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Executive Summary of the ICD Cultural Diplomacy Outlook 2011 *(ICD Publications - Cultural Diplomacy Outlook 2011)*

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Introduction

The following Executive Summary provides a synopsis of the research compiled in the Cultural Diplomacy Outlook 2011, research undertaken by the Institute for Cultural Diplomacy during the year 2011. The Outlook takes both a vertical approach by analysing cultural diplomacy involvement through different sectors, such as public, private, and civil society, and a horizontal approach of how that involvement is carried out in different geographical regions and within various cultural diplomacy themes, such as nation branding, inter-religious dialogue, sports and the arts.

Throughout the course of 2011, local developments, be they in markets, governments, civil society, or artistic contributions have had international implications as is evident in the continuing global economic downturn and the social protests. This interconnectivity and the overall concept of globalisation is not new, but its implications are continually discussed in every major sector of society be it public, private, civil or academic.

It has become apparent that there is a global need to foster international relationships that are built on mutual understanding rather than military action and formal diplomatic engagement. That is not to say that these forms of hard power are disappearing, but soft power has reemerged onto the international stage and grown in relevance as an alternate, and often preferable, means of international interaction.

While soft power is becoming an increasingly popular buzzword, it is still a relatively new field of enquiry and as such, there is often an absence of research to inform and develop the discourse on the subject. This is particularly true when it comes to the field of cultural diplomacy. The world of cultural diplomacy changes rapidly and as such, information and analysis of the subject must be continually updated.

Thus, The Institute for Cultural Diplomacy has established itself as a research institute, administering academic programs to move the research on cultural diplomacy forward. Every year, the ICD intends to publish an annual Outlook which will be a compilation of all the research conducted by the Institute for that year

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Chapter 1 – The Institute for Cultural Diplomacy Public Sector Ranking 2011

Abstract

The Institute for Cultural Diplomacy Public Sector Ranking 2011 measures the effort and effectiveness of cultural diplomacy initiatives undertaken by countries around the world. It reflects the extent to which cultural diplomacy is used by states as a tool in international relations. This pilot study considers forty countries with an equal number of countries drawn from four main geographical regions: Europe, Africa, Asia and the Americas. By giving equal weight to these four regions the study portrays the diversity and regional differences of governments' cultural diplomacy initiatives around the globe.

Recognising the central role which cultural diplomacy has to play in international relations, the Institute for Cultural Diplomacy Public Sector Ranking 2011 focuses on the degree to which cultural diplomacy is supported and utilised by state governments around the world. Cultural diplomacy is increasingly utilised to enhance national security in subtle, wide-ranging, and sustainable ways, a tool none more so relevant than to the public sector.

The public sector is in a singularly prominent position to practice cultural diplomacy due to its presence in the international arena. From such a platform cultural diplomacy initiatives can be far-reaching and effective. The ICD strongly advocates the use of soft power in facilitating closer bonds between countries through cultural exchange and mutual understanding. However, whilst there is a growing awareness that cultural diplomacy has an important role to play in international relations, it is a subject area which remains largely under-researched.

The report examines the ways in which various states approach cultural diplomacy, providing a comprehensive group of regional perspectives and a statistical ranking of governments based on their cultural diplomacy initiatives. Governments which actively encourage cultural diplomacy initiatives provide a platform for cultural exchange as a valuable part of international relations. The desired outcome of the index is to detect and evaluate the emergence or continuation of preferential and advantageous policies by states in the field of cultural diplomacy.

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The Global Cultural Diplomacy Public Sector Ranking 2011

The Cultural Diplomacy Global Ranking for the 40 countries selected is presented below;

Germany	1	Korea	15	UAE	29
Netherlands	2	Turkey	16	Qatar	30
Norway	3	Brazil	17	Singapore	31
Switzerland	4	South Africa	18	Bahamas	32
UK	5	Egypt	19	Morocco	33
France	6	Argentina	20	Algeria	34
Spain	7	Mexico	21	Colombia	35
US	8	Trinidad & Tobago	22	Barbados	36
Canada	9	Mauritius	23	Gabon	37
India	10	Nigeria	24	Tunisia	38
Italy	11	China	25	Venezuela	39
Australia	12	Russia	26	Angola	40
Japan	13	Indonesia	27		
Luxembourg	14	Botswana	28		

The European Union Cultural Diplomacy Ranking 2011

The overall Cultural Diplomacy Ranking for the 27 states of the European Union is presented below:

Germany	1	Spain	10	Latvia	21
Netherlands	1	Estonia	12	Lithuania	22
Sweden	3	Italy	12	Malta	23
Austria	4	Czech Republic	14	Cyprus	24
Belgium	5	Portugal	15	Slovakia	25
United Kingdom	6	Ireland	16	Bulgaria	26
Finland	7	Poland	17	Romania	27
France	8	Hungary	18		
Denmark	9	Greece	19		
Luxembourg	10	Slovenia	20		

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Conclusions

Europe ranked ahead of the three other regions in the government actions category, largely as a result of adherence to continent-wide initiatives and policies. The three other regions had mixed results in government actions based on respective national policies. European success in government action was nevertheless, like countries in the other regions, strongly determined by national policy.

The “Cultural Initiatives” category was led by Europe, followed by Asia, the Americas and lastly Africa, but there was no pattern concerning the specific activities in which the regions scored in the “Cultural Initiatives” parameter. Instead, each region had its own unique area of strength. Europe scored most highly for its performing arts; Asia in visual arts; the Americas in music; and Africa in its sports initiatives. This can be explained in part by the objectives of cultural diplomacy in each area, and the relative strengths of the each region: in Europe, for example, performing arts initiatives might be more universally pursued as a cultural representative of the region.

The results for Media Policy and International Perception were largely based on a compilation of studies conducted over the past few years. The final order closely reflects the rankings found in these sources, with European nations again scoring quite highly. The inclusion of international perception the composition of this parameter resulted in the combining of two separate facets of cultural diplomacy: direct policy and its reception which therefore expands the overall scope of the category.

The findings in this study reflect the state of cultural diplomacy in the world in 2011. The parameters used to determine the ranking are nevertheless constructed based on available data. It is also less feasible for economically disadvantaged countries to invest in cultural diplomacy in the same degree as parts of the developed world. These realities must be considered when drawing conclusions from the final ranking report.

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Chapter 2 – Cultural Diplomacy: Regional Focus

Abstract

This Cultural Diplomacy: Regional Focus chapter is dedicated to the assessment of cultural diplomacy projects and practices within three diverse regions, namely; Mediterranean, Africa and the South Pacific. The chapter analyses the practical applications of the cultural diplomatic approach to international relations within each region, assessing how cultural diplomacy can be practiced from a collective angle.

The diversity in the selection of the regions assessed did not appear by chance; rather it was a strategic and premeditated inclusion to the methodology of the research. In assessing three starkly contrasting and previously under-researched regions for their collective cultural diplomacy practices, the chapter aims to show that cultural diplomacy can be engaged regardless of prosperity, size, development, internal diversity or stability.

