

Cultural Diplomacy
Harmonizing International Relations through Music

By

Mary Einbinder

Master of Arts Thesis
Gallatin School of Individualized Studies
New York University
May 2013

Cultural Diplomacy: Harmonizing International Relations through Music

Abstract

This thesis argues for the promotion of music as a cultural diplomacy instrument to improve intercultural communication and cooperation between the peoples of the world. How can music contribute to international cooperation and cross-cultural understanding? This question will be studied through an interdisciplinary framework connecting the fields of international relations and cultural studies. The constructivist theory in international relations fits best within this framework as it considers how the international structure is “socially constructed” and thus capable of being transformed by ideas, thoughts, beliefs and discourses. Constructivism focuses the analysis of international relations on human consciousness. This research derives from Milton Cummings’ definition of cultural diplomacy. “Cultural diplomacy” for Cummings is the exchange of ideas, values and information having for ultimate goal to promote mutual understanding. Cummings’s definition thus includes cultural relations and intercultural exchanges. This thesis disproves the notion of music as being a universal language in arguing that not every culture of the world relates to music the same way. A universal characteristic of music however, is its capacity to express man’s deepest emotions. Music through its ability to transcend boundaries can thus create relationships between people from different backgrounds and opposing beliefs. It will be argued that cultural diplomacy and cultural relations are our best hope of transforming prejudices, mistrust and hatred into curiosity, tolerance and understanding. These arguments will be defended through case studies; an overview of foreign policies in the field of musical diplomacy, an analysis of the West-Eastern Divan Orchestra, the contribution of non-state actors in the field of musical diplomacy and the efforts of United Nations organizations in the promotion of cultural diplomacy at the multilateral level. It is important to find the appropriate ways to use musical diplomacy at its fullest potential while simultaneously respecting the diversity of the world’s definition of music. A multilateral perspective on musical diplomacy including the works of governments, international organizations and non-state actors is key for the understanding of music as a platform for collaboration, interaction and dialogue. Peacebuilding is only achievable through the creation of sustainable relationships between the peoples of the world.

Table of Contents

I. Introduction	4
II. Cultural Diplomacy in Theory	8
a) Cultural Diplomacy and Music	8
b) International Relations Theories.....	13
c) Constructivism and Cultural Diplomacy	17
d) The Role of Non-State Actors	22
e) Historical Perspective	24
f) A Complex Evaluation	29
III. Musical Diplomacy in Practice	31
a) Music is not a “Universal Language of Mankind”	31
b) Music and Education	34
c) Intercultural Communication	38
d) West-Eastern Divan Orchestra	41
e) Non-State Actors and Musical Diplomacy	47
f) A Multilateral Perspective.....	52
IV. Conclusion	59
Appendix	63
Bibliography	65

Cultural Diplomacy: Harmonizing International Relations through Music

*“Without music, life would be a mistake”
Friedrich Nietzsche*

*“Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offence”.
Robert Frost¹*

I. Introduction

“Music can capture a wide range of feelings, go to the essence of things and speak to the soul. It has the power to bind us together and strengthen our sense of community through shared emotions.²” These remarks were expressed on October 24, 2003 at the United Nations Headquarters by former Secretary-General Kofi Annan³ on the occasion of the celebration of United Nations Day. The following year, Annan maintained analogous thoughts in an introductory speech for a lecture entitled “Why Music Matters”. Annan declared “in a world of diversity where often values clash, music leaps across language barriers and unites people of quite different cultural backgrounds. And so, through music, all peoples can come together to make the world a more harmonious place.⁴” With these words, the Secretary-General highlighted music’s potential for building trust and understanding. According to him, music can transcend geographical, cultural, economic and political barriers. Unfortunately, Kofi Annan is one of the rare

¹ Frost, Robert, “Mending Wall”. *North of Boston*, David Nutt, 1914.

² Annan, Kofi, “Secretary-General underscores the Importance of Music to Humankind”. Concert Celebration of the United Nations Day and the Anniversary Membership of Switzerland. United Nations Headquarters, New York City. October 28, 2003.

³ Ibid.,

⁴ Annan, Kofi, “Music Unites People of Different Background”. Introductory Remarks at the Lecture on “Why Music Matters” by Leon Botstein. United Nations Headquarters, New York City on November 8, 2004.

Cultural Diplomacy: Harmonizing International Relations through Music

individuals who acknowledge the potential of music for international cooperation and understanding.

This research argues for the promotion of musical diplomacy as a tool for “harmonizing international relations”. The international order has drastically changed from the bipolar Cold War structure to the multipolar world we live in today. The realist theory based on the argument that international relations are dominated by power and national state interests is not as relevant anymore. International cooperation has become an attainable ideal through increased interconnectedness, the development of cross-cultural relations and the promotion of intercultural communication.⁵ However, the improvement of communication has not reduced intolerance, mistrust and prejudices. The argument that I am defending in this interdisciplinary thesis is that cultural diplomacy can become a strategic tool to enhance intercultural dialogue, cooperation and mutual understanding. The promotion of the arts in foreign policies coupled with the contribution of non-state actors and artists to the development of cultural relations and the free flow of ideas and values, can become a tool for creating “sustainable” relationships across cultures.

This thesis seeks to answer the following problematic: Can musical diplomacy improve international understanding? How can music contribute to cross-border interaction and intercultural communication? In the framework of this problematic, I will be looking at examples of musical diplomacy developed by governments, multilateral intergovernmental organizations, non-governmental organizations as well as cultural initiatives developed by musicians. It is necessary to pay special attention to international

⁵ United Nations Educational, Scientific and Cultural Organization. *UNESCO World Report Investing in Cultural Diversity and Intercultural Dialogue*. UNESCO, France, 2009.

