. They have been formulated by the Ministry of International Relations in close cooperation with 15 ministries and bodies, which will also support the implementation of the Plan.

One of the Plan's five priority areas is the "Dissemination of Quebec and its culture abroad". The document stresses that Quebec's own identity, values and culture are an asset for the country's international dissemination and the positioning of artists and cultural goods and services abroad. The creative, cultural and media industries today amount for over 7% of GDP both in Quebec and in the world scene.

Patronat Catalunya Món, "Grans tendències globals d'un món en transformació", "La internacionalització territorial en el Pla de l'Acció Exterior de Catalunya", "Política exterior comparada d'ens subestats" and "Aspectes jurídics i institucionals de l'acció exterior de Catalunya" (Barcelona: Patronat Catalunya Món, 2009), working documents produced in the context of the preparations for Catalonia's Foreign Affairs Action Plan. Available at <http://www.patronatcatalunyamon.cat/suportAccioExteriorGovern/paec.htm>.

The Secretariat of Foreign Affairs and Cooperation of the Government of Catalonia has commissioned the Patronat Catalunya Món with the preparation of Catalonia's future Foreign Affairs Action Plan, a political tool aimed at the strategic planning of the Government of Catalonia's external activity. The main objective of the Plan is to increase and improve coordination between the range of policies and stakeholders which take part in Catalonia's external activities, in order to contribute to the internationalisation of Catalan society, its economic, business, academic and intellectual assets, organisations and social agents and, in sum, the country as a whole.

The project has been launched with a clear transversal approach, integrating the contributions of the wide range of agents which play a role in Catalonia's external action and internationalisation. To this end, a number of debates, reflection activities and exchanges of ideas and experiences have been set up, so as to produce a final document which generates consensus and sets solid, forward-looking intellectual foundations.

Among these initiatives is a series of working sessions which were specifically aimed at analysing in depth some of the reference frameworks and key topics for this Plan. A working document has been produced for each of the four working sessions which were held between February and May 2009, collecting the main ideas which emerged from these discussions.

Martí Petit, *La Convenció sobre la Protecció i la Promoció de la Diversitat de les Expressions Culturals de la UNESCO i les polítiques de promoció de la diversitat cultural. El cas de Catalunya i la paradiplomàcia cultural*, PhD thesis (Barcelona: Universitat Ramon Llull, 2008).

This doctoral thesis examines the perspectives for the Government of Catalonia's exercise of an active practice of cultural paradiplomacy in the UNESCO framework, in the context of the possibilities opened up by the new Statute of Autonomy, the Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the dynamics of globalisation.

Among other aspects, the study analyses the evolution of the notion of 'public diplomacy' (which involves a set of dimensions with increasing importance as a result of globalisation and the blurring of the borders of nation-states) and the concept of 'paradiplomacy', that is, the diplomatic practice of infra-state authorities.

Fabiola Rodríguez Barba, "La diplomacia cultural de Canadá: la construcción de una imagen" (Madrid: Instituto Elcano, 2008). Available at http://www.realinstitutoelcano.org/wps/portal/rielcano/contenido?WCM_GLOBAL_CONTEXT=/elcano/elcano_es/zonas_es/lengua+y+cultura/ari120-2008.

Canada is a country characterised by multiculturalism, pluralism, bilingualism and cultural diversity. As a result of this, one cannot identify a unitary set of Canadian values and a Canadian culture. The dynamics of Canadian federalism and Quebec's cultural specificity are some of the elements which define the singularity of Canadian cultural diplomacy. Culture and education are areas where provinces hold competences, and therefore no Ministries of Education or Culture exist at federal level, although the Department of Canadian Heritage is in charge of cultural and heritage affairs. On the other hand, the Department of Foreign Affairs and International Trade is the main agent in charge of international cultural programmes and the external promotion of the artistic and cultural community.

This document presents some of the activities carried out by Canada in order to promote its culture abroad.

Marta Ryniejska – Kiełdanowicz, "Cultural Diplomacy as a Form of International Communication" (Wrocław: Institute for International Studies - University of Wrocław, 2009), finalist paper, Institute for Public Relations BledCom Special Prize for best new research on the cultural variable in public relations practice. Available at http://www.instituteforpr.org/files/uploads/Ryniejska_Kieldanowicz.pdf.

This paper presents the term of Cultural Diplomacy, which is quite new in the domain of Polish foreign policy and in the field of international public relations. Although this term is used increasingly often by political scientists, communications experts as well as politicians it is still an area, which is relatively little known. The concepts of public and cultural diplomacy are intertwined with the concept of 'branding' or to put it simply brand management. It may be assumed that the basic principles in building the brand of a country are the same as in the commercial sphere of identity building. Art and culture are in the forefront of many countries' promotional efforts. These countries recognize that showing their cultural heritage provides them with an opportunity of showing who they are, creating a positive image, thus helping to achieve their political aims.

Andreas Joh. Wiesand, "National Policies Influencing Cultural Cooperation and Mobility in Europe. An Overview of Research Results" (Bonn: Ericarts, 2007). Available at <http://www.labforculture.org/en/resources-for-research/contents/research-in-focus/national-policies-influencing-cultural-cooperation-and-mobility-in-europe>.

National policies and regulations can either foster or discourage trans-border exchanges and other forms of European cultural cooperation. Among the relevant factors, in this respect, are the goals and instruments of foreign policy, but also social and tax regimes; awards and scholarship regulations; labour laws and union rules; quota regulations; or copyright royalty schemes. Cultural policies, in particular, can be focused mainly or exclusively on the promotion

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of "national" achievements and cultural goods or develop a more "European" or trans-national approach which favours exchanges and co-operation agreements.

In line with the work plan of Labforculture.org's "Gateway to European Cultural Co-operation" project (G2CC), the ERICarts Institute carried out an extensive survey on national policies of relevance for European cultural cooperation and other forms of cross-border dialogue. The resulting report, based mainly on an examination of already existing (trans-) national information sources, presents a summary of these findings; in addition, it provides links to main resources and ongoing monitoring activities.

Margaret J. Wyszomirski, Christopher Burgess and Catherine Peila, "International Cultural Relations: a Multi-Country Comparison", <i>Cultural Diplomacy Research Series</i> (Washington and New York: Center for Arts and Culture, 2003). Available at http://www.culturalpolicy.org/pdf/MJWpaper.pdf .
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In the context of the Center for Arts and Culture's initiative to review the US' cultural diplomacy policies, this analysis of the cultural diplomacy practices of other countries aimed to provide relevant comparative information. The comparison focused on cultural diplomacy philosophy, priorities, programs, structure, funding, and scale of operations of nine countries, namely Australia, Austria, France, Canada, Japan, Netherlands, Singapore, Sweden, and the United Kingdom. All had been affected by the end of the Cold War era and by increasing global interdependence. Many had revamped aspects of their cultural diplomacy in the past decade.

Five major comparative dimensions were explored: terminology and role (how does each country refer to 'cultural diplomacy?'); goals and priorities; structure (how is cultural diplomacy managed?); programme tools; and indications of scale and support (i.e. budget, resources).