The three regions assessed provided interesting data samples, with varying degrees of reporting on initiatives, many projects and actors were even unaware of their potency and potential for initiating real cultural exchange, something that was rarely recognised within the resource material. Examples ranged in size and number of participants and often practiced cultural exchange and fostered understanding through ways not previously considered as traditional mediums of cultural exchange.

The chapter provides an overview of collective cultural diplomacy practices in interesting, complex and diverse regions of the world, culminating in a comprehensive anthology of reference material on bilateral and regional cultural diplomacy projects. The aim of this research is to show how commitments to cultural diplomacy can manifest themselves in a number of diverse ways and can facilitate region integration, identity and stability.

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Cultural Diplomacy in the Mediterranean

As the cradle of the three main monotheistic religions, the Mediterranean has historically seen much religious struggle. One can trace conflicts in the Middle East, North Africa and the Balkans to major political developments in the Mediterranean region: the collapse of the Ottoman and Habsburg Empires, followed by European colonization and economic hegemony, which resulted in new borders and the rise of Mediterranean nation-states. This placed historical enemies under single banners causing on-going disputes within these new countries and across the newly-drawn borders.

Cultural diplomacy has taken many forms throughout the modern history of this iconic region, existing on many levels and solidified in numerous coalitions, including; The European Mediterranean Partnership (1955) and the subsequent Barcelona Conference (2005), the Anne Lindh Foundation (2005), Union for the Mediterranean (2008), the European Commission's Mediterranean Sea Basin Programme (2008).

Through the initiation of various programmes, international institutions, national governments and civil society organizations have recognised the importance of cultural diplomacy, and its ability to facilitate integration in the Mediterranean. Cultural diplomacy programmes exist on many levels in the Mediterranean region, but for the purpose of this report, the research focused on national/government level projects, examining such initiatives from each Mediterranean country;

- **France:** France has generated a great number of culturally diplomatic programmes. A common theme appears to be the fostering of a sense of identity and solidarity between France and the Mediterranean region.
- **Italy:** Italy's cultural diplomacy programmes are focused on education and arts partnerships.
- **Slovenia:** While there is only one programme addressed in this report, it is both large and multi-faceted, indicating a strong focus on education partnerships.
- **Spain:** Spain appears to be focusing its cultural diplomacy initiatives on two main areas: developing its geopolitical role as a gateway between Europe and the North African portion of the Mediterranean region; and exploring shared cultural connections between Spain and portions of the Mediterranean region.
- **The Balkans:** The project included in this report is focused on promoting the importance of multiculturalism and diversity. This, perhaps, is an indication of a larger trend in the country which continues to focus on reconciliation, and forging a peaceful and inclusive national identity.
- **Turkey:** Turkey appears engaged in a large cultural promotion campaign that is most likely connected to its resolute intention to join the European Union. Thus, the programmes in this report have a common theme of positively portraying Turkish culture and promoting intercultural dialogue.

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The relationship which the Mediterranean region is developing with the rest of the world, and Europe in particular, is based on a variety of purposes and is enacted through a variety of cultural diplomacy vehicles. This report provides an initial look at some of these relationships in which some broad trends have taken shape. Future research will continue to examine these relationships in their various complex forms and thereby continue to identify trends, as well as gaps in cultural diplomacy from which recommendations can be made. Future research will not only develop in depth but also in breadth through the addition of more countries.

Cultural Diplomacy in Africa

In recent years, there have been numerous examples of culturally diplomatic efforts exercised by states, corporations and individuals across the African continent. In the last fifty years, this region has undergone numerous political and economic changes.

Additionally, before the 2008 economic crisis, the region had substantial growth rates, which moved many countries closer to achieving the Millennium Development Goals set for 2015. By 2008, poverty rates in sub-Saharan Africa had dropped to 46%, which is an improvement considering that this region has one of the highest poverty rates in the world. Thus, the African continent is not without a significant number of challenges, but also it is not without numerous positive examples of peace-building programmes and diplomacy, and in particular, cultural diplomacy.

The report focuses primarily on government-initiated, government-funded or government-sponsored projects, as it aims to evaluate the extent to which the chosen countries' governments appreciate and invest in aspects of cultural diplomacy. The aim of this report is to present an overview of cultural diplomacy projects or programmes in ten African countries, representing the four regional blocs of the African continent:

- **North Africa:** Morocco and Egypt represent the CEN-SAD bloc (Community of Sahel-Saharan States)
- **West Africa:** Burkina Faso, Ghana and Nigeria represent the ECOWAS bloc (Economic Community of West African States)
- **East Africa:** Uganda, Tanzania and Kenya represent the EAC bloc (East African Community)
- **South Africa:** Zimbabwe and South Africa represent the SADC bloc (Southern African Development Community)

Through the research, it was found that in the North African region there is a strong focus on festival arrangements initiated by governments in collaboration with international partners. The East African countries, due to strong ties to donor countries and organizations, tend to focus more on development, which is highly reflected in their cultural diplomacy projects. The projects in Southern Africa are more concerned with heritage, unifying the different cultural groups in order to create a socially coherent and unified yet diversified region.

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In fact in many of the countries, initiatives and projects are primarily focused on enhancing the cultural exchange between groups, as bridging ethnic divides can be a key contributor to regional stability. In Nigeria, Uganda and Ghana for example, an individual's right to enjoy and develop his or her culture is safeguarded in these countries' constitutions. Other projects focus on gender and interreligious dialogue. Not all projects are solely intra-nationally oriented however; some have an outward focus and forge international exchange programmes between Africa, Europe and the USA.

Most national projects presented in this report are in partnership with other countries, private companies, donors, and non-governmental institutions. Few, if any projects are solely government funded. This is partly due to the lack of sufficient resources and revenue. This is unfortunate since one important aspect of investing in cultural diplomacy is that it generates revenue in the form of cultural tourism, as well as enhancing cultural understanding and social economic development.

Cultural diplomacy initiatives also face the challenge of insufficient political commitments by African governments. Many projects are put on hold, or de-prioritized. Information about these projects to the public is also limited. As mentioned in the introduction, many of the smaller projects do not actively use the internet as an information propagation tool. It is therefore likely that a number of successful projects go unnoticed.

Cultural Diplomacy in the South Pacific

The South Pacific is comprised of 20,000 to 30,000 islands which lie south of the Tropic of Cancer. The Pacific Island region covers 20 million square miles of ocean and 117,000 square miles of land. With the exceptions of Fiji, Papa New Guinea and the Solomon Islands, most of the countries within this region have limited natural and human resources upon which to launch sustained development. However, due to geographic location and landscape composition, the region is uniquely positioned politically and culturally. The island nations have powerful neighbours such as the United States, Australia, New Zealand, Japan, and China, who exercise a great deal of influence on the international stage.