Cultural Diplomacy: Harmonizing International Relations through Music

governmental organizations and non-state actors, as they have the opportunity to conduct programs in a two-way street rather than advancing state interests⁶. Many programs have been developed promoting cultural activities and cultural education as a means to improve cross-cultural relations through the reduction of prejudices and mistrust. Cultural diplomacy programs should promote “listening to others, recognizing the values of cultures, showing a desire to learn from them, and conducting programs as a two-way street.”⁷

“Musical diplomacy” needs to be understood as a tool to engage countries to work in concert towards intercultural understanding. Therefore, musical diplomacy should be utilized not only in times of peace with favorable publics, but also in conflicts and instability with skeptical publics⁸. The first section of this thesis will look at theories of “musical diplomacy”. First, I will define the terms “cultural diplomacy” and “musical diplomacy”. Secondly, I will consider which international relations theory fits best in regards to cultural diplomacy. I will argue that constructivism is the most relevant of all international relations theories in this context. After briefly retracing the history of the major instances of musical diplomacy in international relations, I will consider the limitations when it comes to evaluating the effectiveness of such programs.

The second part will consider the practical application of music for intercultural education and communication. I will argue that music has an intercultural communication quality that other arts form lack. This section will consider the purpose of using musical diplomacy programs in raising awareness for cultural diversity, education and cross-

⁶ Ibid.,

⁷ U.S. Dept. of State, Report of the Advisory Commission on Cultural Diplomacy. *Cultural Diplomacy: The Linchpin of Public Diplomacy*, 2005.

⁸ Jorgensen.

Cultural Diplomacy: Harmonizing International Relations through Music

cultural understanding. One of the case studies that will be explored is an attempt at creating a bridge between Israelis and Palestinians to allow for dialogue to happen through the means of music. This project, created by Daniel Barenboim and Edward Said, is called the “West-Eastern Divan Orchestra”. Furthermore this section will also analyze the work of non-states actors in the field of musical diplomacy. These will illustrate the diversity of actors in the field such as the non-governmental organization *Musicians without borders*, the *Jeunesse Musicale International* youth music organization, the association *Melody for a Dialogue among civilizations*, the academic research of Brandeis University as well as the music project *Playing for change* that uses social media to connect musicians from across the world. The last section of this research will concentrate on the multilateral perspective. The United Nations Educational, Scientific and Cultural Organization (UNESCO) promotes a “multilateral musical diplomacy” through its International Musical Council, UNESCO conventions and declarations and its musical education programs and cultural diversity initiatives. I thus argue for the use of music through a multilateral cultural diplomacy perspective based upon the theory of constructivism. Music can develop intercultural communication and improve cross-cultural understanding therefore musical diplomacy has a potential for peacebuilding.

Cultural Diplomacy: Harmonizing International Relations through Music

II. Cultural Diplomacy in Theory

a) Cultural Diplomacy and Music

Cultural diplomacy as a research subject has not been very popular among international relations theorists. According to Jongsuk Chay, international relations and history scholar, the cultural dimension of international relations is one of the most neglected topics in the field⁹. However, cultural diplomacy is a fundamental mechanism to connect cultures and promote cultural diversity. There is a need in the world today, to understand different cultures and what they imply for each of us as a means of conflict prevention. Interaction through the exchange of languages, ideas, music and the arts can improve communication between culturally opposed groups¹⁰. Studying the intersections between international relations and other major disciplines such as sociology, anthropology, ethnomusicology, cultural studies and the arts is a necessity for “the understanding of our world¹¹”.

The term “Cultural diplomacy” was coined by Milton Cummings as “the exchange of ideas, information, values, systems, traditions, beliefs, and other aspects of culture, with the intention of fostering mutual understanding¹²”. Even though multiple definitions of cultural diplomacy exist, for the purpose of this thesis, I will be using Cummings’ definition because it allows for a multilateral perspective without focusing on state interests. “Culture” has multiple definitions, from the wide anthropological sense of how people interact, what they believe in and how they live, to human expressions of

⁹ Chay.

¹⁰ Ibid.,

¹¹ Ibid.,

¹² Cummings.

Cultural Diplomacy: Harmonizing International Relations through Music

emotions through artistic representations. The UNESCO Declaration on Cultural Diversity defines culture as “the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.¹³” This definition uses the word “culture” in a broad sense, including both “societal cultures” and artistic expressions. I will therefore use UNESCO’s broad definition of culture for the purpose of this research.

In addition, Cummings’ definition combines “cultural diplomacy” with the notion of cultural relations. He therefore defines cultural diplomacy in the broader sense of the term as instances of cross-cultural exchange and intercultural interaction. Yet, Cummings does not ignore the danger of cultural diplomacy in that it “can be more of a one-way street than a two-way exchange, as when one nation concentrates its efforts on promoting the national language, explaining its policies and point of view, or “telling its story” to the rest of the world.¹⁴” We therefore need to learn how to “listen” to other people and cultures. In the article *The Artist as Cultural Diplomat*, Joan Channick advises former Secretary of State, Condolezza Rice to “listen to artists, who have been working internationally for all these years—collaborating artist-to-artist and artist-to-audience—finding shared values, mutual respect and understanding in the midst of difference. They are the true cultural diplomats—emphasis on the cultural.¹⁵” In her article, Channick defines cultural diplomacy as two-fold: first, the official governmental approach

¹³ United Nations Educational, Scientific and Cultural Organization. *Universal Declaration on Cultural Diversity*. November 2, 2001.

¹⁴ Cummings.

¹⁵ Channick.

Cultural Diplomacy: Harmonizing International Relations through Music

emphasizing on diplomacy and relegating culture to the background¹⁶. Second, the approach taken by artists who “engage in cross-cultural exchange not to proselytize about their own values but rather to understand different cultural traditions, find new sources of imaginative inspiration, to discover new methods and ways of working and to exchange ideas with people whose worldviews differ from their own. They want to be influenced rather than to influence.¹⁷” Cultural diplomacy should not be a one-way street. Channick underscores cross-cultural dialogue and exchanges. To be effective in intercultural communication, listening to “our counterparts in other lands, seeking common ground with curators and writers, filmmakers and theater directors, choreographers and educators—that is, with those who are engaged in exploring the universal values of truth and freedom¹⁸” is a requirement.

As interesting as Channick’s argument might be, it is nonetheless oversimplifying Cultural Diplomacy. Channick separates the work of governments from the contribution of non-state actors in the field. Yet, it is through the involvement of non-state actors in norm construction and their contribution to advocating for the promotion of culture in foreign policy that cultural diplomacy can be achieved at its fullest potential. Cultural diplomacy is not “government-to-government communication but communication between governments and foreign people.¹⁹” Cultural relations and cultural exchanges as I will defend in the second part of this research, happen both at the governmental level as well as through non-state actors.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Gienow-Hecht and Donfried.