Within this report nine islands are examined, specifically looking into what projects are being developed, how they are being implemented on these islands and their relevance to cultural diplomacy. Currently, this report includes initiatives undertaken by ten of the fourteen countries, including; the Cook Islands, Guam, the Kingdom of Tonga, Niue Island, the Overseas Lands of French Polynesia, Papua New Guinea, the Republic of Fiji, the Republic of the Marshall Islands, the Republic of Palau, and the Republic of Vanuatu.

This report highlights some of the larger cultural diplomacy initiatives undertaken by ten of the countries that comprise the South Pacific region. The research is focused on public sector involve-

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ment, either as the sole sponsor, or in partnership with a combination of civil society and private actors. The current cultural diplomacy initiatives that have emerged in the last ten years appear to be primarily focused on two key areas:

- Strengthening ties with the international community, particularly economically and politically powerful neighbours: This is evident in such programmes as The Vanuatu-China Friendship Exchange Fund, The Youth Bridge Global Project, the Okayama University-Palau Partnership, IAAF Kids Athletics, France and Tonga relationship building visits, the Guampedia Project, and the The Cook Islands- Cultural Exchange Programme.
- Maintaining and promoting cultural heritage: This is evident in such programmes as Vanuatu Cultural Centre, WAM, The Belau National Museum, The Third Melanesian Arts and Cultural Festival, The South West Pacific Heritage Training Programme, The International Film Festival of Oceania, The Niue Culture and Arts Festival, among others, as well as UNESCO's involvement in many of these countries.

Maintaining and promoting cultural ties has opened possibilities for collaboration with large international actors, as well as provided considerable tourism revenue. In the future, it is hoped that this research will continue to develop to not only include public programmes, but also to begin analysing the extent to which civil society and the private sphere are involved in the cultural diplomacy of the South Pacific region.

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Chapter 3 – Cultural Diplomacy: Individual Country Focus

Abstract

Following the examination of culturally diplomatic activities on a regional level, the Cultural Diplomacy Outlook 2011 focuses research on the activities of a selection of countries, in order to convey an understanding of relevant issues and aspirations at a local level.

The Individual Country Focus chapter is a compilation of commentaries, written by natives of each country on the cultural diplomacy initiatives that are undertaken. These accounts include an in-depth analysis of each country, in order to highlight nation-specific trends in culturally diplomatic activities, such as the grand-scale projects of China (the 2008 Summer Olympics and the World Expo 2010) and the friendship-promoting activities of Hungary with its Central European neighbours.

Through its in-depth level of local analysis, researched and written by natives of each country, the Individual Country Focus chapter hopes to enable the reader to forge an understanding of the relevance of soft power as a viable means of improving relations on a local, as well as a national and international level. Equally, this chapter provides country-specific research, zeroing in on key domestic activities in a diverse set of countries.

The individual country reports contain a list of projects, each of which includes a description, a list of aims and objectives, and a comment on its perceived relevance as cultural diplomacy. Contact details are also included, should the reader wish to take their investigation of an individual project further.

The body of research examines the activities of fourteen individual states, including;

- China
- Columbia
- Czech Republic
- Denmark
- Ecuador
- Germany
- Hungary
- Hong Kong
- India
- Jamaica
- Kazakhstan
- Poland
- Rwanda
- Slovenia
- Sweden

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Chapter 4 – Nation Branding: Country Specific Evaluation

Abstract

Chapter 4 is an analysis of nation branding, both of its conceptual make-up and of specific examples of nation branding in practice. Nation branding is the governmental practice of creating a specific image for a country in order to display that image abroad to encourage investment, tourism or create a positive image of the country abroad.

The practice is of particular salience as it represents 'cultural diplomacy in action', it also opens the door to discussions of the possible stereotyping of states and cultures and equally questions whether nation branding represents a genuine opportunity to encounter and understand the culture of a country. The examples that can be found in this chapter offer a genuine insight into how different countries with diverging (and often overlapping) histories attempt to break-through age-old perceptions and open themselves up to new 'markets' through reformed perceptions, both abroad and at home.

Written by natives and residents of the countries, the chapter includes such diverse examples as Argentina, which has fought to prove its cultural worth outside of South America. Germany is equally interesting, becoming one of the worlds most desired 'brands' with regards to fiscal stability and export quality, but which still in many ways suffers culturally from aspects of its modern history. Moldova, a relative obscurity on the fringe of Europe's outer-limits yet, is given an opportunity through nation branding to provide the world with an in-depth look at its century's old culture and appreciate its culinary successes. Finally, nation branding gives a state such as Zimbabwe, for many years paralysed in a continued economic and political crisis; the possibility to attach its name to materials used worldwide, such as tobacco. The Examples are numerous and varied, but one overarching theme is how nation branding has, and continues, to act as a vehicle for cultural diplomacy across the world and breaking down cultural, historical, political and economic boundaries, like few other international initiatives.

The evaluations provided within the chapter are written as personal accounts of each researcher for their home country. They are open, honest and often give praise and criticism over their countries' various strategies and attempts to brand the nation. Researchers give insightful comments about the successes and failures of such projects and are eager to dispel the stereotypes and myths often created by government branding campaigns.

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This chapter address the nation branding projects in the following countries;

- Argentina
- Australia
- France
- Germany
- Greece
- India
- Ireland
- Italy
- Moldova
- Norway
- Poland
- Spain
- Turkey
- United Kingdom
- USA
- Zimbabwe

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Chapter 5 – Cultural Diplomacy Initiatives in Civil Society

Abstract

This chapter focuses on the efforts of civil society in the field of cultural diplomacy. In recent years, civil society has become of great importance, especially in the present day practice of cultural diplomacy. Due to the lack of government or private sector involvement, civil society is often overlooked and undervalued. However, civil society has had a substantial impact on the practice of cultural diplomacy worldwide in recent years, with numerous bodies operating in a multitude of different ways to promote cultural diplomatic approaches in dozens of states worldwide. Furthermore, this is a sector in which the practice of cultural diplomacy is very much on the increase. Therefore, the diversity of operations and the potential for future expansion into cultural diplomacy make the civil society sector an interesting area for observation and assessment.

Given the breadth of issues that civil society is involved in, over an unlimited geographical area, civil society has become a natural next area for assessment as a vehicle for cultural diplomacy. In this chapter, civil society is investigated globally for its activities in the field of cultural diplomacy. In order to represent the extent to which civil society organisations are active around the world, and to offer a level of structure to this chapter, civil society is assessed by continent; namely Europe, the Americas, Africa and Asia. This chapter presents a comprehensive anthology of civil society initiatives comprising of linguistic tuition, musical collaboration, international exchanges and research projects among many others. It also reviews and evaluates key trends and themes that emerge across civil society at a cross-continental level, and observes how civil society offers a key opportunity for cultural diplomacy to take place.

Civil society, as is demonstrated through the examples that follow, has been phenomenally successful in bridging gaps between peoples and offering aid and cultural exchange where it would not otherwise be possible. Cultural diplomacy, which argues the exchange of ideas, perspectives and traits between societies, also has a role to play in the spread of civil society itself and the implementation of its objectives across the globe.

The target of this chapter is to assess the nature of a number of civil society groups involved in cultural diplomacy in some form or other, to define the aims of their work and to address the manner in which the project is relevant to cultural diplomacy. The Cultural Diplomacy Outlook for 2011 aims to give an overview of the field by examining cultural diplomacy projects in the four country regions mentioned previously.

It has been recognised that countries with a higher GDP per capita tend to have a larger civil sector and a greater number of civil society organisations. It was important to reflect this trend in our research, whilst simultaneously providing an insight into civil society cultural diplomacy initiatives happening in developing countries.

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It is hoped that this research will contribute to an increased interest and understanding of the efforts that civil society organisations have undertaken to pursue cultural diplomatic methods; and that it will provide scholars, theoreticians, practitioners and policymakers with constructive insights into the nature and effectiveness of civil society in the field of cultural diplomacy.

Conclusions

It has been recognised that countries with a higher GDP per capita tend to have a larger civil sector and a greater number of civil society organisations. It was important to reflect this trend in the research, whilst simultaneously providing an insight into civil society cultural diplomacy initiatives taking place in developing countries. With this in mind, European examples of civil society organisations, in the context of this report, mirror in size and scale those of the Americas.

In terms of the extent and geographical area, Europe and the Americas engage more with civil society than Africa or Asia. However, the aims of CSO's are not universal, civil society in the Americas aims more at promoting democracy and development, compared to the European focus on artistic and cultural exchange. Europe however, has the advantage over other continents through its abundance of international institutions and organisations which work to facilitate cross-border cooperation and communication.

Africa, in a similar fashion to Europe, has a focus more on cultural exchange than on development and democracy. Africa is already the focus of massive internal and intercontinental development projects. Alongside this, Africa is home to of many ancient cultures, as well as evolving modern cultures seeking to retain their African roots. These two understandings present a solid reason for the central role that culture plays in African civil society.

In Asia, civil society plays a less prominent role; this is with regard to both intra-Asian relations, as well as Asia's engagement with the wider world. In a similar trend to Africa, Asia demonstrates a focus on artistic and cultural exchange, before political or economic development. This is, among other things, indicative of the differing levels of development across the region, as well as the plethora of cultures that the region comprises of. Student exchanges take a central role in the examples of Asian civil society analysed in this report with China, Indonesia and South Korea leading the way.

Given the financial constraints on much of Africa and many Asian countries and their successful use of civil society to engage with international partners, there is potential for Europe and the Americas to realise more through civil society organisations.

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Chapter 6 – Cultural Diplomacy: Global Governance

Abstract

Almost all international events since 1945 have seen an ever-increasing focus on international institutions as methods of communication, instigators of cooperation and even forms of governance. With differing geographical ranges, resources and mandates the institutions addressed in this chapter are; The United Nations, African Union and The European Union.

These are three international organisations that give a clear representation of how global governance is becoming an ever-more important factor in international relations. Each also offer unique examples of soft-power and cultural diplomacy in practice. By assessing three geo-politically diverse and geographically varied institutions, this report is able to take an overview of the cultural diplomacy practices that are taking place in these organisations and how they interact with the global community.

The United Nations

The United Nations (UN) superseded the, then defunct, League of Nations as the pride forum for communication between states, in the wake of the Second World War. The UN far exceeded the League in terms of membership, subservient institutions and overall mandate to take action to preserve peace across the globe. Without its own armed forces or budget the UN is the natural starting point for research into the development and use of soft-power in international relations.

The European Union

Once again founded in the political and economic chaos following the Second World War, the European Union (EU) is a unique example of soft-power and of the development of global governance. Founded as a trading organisation, with the primary goal of uniting the economies of Western Europe, the EU has become a transnational government with a mandate in fields such as regional development, internal and external trade, border control, agriculture and research and innovation, to name but a few. Since the launch of the common European currency, the EU represents a milestone in the evolution of global governance.

African Union

A more recent evolution, the African Union (AU), has been one of the most famous examples of global governance as being viewed as a possible solution to the problems facing Africa. Based on the European example, the AU seeks to use political and economic integration as a method to diffuse long-standing and often violent conflicts, encouraging development programmes and tackling health crises.

The aims of this project are to draw attention to previously unapplauded areas of cultural diplomacy activity and to make recommendations for improvement. It is hoped that future research projects can look at more international institutions, with differing methods of engaging with the ever-developing phenomenon of global governance.

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Conclusions and Recommendations

The characterisation of culture as a progressive, fluid and dynamic concept helps actors to realise that the world is in an ever changing state of flux, especially in the time of globalisation. In recognising this we are more likely to be able to make constructive progress. Furthermore, cultures are not bound to a single place but rather draw on local, national and global links. Properly employed, global governance could use this to its advantage when addressing world problems such as those highlighted at in this report.

The recommendations made as a result of the research conducted into each organisation are as follows. A full explanation can be found in the full version of the chapter (available on request);

The United Nations

- Fully adopt cultural diplomacy and provide a clear definition to work from
- Avoid power asymmetry and engage more in cultural diplomacy on both a macro- and micro-level.
- Broaden the spectrum of cultural activity engaged in and avoid an over-reliance on high culture
- Develop existing projects such as The Diversity Initiative
- Employ the tools of cultural diplomacy in the resolution of inter-states tensions

The European Union

- Increase funding for cultural programmes
- Avoid over-reliance on nation branding techniques for member states
- Increased sustainability
- Evaluation of practices
- Focus on Equality for all
- Using culture to encourage multiculturalism
- Expansion of ERASMUS programme model
- Recognition and increased support for cultural industries
- Strengthen cultural cooperation with non-EU countries
- Unified position when dealing with non-EU countries

African Union

- Create and strengthen regional and local ownership of projects in the field of cultural diplomacy
- Encourage networking and knowledge exchange between AU and regional and local institutions
- Transparent and easily accessible information and reporting on projects

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Chapter 7 – Cultural Diplomacy Ranking of the European Private Sector 2011

Abstract

The Institute for Cultural Diplomacy, European Private Sector Ranking 2011 aims to show if and to what extent private firms display interest and involvement in the progression of intercultural correspondence and intercultural exchange.

Worldwide businesses are not only a significant channel for cultural exchange, but their interests in intercultural correspondence and cross cultural learning should be considered an advantage in developing their own efficiency, actions and processes. Put simply, due to the complex and expanding nature of contemporary integration and globalisation, organisations (especially trans-national companies) can only be as stable as the environments within which they operate. To this extent, this research aims to not only highlight opportunities for responsible involvement for Europe's largest companies, but to also draw attention to important internal practices that will form the foundations of the successful companies in years to come.