Cultural Diplomacy: Harmonizing International Relations through Music

James William Fulbright, founder of the eponymous exchange program, underscores the purpose of intercultural education in “the acquisition of empathy – the ability to see the world as others see it, and to allow for the possibility that others may see something that we have failed to see, or may see it more accurately. That, I should think is the most pressing necessity in superpower relations.²⁰” According to the American cultural diplomat, Richard T. Arndt we need to differentiate between “cultural diplomacy” and “cultural relations”. Cultural relations “grow naturally and organically, without government intervention²¹” these include transfers of artworks, tourism, migration, media access, book circulations, the movement of musicians and other artists, whereas cultural diplomacy on the other hand, involves government intervention in the support of national interest²². Richard T. Arndt was amongst the first students to participate in the Fulbright program of international exchange. He became a State Department officer chairing the national Fulbright selection committees. However, I disagree with the necessary differentiation between cultural diplomacy and cultural relations. The term “diplomacy” comes from the French word *diplomatie* formed from *diplomat* referring to an official document conferring a privilege. Diplomacy is an “instrument of state policy²³” and a mechanism for dialogue applied by governments. However, in the realm of cultural diplomacy, unlike other areas of diplomacy, the state “cannot do much without the support of non-governmental actors” such as art institutions, curators, artists, lecturers

²⁰ Fulbright, *The Price of Empire*, p.217.

²¹ Arndt.

²² Arndt.

²³ Gienow-Hecht, “What Are We Searching For?” *Searching for a Cultural Diplomacy*.

Cultural Diplomacy: Harmonizing International Relations through Music

and students²⁴. Therefore, the most relevant definition of cultural diplomacy is the broad definition put forth by Cummings that I will adopt for this research.

Cultural diplomacy should not be considered an accessory of State's foreign policy making process and not be limited to referring to state policy alone²⁵. There has been instances where cultural diplomacy counteracted formal diplomacy as was the case in China during the Cold War²⁶. In 1949, China developed a program of cultural diplomacy including exchange programs, musical tournaments, international festivals and exhibitions designed to "foster the country's standing as a stronghold in the communist world²⁷". However, the intended targets of these cultural diplomacy events were not the ones expected. Many nations who had hostile diplomatic relations such as non-communist Japan were the ones who engaged in these cultural events the most²⁸. Consequently, in studying the effectiveness of cultural diplomacy it would be narrowing our subject down to solely consider foreign relations policy. The value of cultural diplomacy therefore "lies in its possibility of providing a meaningful space for interaction even when it is not congruent with state policies²⁹".

For the purpose of this thesis, I will therefore study cultural diplomacy through the framework of Cummings' two-fold definition: states' cultural diplomacy policies as well as the role of non-governmental actors in the promotion of cross-cultural relations. Furthermore, the definition of cultural diplomacy separates its use for national interests from its impact on international cooperation: on the hand, the ability of a country to

²⁴ Ibid.,

²⁵ Jorgensen.

²⁶ Gienow-Hecht, *Sound Diplomacy: Music and Emotions in Transatlantic Relations, 1850-1920*.

²⁷ Ibid.,

²⁸ Ibid.,

²⁹ Ibid.,

Cultural Diplomacy: Harmonizing International Relations through Music

attract others through its culture and cultural institutions such as France's *Alliance Française* and the United Kingdom's *British Council* is considered through the perspective of the promotion of national interests abroad³⁰. On the other hand, the use of cultural diplomacy can be categorized as a strategic tool to facilitate cross-cultural dialogue and cooperation³¹. I will focus on cultural diplomacy's second impact, the promotion of international cooperation. We must therefore keep in mind these definitional matters when studying cultural diplomacy.

b) International Relations Theories

From the Westphalian system of sovereign nation-states to the globalized world we live in today, the international order has gone through multiple phases. The complexity of understanding the world's dynamics is exemplified by the multiplicity of international relations theories. The two opposing main theories in international relations are realism and liberalism. Realists believe international relations are inherently conflictive and ultimately leading to war³² whereas liberals see international relations as cooperative.

The realist core assumption is that world politics consist of an "international anarchy of sovereign states³³". Realists believe in the desire of states to enjoy an advantage over others and avoid domination³⁴. According to one of the leading realist thinker of the twentieth century, Hans Morgenthau "politics is a struggle for power over

³⁰ Jorgensen.

³¹ Ibid.,

³² Ibid, p.75.

³³ Jackson and Sørensen, pp.75-76.

³⁴ Ibid.,

Cultural Diplomacy: Harmonizing International Relations through Music

men, and whatever its ultimate aim may be, power is its immediate goal and the modes of acquiring, maintaining and demonstrating it determine the technique of political action.³⁵” Realism argues that human beings are necessarily evil, self-interested and egoistical³⁶. National security and state survival are at the heart of the realist thinking. In addition, realists are “sceptical that there can be progress in international relations³⁷”. A central preoccupation for realists such as Thucydides, Machiavelli and Hobbes is that “power politics” dominate the international arena. Furthermore, this theory does not acknowledge the importance of non-state actors in international politics. However, as defended in this thesis, non-state actors especially transnational advocacy networks are instrumental in the promotion of culture and the building connections between the actors on the international stage. Thomas Schelling, a strategic realist holds that diplomacy and foreign policies are as “a rational-instrumental activity that can be more deeply understood by the application of a form of logical analysis called game theory.³⁸” According to him, what matters in foreign policy is national interests³⁹ not moral choice. The multilateral perspective on cultural diplomacy put forth by UNESCO that I will analyze in the second part of this research disproves Schelling’s argument. UNESCO focuses its action on dialogue between civilizations, peoples and cultures and portrays the cooperation of states towards a common goal. Furthermore, the implementation of musical diplomacy in U.S foreign policy today shows that the United States is not prioritizing national interests over moral choice. The “smart” power politics agenda expressed by Hillary Clinton contradicts

³⁵ Morgenthau, p.195.

³⁶ Jackson and Sørensen, p.66.

³⁷ Ibid., p.59.