Historically, the exercise of cultural diplomacy is defined by government action and initiatives. However, this report seeks to look outside the traditional public setting and focus on how private enterprises are engaged in various aspects of cultural diplomacy. As truly international entities - many of these companies have market values rivalling the wealth of nations - the capacity for corporations to become involved in cultural diplomacy is substantial and increasing.

The report is not a punitive assessment aimed at exposing those companies less involved in cultural diplomacy; rather, it aims to act as a tool of analysis, fairly identifying wanting areas and hopefully encouraging future investment into these initiatives. Ultimately this research considers private firms that promote and are involved in cultural exchanges as important pillars for cultural diplomacy and as benchmarks for their industry's future involvement.

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The European Cultural Diplomacy Private Sector Ranking 2011

A+	BP	C	Sberbank of Russia	F	Anheuser-Busch InBev
A+	BBVA	D	Allianz	F	Antofagasta
A+	Daimler	D	Anglo American	F	AP Moller-Maersk
A+	Deutsche Bank	D	BHP Billiton	F	AstraZeneca
A+	E On	D	Danone	F	Atlas Copco
A+	GlaxoSmithKlein	D	EDF	F	BASF
A+	Renault	D	Ericsson	F	Carrefour
A+	Statoil	D	Fortum	F	Centrica
A+	Telefonica	D	Hermes International	F	CEZ
A+	Vodafone	D	Iberdrola	F	Continental
A+	Xstrata	D	Inditex	F	Diageo
A	BMW	D	Lloyds Banking Group	F	ENEL
A	Gazprom	D	Metro Group	F	ENI
A	Royal Dutch Shell	D	Michelin	F	Eurasian Natural Resources
A	Volvo	D	Nestlé	F	GDF Suez
B	Bayer	D	Roche	F	Hennes & Mauritz
B	BG Group	D	Standard Chartered	F	Imperial Tobacco
B	BT Group	D	Swisscom	F	KPN
B	Deutsche Post	D	Total	F	MMC Norilsk Nickel
B	Fiat	D	Unilever	F	National Grid
B	HSBC	E	BNP Paribas	F	Nokian Renkaat
B	L'Oréal	E	British American Tobacco	F	Novartis
B	Lukoil	E	Deutsche Telecom	F	Novo Nordisk
B	LVMH	E	Heineken	F	Novolipetsk Steel
B	Nokia	E	Richemont	F	Pernod-Ricard
B	RWE	E	SAB miller	F	Rosneft
B	Volkswagen AG	E	SAP	F	Sandvik
C	ArcelorMittal	E	Syngenta	F	Sanofi
C	Banco Santander	E	Telecom Italia	F	Schneider Electronic
C	France Telecom	E	Telenor	F	Severstal
C	Peugeot	E	UBS	F	Surgutneftegas
C	Porsche AML	F	ABB	F	Teliasonera
C	Rio Tinto Group	F	Air Liquide	F	Tesco
				F	The Swatch Group

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Analysis (by sector)

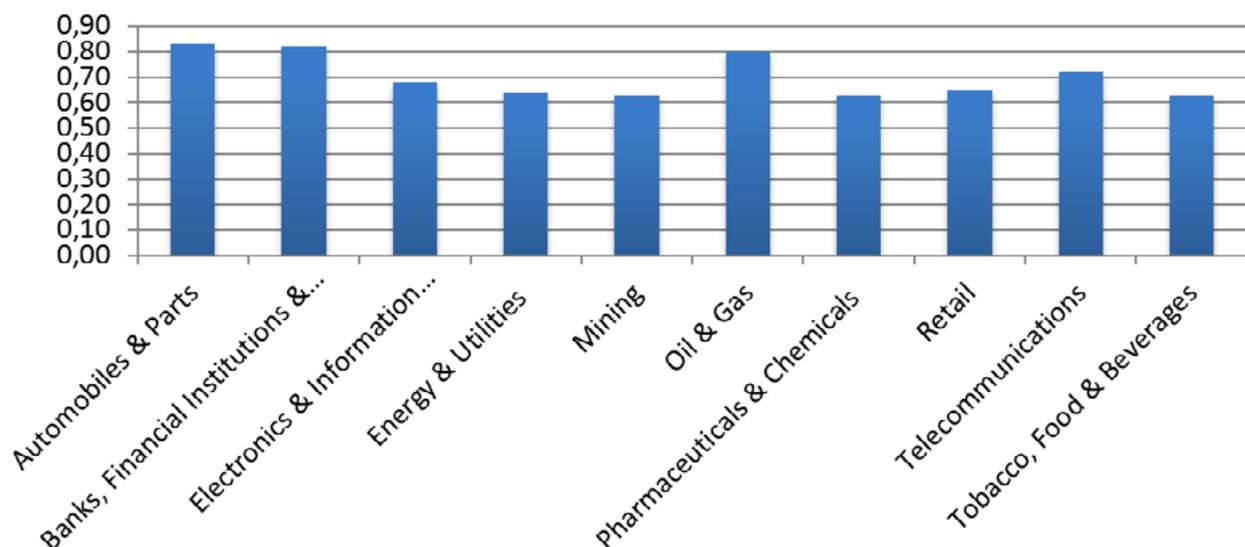
The results - as calculated by sector - show that some sectors appear to be more active in the field of cultural diplomacy than others.

The sector with the highest average is Automobiles & Parts with .83, followed closely by Banks, Financial Institutions & Insurance with .82, and Oil & Gas with .80. Thus, the highest sector grade is a C. The sector with the next highest average, and the only D grade, is Telecommunications.

The remaining sectors received, an E grade, the lowest sector grade. Hence, while the most common grade given to the individual companies was an F (36 F grades in total), this grade was distributed across the sectors widely enough to ensure that one sector did not receive an overall F grade. Indeed, the only sector to not have a company with an F grade was Banks, Financial Institutions & Insurance, yet this sector did not receive the overall best average.

The A+ grades also were not concentrated within a particular sector, but distributed across 7 of the 10 sectors, with the four sectors with the highest averages (Automobiles & Parts, Banks, Financial Institutions & Insurance, Oil & Gas, and Telecommunications) receiving two A+ grades each, while two of the sectors with the lowest average (Mining and Pharmaceuticals & Chemicals) received one each.

Sector Averages



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Conclusions

The average involvement for all 100 European companies was calculated at .70, which makes the average grade for Europe's leading companies a D. While this shows recognition of basic areas of cultural diplomacy (such as policies regarding diversity and human rights) this average could be attributed to national policies and expected standards to which Western corporations of such a size are expected to adhere. The very fact that these companies are headquartered in Europe means that they already operate under certain legislation regarding employee diversity and civil and human rights advocacy. However, the companies scoring above the average and particularly those reaching the A+ grade have shown true leadership in engaging the private sector in the field of cultural diplomacy. This report rating hopes to encourage the A+ companies to maintain their momentum, whilst also encouraging less successful counterparts not only to recognise responsibilities and their capacity to support cultural diplomacy initiatives, but also to see the associated benefits of such involvement.

There is no clear correlation between market value and cultural diplomacy involvement. Thus, companies that do not have a high market value cannot use this as an excuse for minimal cultural diplomacy initiatives. While it is true that the company with the highest market value (Royal Dutch Shell) received an A, and the company with the smallest market value (Nokian Renkaat) received an F, Nokian Renkaat is a part of the Automobile & Parts sector, which received the highest average score and in which the seven smallest companies are found.

This report has achieved its aim of investigating the commitment of the top 100 European companies (based on market value) to cultural diplomacy. Through extensive research, this project has developed a transparent and simple prototype grading system by which companies can be assessed. Looking to the future, this project hopes to have paved the way for subsequent reports of a similar nature. The further expansion of such a piece of research in terms of breadth (i.e. amount of companies and sectors) and depth (i.e. criteria for assessment, resources and number of researchers) could be used in order to create a more comprehensive calculation and assessment of the private sector in Europe and to identify solid trends that can be used by the public, private, and civil sectors to inform positive changes in the cultural diplomacy field. Further, this work envisions an expansion of geographical regions to cover not only European companies, but also those in North America, South America, Asia and Africa (given the availability of fair and reliable resources), leading, eventually to a global assessment of private sector involvement in cultural diplomacy.

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Chapter 8 – Cultural Diplomacy in Practice

Abstract

Launching a project in the realms of Cultural Diplomacy is no mean feat, circumstances play perhaps the most important role, alongside other considerations; when should the project be set? Is there conflict or violence to take into consideration? Are there other politically precarious situations? Other important factors to be considered are the agents and targets, and what local or global measures can be taken to run the project. Chapter 8 assesses current cultural diplomacy initiatives and relative successes.

The Institute for Cultural Diplomacy understands that for one to gain as full an understanding as possible of cultural diplomacy, one needs to be clear of how the various cultural diplomatic initiatives appear and operate in practice. This section will specifically on four areas;

- **Art as Cultural Diplomacy**

An assessment of Art projects across the world, bringing together both artists and audiences alike.

- **Sport as Cultural Diplomacy**

An expansion upon the existing field of academia that studies the role of sport in soft power relations. This area of research specifically looks into four key areas that provide an overall representation of the role of sport in cultural diplomacy.

- **Inter-Religious Dialogue**

A look into faith-based organisations and projects that aim to bring a number conflicting religious communities together through various means.

- **Architecture as Cultural Diplomacy**

A glimpse into a small part of the evolution of cultural diplomacy, assessing World Expo architecture and its role in early nation branding techniques and its future potential.

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The Arts as Cultural Diplomacy

Popular culture, as cited by Cynthia Schneider is the “greatest untapped resource in the cultural diplomacy arsenal” and an arena in which the West gained a very decisive advantage over the East. Hollywood, jazz and the American lifestyle was intrinsic to the attractiveness and culture of the United States. Cultural diplomacy was used to demonstrate that the West was more affluent and content than the East and it was this that was arguably the most significant role that cultural diplomacy played in its opening stages. For the Soviet Union, its giant contemporary culture which included Shostakovich, the greatest living composer at the time, the Bolshoi Ballet and the legacy of Pushkin, Tolstoy and Tchaikovsky was widely recognised and appreciated across Europe and particularly popular with the German population.

There is support for the idea that all art is of value to those exposed to it given its power to ‘broaden horizons, stimulate new thinking, provide pleasure and raise aspirations’ (ACE, 2011). Also unlike some other popular activities, (sport, for example) it is a positive endeavour where there are only winners. In terms of seeking to address a purpose beyond the enjoyment of the art form itself and make a diplomatic impact, some claim that ‘the nature and sustainability of such [activities] are debatable on a case by case basis’ (Pwono, 2009) but this implies that it is the strategic implementation rather than the innate value of art which has power.

Experiencing art, as a participant or spectator requires empathy to some degree; ‘As an actor struggles to find depth in a character they must consider how human beings react to the world around them and force themselves to be in another’s shoes, to consider a different point of view’ (Guardian, 2007). Through an attempt at self-expression, an artist is forced to examine themselves and that which they want to convey, which can lead to dramatic changes in self-perception and progressive self-discovery. Deciding on personal taste and appreciation of art, seeing how creativity manifests inter and intra-personally and defining the identity of an artist allows honest exchange of ideas and debate.

This phenomenon also works on a national scale. Nation branding through art can also increase the potential for cultural diplomacy, partly because it is arguably less biased than other types of brand – selecting the best examples to present abroad is not misleading in an area which is fundamentally meritocratic. Seeing an artistic representation of a country begins to allow the observer to ‘truly understand’ it, and ‘pursuing an interest in the arts will not only allow one to better represent their own culture, but can also lead to greater understanding and appreciation of other cultures, which are great assets for any political position’. (Korean Times, 2011)

This chapter investigates the relevance of cultural diplomacy. As the world becomes increasingly globalised the use of hard power becomes both economically and socially implausible and forms of soft power such as cultural diplomacy become vital. Art plays a significant role since it acts as a platform in which political and social aims of actors can be achieved. A successful arts program is one that interacts between two or more actors providing information or expertise in the spirit of

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exchange and mutual respect (Schneider 2003), caters to the interests of the host country or region (Schneider 2003) and shares a sense of community or common identity between participants and their hosts.

Inter-Religious Dialogue

In his classic text *The Elementary Forms of Religious Life* Durkheim defines religion as:

'...a unified system of beliefs and practices relative to sacred things... which unite into one single moral community, called a church, all those who adhere to them'

Yet while religion undoubtedly exercises a strong unifying force, bringing people of diverse ethnicities, nationalities, languages, and economic backgrounds together, it can also lead to violence when these communities collide. Whilst by no means a new phenomenon, tension and conflict between communities of different faiths remains as widespread and prevalent now as ever. Moreover the ability of small groups to inflict disproportionately large-scale acts of violence has increased as the technology to facilitate such acts has improved. One of the major challenges of the next century will be to find effective ways of communicating and resolving religious differences through diplomacy rather than aggression.

To foster more harmonious international relations, it is imperative that we appreciate the important role religion has in shaping identities, and that this role is understood in relation to wider issues of cultural difference and self-identification. Inter-religious dialogue will serve as one crucial element in attempts to forge better understanding between communities and in doing so offers the possibility of ameliorating the violence all-too-often perpetrated in the name of religion.