³⁸ Ibid., p.70.

³⁹ Ibid.,

Cultural Diplomacy: Harmonizing International Relations through Music

Schelling's belief that states are necessarily preoccupied with the balance of power and military force.

The theorist Kenneth Waltz takes these arguments further and introduced the theory of neorealism. For Kenneth Waltz, international relations are inherently in anarchy and should be analyzed by the structure of the system not on human nature⁴⁰. However, this research disproves this argument in focusing on the “cooperative strain in human nature⁴¹”. Security and defense with the rise of global terrorism is no longer “primarily a problem of national security and national defense – but it is now both a problem of individual humans and of the global community of humankind⁴²”. The most fervent critic of Schelling's strategic realism and security argument Ken Booth⁴³ who argued that the realist game of military and power politics is now obsolete⁴⁴. It is undermining the complexity of international relations and overlooking major elements that constitute the international arena such as international law and the role of non-state actors to reduce international relations to the “power politics”.

Liberalism on the other hand, maintains that international relations are not “necessarily conflictual” but can be improved by international cooperation⁴⁵. Liberals focus their theory on the individual⁴⁶. They agree with realists in that individuals are self-interested and competitive but they also believe that individuals “share many interests and thus can engage in collaborative and cooperative social action, domestically as well

⁴⁰ Ibid., p.75.

⁴¹ Ibid.,

⁴² Ibid., p. 89.

⁴³ Ken Booth comes from the International Society tradition that regards realism as a one-dimensional international relations theory that fails to capture the extent to which international politics is a dialogue of different international voices. (Jackson and Sørensen, p.93)

⁴⁴ Jackson and Sørensen, p.93.

⁴⁵ Jackson and Sørensen, p.95.

⁴⁶ Jackson and Sørensen, p.95.

Cultural Diplomacy: Harmonizing International Relations through Music

as internationally, which results in greater benefits for everybody at home and abroad.⁴⁷ Liberalism defends “the supremacy of human reason over human fear and the lust for power⁴⁸”. In opposition to the realist theory, liberalism argues that conflict and war are avoidable. Joseph Nye developed liberalism further, accepting the old liberalist ideas of change and progress but repudiating idealism⁴⁹. Nye argues that interdependence, democracy and integration are changing the international order⁵⁰. Nye is famously known for having coined the term “soft power” in regards to a country’s capacity to influence another through its culture, political ideas and policies⁵¹. According to Nye, the “ability to persuade through culture, values and ideas” is opposed to “hard power which conquers or coerces through military might⁵²”. The theory argues that relationship building through persuasion rather than force should hold an important place in public diplomacy⁵³. Nye defined three dimensions of public diplomacy: daily communication explaining policy decisions, political campaigns built on a few strategic themes and long-term relationships with key individuals⁵⁴. Institutions promoting a country’s culture and the arts such as the *British Council* in the United Kingdom or the *Alliance Française* in France fall into the “political campaign” dimension. The dimension of public diplomacy focusing on the “development of lasting relationships with key individuals over many years through scholarships, exchanges, training, seminars, conferences, and access to media channels⁵⁵” is the most relevant in regards to this research as it sets the framework for intercultural

⁴⁷ Ibid., p.96.

⁴⁸ Ibid., p.97.

⁴⁹ Nye.

⁵⁰ Ibid., p. 56.

⁵¹ Nye.

⁵² Ibid.,

⁵³ Ibid.,

⁵⁴ Ibid.,

⁵⁵ Ibid.,

Cultural Diplomacy: Harmonizing International Relations through Music

communication. Let us not forget one of the main pillars of his “soft power” politics: communication. All the actors on the global stage need to be considered, governments as well as non-state actors in regards to their contribution to fostering intercultural communication because “different communication approaches can produce different soft power results⁵⁶”. Therefore, the liberal theory of international relations is not relevant in the context of this cultural diplomacy research as I am arguing that international relations should focus on norms, values and ideas not solely on the behavior of states. We should thus acknowledge the contribution non-state actors can bring to the promotion of cultural diplomacy. However, the line separating international relations theories can be thin as sociological liberalism also highlights the importance of transnational non-governmental ties between societies such as communication between individuals and between groups. Let us now consider the constructivist approach in regards to the study of cultural diplomacy.

c) Constructivism and Cultural Diplomacy

The argument that I am defending in this thesis rejects the realist and liberal theories in international relations. The international arena is not dominated by power politics, national self-interest and military might as exemplified by the existence of international organizations such as UNESCO. In contrast to realism that holds that international relations are state driven according to their security and material interests, and to liberalism that concentrates on the interdependency of international actors,

⁵⁶ Nye.

Cultural Diplomacy: Harmonizing International Relations through Music

constructivism considers international politics as “a sphere of interaction through which states’ identities and practices are created⁵⁷”. International relations are complex and should not overlook human consciousness, values and beliefs. According to musicologist, John Blacking “the chief function of music is to promote soundly organized humanity by enhancing human consciousness⁵⁸”. Thus, musical diplomacy should be analyzed through the lenses of constructivism.

The constructivists believe that international relations are defined by norms and ideas and the international structure leads actors to redefine their interests and identities in the process of interacting⁵⁹. As expressed by Reus-Smit in *The Moral Purpose of the State* if “constitutional structures define and shape the nature of international systems of rules then changes in the metavalues that comprise those structures must be a primary determinant of systems change⁶⁰”. This research argues for the acknowledgement of the potential that values and ideas have in “harmonizing international relations”. According to constructivists, the international system only exists as a common understanding among people⁶¹. Therefore if ideas and values change, then the international system itself will change⁶². Constructivism argues that “the study of international relations must focus on the ideas and beliefs that inform the actors on the international scene as well as the shared understandings between them⁶³”.

This interdisciplinary thesis analyzes the importance of musical diplomacy in the framework of international relations as well as its sociological implications. The most

⁵⁷ Jackson & Sørensen.

⁵⁸ Blacking, p. 110.

⁵⁹ Copeland.

⁶⁰ Reus-Smit, p, 164.

⁶¹ Ibid.,

⁶² Jackson & Sørensen, p.160.

⁶³ Jackson & Sørensen, p.160.