The purpose of this chapter is emphatically not to provide an exhaustive list of projects currently taking place around the world, nor to make targeted, budgeted suggestions regarding particular conflicts. Rather its goal is to highlight a few notable schemes currently operating in regions of inter-religious conflict and the area of inter-religious studies in order to build awareness about the potential these hold as an element of international diplomacy. As such twelve projects were chosen which, whilst not necessarily representative, are noteworthy for their differing approaches yet united through their single aim of promoting inter-religious dialogue. They are derived from around the world, many of which are the sites of religiously motivated violence. By giving examples of organisations engaged in these projects we hope to stimulate further debate and research into the importance and effectiveness of inter-religious dialogue as an element in political and social discourse.

While an institution such as the Foundation for Universal Responsibility which is located in India is based on a broad desire to encourage dialogue between all major world faiths, it also works towards the specific goal of achieving a solution to the Kashmir conflict. This is comparable to the West-Eastern Divan Orchestra which seeks to solve the conflict in the Middle-East through cultu-

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ral connections – in this case music. Other organisations like Interfaith Action for Peace in Africa which does have a broad geographical aim, seeks to work with all religions across the continent towards a general aim of peaceful coexistence.

Inter-religious conflicts remain a key problem in international relations; they also continue to pose a threat to international security. However, another common characteristic in these conflicts is the apparent failure of violence, military force and other forms of ‘hard-power’ to solve them. The programs and projects listed above and many more world-wide demonstrate clearly that inter-religious dialogue, ergo ‘soft-power’ and cultural diplomacy on the whole offer an alternative solution to conflict, a solution that can be applied to conflicts regardless of geographical location.

Sport as Cultural Diplomacy

“Sport has the power to change the world, the power to inspire, the power to unite people in a way that little else can [...] It is an instrument for peace”

Nelson Mandela
Former President of South Africa (1994-1999)

The focus of this research is on sport as a tool for cultural diplomacy. Physical education and sport make up an essential part of education and culture, enriching social relations and developing fair-play, according to the UNESCO International Charter of Physical Education and Sport (1978). Aside from this, sport can offer its best when it comes to international meetings and games: a universal language, shared by all the people around the world. It is accessible to every race, religion, ethnicity, and nationality, within the so-called “Olympic truce” thus, bringing individuals and cultures together in peace.

Moreover, sport possesses a strong drawing power from fans worldwide affecting and influencing life through an intense mediatisation of events and competitions. This popularity and global attraction to sport enables people to transcend national, cultural, socio-economic and political boundaries (Sport for Development and Peace International Working Group 2008). With regard to the unifying force of sport, the European Sports Charter (ESC) enacted in 1992, insists that sport can largely contribute to the aim of the Council of Europe which is to achieve a greater unity between its members. The idea to utilise sport as an instrument of cultural diplomacy, however, is not new to those working in the field of political and social sciences. However, no evidence of its effectiveness has been revealed yet (Henry 2005). This report was put together in order to illustrate that sport can be and is already used in many ways as a tool for cultural diplomacy.

If cultural diplomacy concentrates on cultural exchanges and mutual understanding, sport is certainly a part of it.

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Architecture as Cultural Diplomacy

The aim of this chapter is to document and analyse examples of World Expo architecture, and their relevance to the field of cultural diplomacy. The research takes the form of a case study of four different examples, which have been chosen through a combination of perceived relevance and availability of information. As this document is the first attempt by the ICD to investigate the relevance of architecture as a form of cultural diplomacy, it is intended to act as a review and analysis of existing examples as well as a demonstration of the wealth of available information, and will not contain any specific recommendations for future implementations at this point.

Since the first World Expo took place in London's Crystal Palace in 1851, governments and corporations have continuously gathered to demonstrate their progress, power and wealth at the 53 events which have taken place since then. Initially intended as a showcase of modern technology and a celebration of progress, the event has evolved into an opportunity for countries to promote their culture and improve their international position through nation branding.

A study conducted by New York-based think tank the Reputation Institute, identified that the most common reason for governments taking part in the Expo 2000 in Hannover, Germany was to "enhance national image." It was also found that the average rate of return was around ten times the cost of participation, gleaned from increased levels of tourism, foreign investment and improved international trade routes following the Expo.

The chapter discovers that the connection between Expo architecture and cultural diplomacy is a complex topic of discussion, and it is difficult to distinguish between the nature of the building itself, and the nature of what the building contains or represents due to the inseparability of architecture from its context. For example, the Great Exhibition of 1851 did not constitute the Crystal Palace alone, nor did it consist merely of the exhibits, gathered "from all the ends of the Earth." The two elements were mutually dependant, and to analyse the Crystal Palace is to analyse the Great Exhibition, just as an understanding of the Eiffel Tower can only be forged through an understanding of the Exposition Universelle. As was outlined in the case study, the Palace was said to have been "the most breathtaking exhibit of all," but would never have existed without the rest of the 13,000 or so exhibits that lay within.

What is certain however is that, just as Tjaco Walvis explained in his report on Expo 2000, the employment of architecture as a tool of diplomacy has great potential for improving the international position of a country or corporation.

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Chapter 9 – The Role of Cultural Diplomacy in Human Rights

Abstract

The Institute for Cultural Diplomacy recognises the significance of human rights legislation in the modern globalised world, and of the activities undertaken by the numerous public, private and civil initiatives designed to promote their implementation. Such activities have therefore been included in the Outlook 2011 report in order to demonstrate the role cultural diplomacy plays in the field, and the potential this practice has for furthering future agendas in immigration policy and the integration of communities. The report focuses on initiatives being carried out in Germany, France, the United Kingdom and the United States, on account of these countries' economic wealth and subsequent popularity as destinations of migration. The Institute for Cultural Diplomacy strongly advocates the use of soft power; the field of human rights is no exception. It is in this area where the ICD believes soft power cultural diplomacy can have a particularly strong impact.

According to the International Organisation for Migration there are around 200,000,000 people living outside of their country of birth worldwide. In order for immigration processes to reach their full potential of creating opportunities for migrants, and of increasing development within the host countries, it is essential that immigrants are integrated and accepted as quickly and effectively as possible. The growing trend of immigration brings with it a greater responsibility for the host country to ensure immigrants are welcomed into the community. There are many ways to ensure immigrants feel welcome. Among these is the use of cultural diplomacy to facilitate meetings that can help familiarise people with different cultures, and reach a level of mutual understanding.

Immigration in itself can be an effective method of cultural diplomacy, as in its most successful form it creates links between nations, increases interaction between cultures and facilitates inter-cultural dialogue. However, without the appropriate checks and balances, this situation can lead to a divide between these two communities, a lack of communication and unity, and even violence. The consequences of such a divide can be seen in the 2005 French riots, which were organised primarily by Muslim North African youths due to the lack of opportunities and jobs for this sector of French society.