Cultural Diplomacy: Harmonizing International Relations through Music

relevant theory of international relations in the context of cultural diplomacy as a means to create platforms for cross-cultural dialogue is therefore constructivism. Constructivism⁶⁴ argues that political reality is not based on material forces but dependent on minds, values and ideas⁶⁵. Social constructivism analyzes international relations focusing “on the ideas and beliefs that inform the actors on the international scene as well as the shared understanding between them⁶⁶”. According to constructivism, the political life of men should not be reduced to the consistent search for power and interests⁶⁷. Social constructivism is both a social science theory about the relationship between structures and actors who compose the international system and an international relations theory⁶⁸. The world according to constructivism is a world of thoughts, beliefs, ideas, languages, discourses and understandings among human beings⁶⁹. Thus, when studying cultural diplomacy the constructivist framework fits best.

Alexander Wendt, the leading advocate of constructivism advances that “the creation of symbols and meanings is part of man’s essence⁷⁰”. It is this characteristic which makes human beings capable of change. According to Wendt in *Social Theory in International Politics*, the importance of “human consciousness, thought and ability in the shaping of what transpires in society and politics is so that it may not be treated as mere physical object⁷¹”. Following Alexander Wendt’s argument “the structures of human association are determined primarily by shared ideas rather than material forces,

⁶⁴ The term was coined by Nicholas Onuf in *World of Our Making* in 1989.

⁶⁵ Salami, p.77

⁶⁶ Jackson & Sørensen.

⁶⁷ Ibid.,

⁶⁸ Ibid.,

⁶⁹ Jackson & Sørensen, p.163.

⁷⁰ Salami, p.77.

⁷¹ Ibid.,

Cultural Diplomacy: Harmonizing International Relations through Music

and the identities and interests of purposive actors are constructed by these shared ideas rather than given by nature⁷²”. Wendt argues that social structures are defined, in part “by shared understanding, expectations or knowledge⁷³”. The constructivist theory is therefore opposed to the realist argument that holds that international relations cannot progress. According to neorealists, identities and interests are given whereas constructivists believed that it is through interactions that identities and ideas are created⁷⁴.

The only element of Wendt’s theory that I would have to disagree with is that governments are the principal actors of international relations. Even though all international relations theories are state-centric, I would have to agree with the constructivist Martha Finnemore in that “international norms promoted by international organizations can decisively influence national guidelines by pushing states to adopt these norms in their national policies.⁷⁵” The constructivist theory is therefore the most accurate regarding cultural diplomacy as it focuses on the role agents⁷⁶ in international relations. Martha Finnemore introduced a variant of constructivism in looking at international societal norms and the way they affect state identities and interest⁷⁷. She argues that these norms define identity and interests and are transmitted to states through international organizations. I will consider the practical use of Finnemore’s argument in the second part of this thesis through an analysis of the work of UNESCO in the field of cultural diplomacy.

⁷² Wendt.

⁷³ Wendt, p.73.

⁷⁴ Jackson & Sørensen, p.167.

⁷⁵ Jackson and Sørensen, p.170

⁷⁶ Sajjadpour.

⁷⁷ Jackson and Sørensen, p. 169.

Cultural Diplomacy: Harmonizing International Relations through Music

In addition to Finnemore's constructivist approach, the research by César Villanueva Rivas considers cultural diplomacy through the lense of constructivism. Villanueva Rivas combines the theories of "cosmopolitanism" and "constructivism" in analyzing cultural diplomacy. He defines "cosmopolitan constructivism" as a theory philosophically based on "multilateral diplomacy, cosmopolitan theory and constructivist politics."⁷⁸ Villanueva Rivas considers Chris Brown's cosmopolitanism doctrine as a point of reference. "Cosmopolitanism" is a normative doctrine that focuses on individual human beings and the whole of humanity as the fundamental agents in world politics and whose needs should come before the interests of states⁷⁹. Villanueva Rivas defines cosmopolitan constructivism as "a celebration of cultural differences, societal exchanges and personal encounter fostering mutual understanding⁸⁰". He believes that cultural diplomacies collaborate with individuals, cultures and states in an "inter-subjective construction of ideas, norms and identities towards cooperation, welfare and understanding⁸¹". According to him, cosmopolitan constructivists are dedicated to fostering peace, understanding and friendly relations among nations⁸². Only through guaranteeing the construction of "cosmopolitan ideas and identities⁸³" in the framework of societies and cultures, will we be able to create sustainable relationships among states⁸⁴. Cultural diplomacy consequently fits in the framework of "cosmopolitan constructivism" in that it seeks to promote international cooperation through cultural relations and the exchange of ideas between diverse cultures.

⁷⁸ Villanueva Rivas.

⁷⁹ Jackson & Sørensen, p. 299

⁸⁰ Villanueva Rivas.

⁸¹ Ibid.,

⁸² Ibid.,

⁸³ Ibid.,

⁸⁴ Ibid.,

Cultural Diplomacy: Harmonizing International Relations through Music

d) The Role of Non-State Actors

Within the constructivist framework that concentrates on the power of norms and ideas in shaping the international system, we must consider the role of non-state actors. As argued earlier, these actors have the capacity to influence norms and values. Non-state actors as defended by Kathryn Sikkink in *Activists beyond Borders* are instrumental for advocacy purposes on the international level⁸⁵. Many actors fall into Sikkink's definition of "transnational advocacy networks" such as non-governmental organizations, local social movements, non-governmental research groups, foundations, individuals, trade unions, "parts of regional and international intergovernmental organizations and parts of the executive and parliamentary branches of governments"⁸⁶ as well as the media⁸⁷. Lastly, in *Activists beyond Borders*, Kathryn Sikkink analyzes how these "transnational advocacy networks" influence and shape international norms and values. Sikkink argues that the tactics used by these advocacy networks fall into four categories: informational politics, symbolic politics, leverage politics and accountability politics⁸⁸. Informational politics is "the ability to quickly and credibly generate politically usable information and move it to where it will have the most impact."⁸⁹ Symbolic politics represents "the ability to call upon symbols, actions, or stories that make sense of a situation for an audience that is frequently far away."⁹⁰ Leverage politics is "the ability of a network to call upon powerful actors to affect a situation where weaker members of a network are unlikely to have influence". Accountability politics expresses "the effort to hold powerful actors to

⁸⁵ Keck and Sikkink.

⁸⁶ Ibid., p.9

⁸⁷ Ibid, Preface.

⁸⁸ Ibid.,

⁸⁹ Ibid., p. 16

⁹⁰ Ibid.,

Cultural Diplomacy: Harmonizing International Relations through Music

their previously stated policies or principles”. Cultural diplomacy should consider the role of non-state actors in that they have the power to influence and shape norms, values and ideas. According to Sikkink, the world we live in today is made up of these transnational advocacy networks that are “becoming increasingly important in the international arena⁹¹”. These networks have the capacity to build “new links among actors in civil societies, states, and international organizations, they multiply the channels of access to the international system.⁹²” These networks have the power to promote norm construction through advocacy, pressuring target groups to adopt new policies and monitoring compliance with international standards⁹³.

Moreover Martha Finnemore argues that transnational advocacy networks have the potential to shape norms and influence discourse thus contributing to “changing perceptions that both state and societal actors may have of their identities, interests and preferences⁹⁴”. According to Finnemore, states are “embedded in dense networks of transnational and international social relations that shape their perceptions of the world and their role in the world. States are socialized to want certain things by the international society in which they and the people in them live.⁹⁵” Sikkink and Finnemore’s arguments support the assumption defended in this thesis that non-state actors through their ability to influence states are instrumental in international relations. Sikkink argues that non-state actors should be recognized as “legitimate political spaces⁹⁶”.

⁹¹ Keck and Sikkink.

⁹² Ibid., p.1.

⁹³ Ibid., p.3.

⁹⁴ Finnemore.

⁹⁵ Finnemore, p.2.

⁹⁶ Keck and Sikkink, p.4.

Cultural Diplomacy: Harmonizing International Relations through Music

In addition, international organizations such as the United Nations are powerful actors in shaping norms “because they are bureaucracies that promise to deliver goals that other want. This authority gives them a sphere of autonomy and a resource they can use to shape the behavior of others in both direct and indirect ways.⁹⁷” Finnemore draws her argument upon “sociological traditions that focus on complex interactions among actors, on the intersubjective construction of frames of meaning, and on the negotiation and malleability of identities and interests.⁹⁸” Finnemore supports my argument that the work of UNESCO is determinant for international cooperation as it has the power to shape identities, values and interests. Intercultural communication can only be improved if identities change and we become more aware of the other’s culture and interests. Thus, both researches by Finnemore and Sikkink are determinant when it comes to promoting intercultural dialogue and mutual understanding.

e) Historical Perspective

The use of culture to spread a country’s influence abroad and the promotion of cross-cultural relations are not new phenomena. Cultural diplomacy has been instrumentalized as a means of state power since the medieval times when the European monarchs used it as a strategic tool to increase their prestige and influence on the global stage through the promotion of cultural events and musical performances. This is the case of Christian IV (1588-1648) King of Denmark who would invite monarchs to visit his

⁹⁷ Barnett and Finnemore.

⁹⁸ Barnett and Finnemore.

Cultural Diplomacy: Harmonizing International Relations through Music

palace: the Rosenborg Castle in Copenhagen⁹⁹. During those visits, the King would impress his guests by performing “invisible music” – a technology that allowed him to open up a trap from which the music would come from without the musicians being visible¹⁰⁰. This magical illusion greatly impressed the visitor, thus improving the Kingdom’s influence abroad. This is a case of music’s ability to express power and influence abroad as all the European monarchs wanted to develop the same technology.

In the nineteenth century, the major European powers began to compete with one another for cultural preponderance in the United States by sending agents and artifacts representative of their national culture to foreign countries¹⁰¹. Over the same period, world exhibitions started to flourish throughout the world as “powerful department stores for national representation, technological superiority, academic innovation, and cultural grandeur.¹⁰²” Nevertheless “cultural diplomacy” remained an activity reserved to entrepreneurs, art curators, artists and individual interest groups.

One of the first European nations to develop an official organ of cultural diplomacy for the promotion of its image abroad was France¹⁰³. In 1883, the *Alliance Française* was created in order to promote France’s *rayonnement* abroad and instruct the French language in the French colonies. The *Alliance Française* was created to restore France’s prestige after its military defeat under Napoleon III at Sedan in 1870. Recognized for “public utility” in 1886, the Alliance was however formally created as a

⁹⁹ Spohr.

¹⁰⁰ Ibid.,

¹⁰¹ Gienow-Hecht, *Sound Diplomacy*. p.2

¹⁰² Gienow-Hecht, *Sound Diplomacy*. p. 21

¹⁰³ Alting Von Geusau. p. 41.

Cultural Diplomacy: Harmonizing International Relations through Music

non-political and non-governmental institution¹⁰⁴. The goal was to spread the philosophy of the Enlightenment and show France's cultural prestige.

Cultural diplomacy was conceptualized and strategically implemented differently across nations. For instance, France and Germany emphasized on the promotion of their language abroad, the British concentrated on education while the Canadians focused on exhibiting the diversity of their cultural development¹⁰⁵. The implementation of cultural diplomacy by a state, its promotion, goals and the historical context are major elements that need to be considered for the understanding of a complex and multidimensional process that is cultural diplomacy.

It was not until the United States' effort to promote a better image abroad during the Cold War that cultural diplomacy became an integral part of a state's foreign policy. The United States is a good example in the context of this research as it made musical diplomacy a pillar of its public diplomacy. During the Cold War, cultural diplomacy was predominant in U.S foreign policy. The United States Department of State defined cultural diplomacy as "the direct and enduring contact between peoples of different nations¹⁰⁶" designed to "help create a better climate of international trust and understanding in which official relations can operate."¹⁰⁷ As the war was predominantly ideological, culture became a means to express American influence and power against the Soviet ideology. In order to cultivate a good image abroad, the U.S Department of State supported academic exchanges and cultural exchanges such as the Fulbright program, organized conferences across the world, promoted international music tours and exported

¹⁰⁴ "L'Alliance Française," *Alliance Française*, <http://www.fondation-alliancefr.org/>

¹⁰⁵ Gienow-Hecht, "What Are We Searching For?" *Searching for Cultural Diplomacy*.