This report highlights the importance of initiatives, encouraging the integration of migrants to their chosen countries and communities. Without these community projects there is a high chance that more groups will be left feeling ostracised thus creating tensions between cultures. Governments should be encouraged to support and implement initiatives that help migrants develop a sense of belonging in their host country. The research shows that it is at a local level that practical ideas and initiatives have the most impact; which means that local governments should always be coordinating their work with national governments in order to assess the changes needed in every locality. Cities are where there is a need for the most social policies due to the high levels of mig-

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ration to urban areas there is a fusion of different cultures, religions and lifestyles. Social segregation, social exclusion and to a certain extent marginalisation of immigrant groups can threaten the social cohesion in these cities. In order to reach this sense of belonging, local policies that build on social interaction between immigrants and local society should be the highest priority.

By analysing the countries of Great Britain, France, The United States and Germany researchers were able to gain an insight into how leading financial countries are dealing with the very high levels of migration into major cities. With so many cultures living side by side the risk of there being cultural polarization and divides is very high. Inner city communities in Berlin, for example, have successfully been able to safeguard social cohesion through civic engagement projects by also including residents who already live there.

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Chapter 10 – The Institute for Cultural Diplomacy Photo Contest 2011

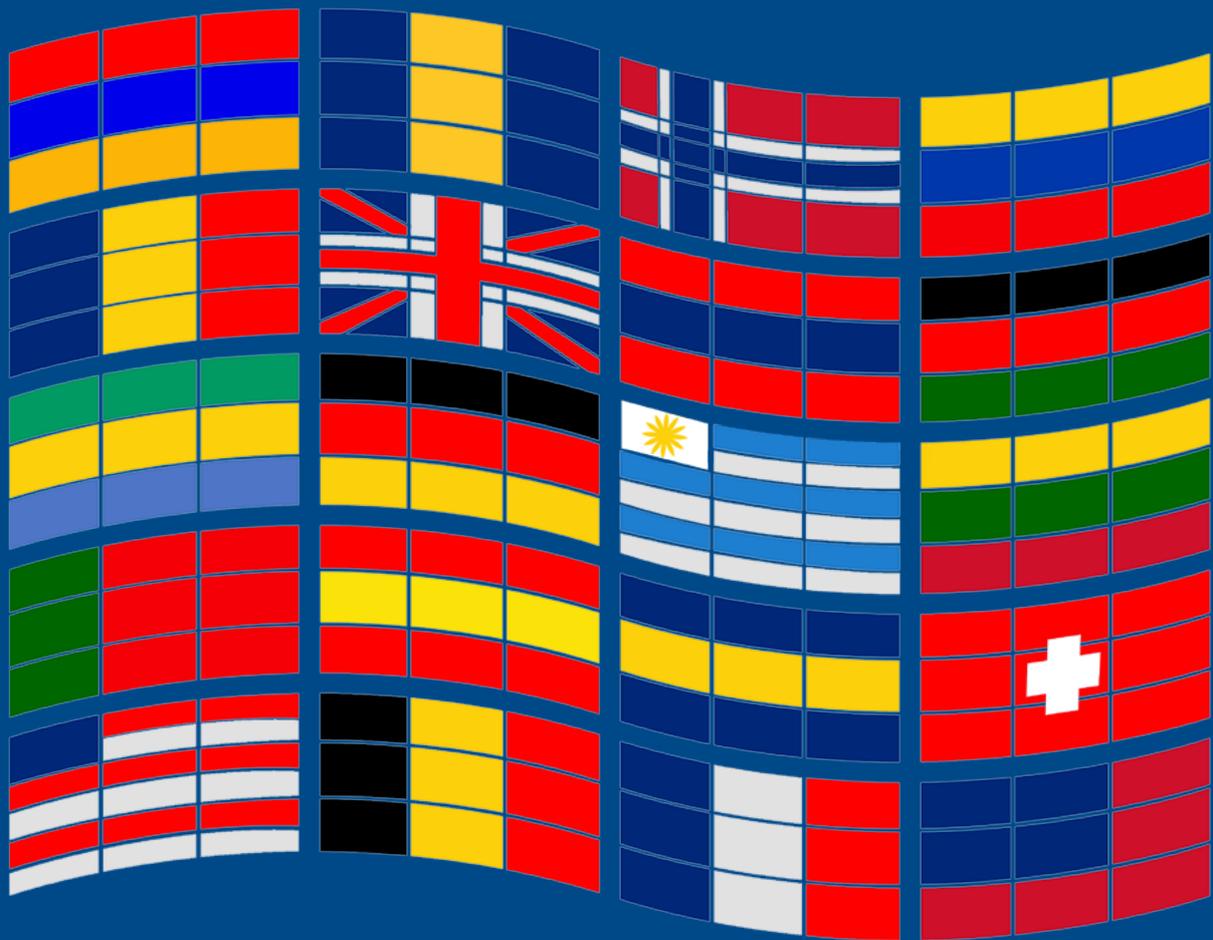
Abstract

By recognising the exceptional culturally diplomatic power of a single photo, the ICD furthers its commitment to the promotion of the arts by dedicating this chapter to the ICD Photo Competition 2011. In the latter half of 2011, the ICD launched a competition; open to amateurs and professionals alike, to find the photographer who could best capture “cultural diplomacy in action”. The top three photographers were awarded with a cash prize and the lucky overall winner’s photo was also selected to feature as the front cover to the Cultural Diplomacy Outlook 2011. Submissions flooded in from all over the world and the panel were left with the truly challenging task of deciding the winners. In view of the genuinely insightful and culturally beautiful photographs that were entered, the ICD dedicates this chapter to the contest, the top ten photos and their authors.

The Institute for Cultural Diplomacy Photo Contest 2011 was a successful initiative to support the arts and also contribute to the Cultural Diplomacy Outlook 2011. Over 200 pictures were submitted from 50 participants from across the world. From Mexico and USA to Hungary, Azerbaijan and Indonesia, entries flooded the ICD in the latter half of the year. Since so many phenomenal pictures were turned in, every picture was analysed in detail. In the end, the winning picture was professional, engaging, contrasting, outstanding, modern and, last but not least, simply beautiful. It drew the observer into the scene, and most importantly, it showed the reciprocal reflexivity of cultural exchange. “Towards Future” by Catherine Aragoncillo convinced the jury unanimously that it was truly worthy of the Cultural Diplomacy Outlook 2011 front cover.

Overall the photo contest was a huge success, bringing visual interpretations of cultural diplomacy from around the world to the ICD. Not only did this contribute to our commitment as an arts supporting institute, but also hopefully gave an international platform from which all of the photographers who took part can display their photos. Although only the top ten can be found within this chapter, many more can be found online in our dedicated webpage to the entrants of the photo contest 2011. We received an outstanding number of beautiful photographs, something the ICD treasures as valuable support for its work.

icd - institute for cultural diplomacy



Institute for Cultural Diplomacy

Ku'damm Karree, Kurfürstendamm 207-208, D-10719 Berlin

Tel.: +49 (0) 30 2360 768 0

E-mail: info@culturaldiplomacy.org

Website: www.culturaldiplomacy.org