¹⁰⁶ U.S Department of State, International Educational Exchange Service Bureau of International Cultural Relations, 1959.

¹⁰⁷ *Ibid.*.

Cultural Diplomacy: Harmonizing International Relations through Music

American culture worldwide through literature, arts and science. Two of the most exhibited cultural diplomacy instruments during the Cold War were ballet and music.

Music was used as a cultural diplomacy instrument to highlight the power and attractiveness of American culture and values. In the 1950s, the U.S Department of State following the suggestion of Adam Clayton Powell Jr., created the “Jazz Ambassadors” program as a musical diplomacy project to connect with people across the world through music¹⁰⁸. The Department of State sponsored the international musical tours of famous American jazz musicians such as John Birks Gillespie famously known as “Dizzy” Gillespie, Louis Armstrong, Miles Davis, John Coltrane or Duke Ellington. The U.S Department of State recognized that the broadcasting of jazz musicians into the Soviet Union and Eastern Europe could be a weapon in the battle against Communism¹⁰⁹. The *New York Times* characterized these “Jazz ambassadors” as America’s “secret sonic weapon” and labeled Louis Armstrong as the United States’ most “effective ambassador.”¹¹⁰ Musical diplomacy was used to promote a positive image of the United States. In addition, the promotion of African American Jazz musicians showed the world that America was a culturally diverse nation even though this was not the reality at home¹¹¹. The kind of cultural diplomacy used during the Cold War exemplifies the dangers of instrumentalizing music for propaganda and persuasion purposes. Therefore, it is important to note that states should use cultural diplomacy not for national propaganda but as a tool for cross-cultural exchanges and international communication.

¹⁰⁸ U.S. Department of State, Report of the Advisory Commission on Cultural Diplomacy. *Cultural Diplomacy: The Linchpin of Public Diplomacy*, 2005

¹⁰⁹ Brown.

¹¹⁰ In 1955, Felix Belair, the Stockholm correspondent for the New York Times, wrote “America's secret weapon is a blue note in a minor key” and labeled Louis Armstrong as the United State’s “most effective ambassador”. Von Eschen. p.10.

¹¹¹ Brown.

Cultural Diplomacy: Harmonizing International Relations through Music

When the Cold War ended, the use of music as a cultural diplomacy tool substantially declined in American public diplomacy. Nevertheless, musical diplomacy did not completely disappear – its purpose and use changed. By 2009, with the new leadership of Hillary Rodham Clinton as Secretary of State a “new kind of cultural diplomacy” was formulated. This new cultural diplomacy gave birth to multiple innovative musical diplomacy initiatives. For instance, the Department of State announced in 2011 a partnership with the *Association of American Voices* to bring people together through music. The program, *American Voices Abroad* builds on former Secretary of State Hillary R. Clinton’s vision of “smart power” diplomacy to bring people together and foster greater understanding.¹¹² Hillary R. Clinton used the term “smart power” at her nomination hearing before the Senate Committee on Foreign Relations, in reference to Joseph Nye’s definition referring to the combination of both “soft” and “hard” power. She declared that “we must use what has been called smart power - the full range of tools at our disposal - diplomatic, economic, military, political, legal, and cultural - picking the right tool, or combination of tools, for each situation. With smart power, diplomacy will be the vanguard of foreign policy.¹¹³” Cultural diplomacy is therefore today regarded as a tool for improving intercultural dialogue and developing sustainable relationships across nations within the U.S political agenda.

In addition, the U.S Department of State’s Bureau of Educational and Cultural Affairs launched in 2012 two new initiatives: *OneBeat* and *Center Stage*. *OneBeat* uses music to bring people, especially young individuals together to promote mutual

¹¹² U.S. Department of State, Conducting People-to-People Diplomacy through Music, US Department of State Announces New Partnership with the Association of American Voices, 2011.

¹¹³ Clinton.

Cultural Diplomacy: Harmonizing International Relations through Music

understanding between the United States and other nations. *Center Stage* invites artists from Haiti, Indonesia and Pakistan to perform in the United States. The goal of these two musical diplomacy initiatives is not to spread American influence abroad but to create of two-way collaboration and engage in intercultural dialogue.

f) A Complex Evaluation

One of the most complex characteristics of a cultural diplomacy project is its evaluation. How can we grasp the intangible results of a musical diplomacy project? How do we know if an intercultural initiative was successful or not? The difficulty in measuring the effects of a cultural diplomacy project is evident. Constructivism therefore argued that we need more empirical research in international relations, especially in the field of cultural diplomacy. Today, governments still look for a return on their cultural diplomatic programs in terms of national benefit¹¹⁴. However, the most important outcome of such programs is the creation of long-term relationships between civilians.¹¹⁵ Cultural diplomacy is hard to assess in the short run because its impact can only be perceived in the long run.

This thesis argues that musical diplomacy programs should not be promoted for the sole purpose of advancing national interest. What musical diplomacy should do is to encourage cooperation through the creation of what Joseph Nye refers to as “long-lasting relationships”. However, Nye also acknowledges the most innate problems of soft power politics: “the lack of tangible results and if any, the difficulty in measuring

¹¹⁴ Cummings.

¹¹⁵ U.S. Department of State, *Conducting People-to-People Diplomacy through Music*, US Department of State Announces New Partnership with the Association of American Voices. 2011.

Cultural Diplomacy: Harmonizing International Relations through Music

them¹¹⁶”. The methodology for evaluating intangible elements of musical diplomacy initiatives such as understanding, tolerance and compassion should be based on a qualitative data analysis, internal survey, analyzes on the behavior of audiences, empirical research and interviews¹¹⁷.

Cross-cultural interaction is not something tangible because it occurs in the heart of people¹¹⁸. Music can therefore be the ideal art to consider in the perspective of cross-cultural interaction in that it is a “language of emotions.¹¹⁹” In music, there is a need to unite logical thought with intuitive emotion¹²⁰. As developed by Susanne Langer in *Philosophy in a New Key*, music in contrast to the other arts, can reveal the nature of feelings with a “detail and truth that language cannot approach¹²¹”. Music thus has the capacity to express emotions from the composer to the listener and from the musician to the audience. In contract to the other arts, music has a more effective potential in that it can “connect souls¹²²”. Thus, the effects of musical diplomacy initiatives are perhaps the most challenging to evaluate.

In the following section, I will look at the practical application of music in cultural diplomacy, its use as a means of intercultural education and communication as well as its purpose in raising awareness for cultural diversity, education and cross-cultural understanding. What can music provide for cultural diplomacy? What makes this art form more appropriate in the context of intercultural communication?

¹¹⁶ Nye.

¹¹⁷ To evaluate the effects of the West-Eastern Divan Orchestra, I was able to interview a young musician who toured with the Orchestra from 2005 until now.

¹¹⁸ Støre.

¹¹⁹ Cooke.

¹²⁰ Interview with Daniel Barenboim at Columbia Campus Miller Theatre 2013.

¹²¹ Langer, p.191.

¹²² Barenboim.

Cultural Diplomacy: Harmonizing International Relations through Music

III. Musical Diplomacy in Practice

a) Music is not a “Universal Language of Mankind”

Regrettably, many simplify music’s communicative capacity by referring to music according to Henry Wadsworth Longfellow’s poetically expression: a “universal language of mankind¹²³”. This is the case of the first American music critic, John Sullivan Dwight, who characterized music as “art and language of the feelings, the sentiments, the spiritual instincts of the soul; and so becomes a universal language tending to unite and blend and harmonize all who may come within its sphere¹²⁴”. An interesting attempt to use music as a universal language was developed in 1852 by Francois Sudre. His “Solrésol” language aroused a lot of curiosity. Sudre attempted to turn the seven syllables of music known around the world into a universal language in order to prevent jealousy and rivalry among nations¹²⁵. This idea was praised as being at the disposal of blind, deaf and mute people¹²⁶. Yet, as beautiful as this image might be, music is not understood the same way across cultures. Just as “there is no spoken language that is universal, there is no music that is universal¹²⁷”.

The musical traditions of the world share common elements however there are many variations in the definition, perception and function of music¹²⁸ between different cultures. For instance, the use of the *djembe* differs from a country to another. The *Djembe*, like most traditional drums in West Africa has a historical and traditional role

¹²³ Longfellow in *Outre-Mer: A Pilgrimage Beyond the Sea* “Music is the universal language of mankind (...) poetry their universal pastime and delight”. Harper & Brothers, New York, 1856.

¹²⁴ Dwight.

¹²⁵ Gienow-Hecht, *Sound Diplomacy*.

¹²⁶ Gienow-Hecht, *Sound Diplomacy*.

¹²⁷ Mans.

¹²⁸ Campbell, p.82

Cultural Diplomacy: Harmonizing International Relations through Music

reserved for the kingdom, the ancestors or ceremonial uniting¹²⁹. Therefore, when West African drummers saw the *djembe* used in South Africa as a popular instrument that anyone could learn, the musicians were offended and felt their instrument had been disgraced. Even though the instrument had been used in South Africa as a means of social team building – enabling people to express themselves and communicate through music, the misuse of such a holy instrument was experienced as an outrage¹³⁰. This incident proves that well-intentioned projects can “unwillingly exacerbate cultural appropriation or the non-respect of a cultural heritage¹³¹”. We must therefore be cautious in developing cross-cultural initiatives.

Nevertheless, according to ethnomusicologist John Blacking, music is “humanly organized sound” a product of the behavior of human groups, whether formal or informal¹³². Although different societies define music differently, all definitions are based on “some consensus of opinion about the principles on which the sounds of music should be organized.¹³³” What is universal about music is that no culture exists without a form of music¹³⁴. Across the cultures of the world, music has been a fundamental component of society. Wherever people gather to celebrate, mourn and participate in social life, they make use of music to create a sense of ceremony as well as community¹³⁵. Daniel Levitin, researcher in the field of the cognitive neuroscience of music¹³⁶ explains that a trait of

¹²⁹ Slachmuislder.

¹³⁰ Ibid.,

¹³¹ Ibid.,

¹³² Blacking, p.10.

¹³³ Ibid.,

¹³⁴ Campbell, p.101

¹³⁵ Mans, p.12

¹³⁶ Cognitive neuroscience of music: Scientific study of brain-based mechanisms involved in the cognitive processes underlying music. These behaviors include music listening, performing, composing, reading, writing, and ancillary activities. It also is increasingly concerned with the brain basis for musical aesthetics and musical emotion.

Cultural Diplomacy: Harmonizing International Relations through Music

music which seems to be culturally universal is that mothers throughout the world use music to sooth their infants both through singing and rhythmic movement such as rocking or caressing. Music is “unusual among all human activities for both its *ubiquity* and its *antiquity*. No known human culture now or anytime in the recorded past lacked music.¹³⁷”

Musical similarities between diverse cultures in terms of musical pitch, rhythm and timber exist as a result of “the design of our mammalian auditory systems that causes people from different cultures to organize their music in much the same way.¹³⁸”

Furthermore, neuroscientists Marc D. Hauser and Josh McDermott’s through their research *The Evolution of Music Faculty* discovered that throughout human history, individuals have played and enjoyed music on every part of the world¹³⁹. In addition, human beings are the only living beings who can synchronize to rhythm and understand a melody¹⁴⁰. Another universal trait of music is the emotional reaction that results from the listening process. This reaction is central to people’s enjoyment of music. The British musicologist Deryck Cooke, in *The Language of Music* claims that in the case of tonal music, specific musical figures signify a “certain emotion and the use of this kind of code is an essential feature of musical communication¹⁴¹”. In addition, Blacking referred to the emotional characteristic of music as inherent to human beings¹⁴². Music “began as the thought of a sensitive human being and it is this sensitivity that may arouse the feelings of another human being.¹⁴³” Thus, as expressed by Blacking, music is a communication between the composer and the listener. Music has apparently no inherent function, in

¹³⁷ Levitin, p.5-6

¹³⁸ Dowling and Harwood.

¹³⁹ Hauser and McDermott.

¹⁴⁰ Hauser and McDermott.

¹⁴¹ Cooke. p.58

¹⁴² Blacking, p.31.

¹⁴³ Blacking, p.32.

Cultural Diplomacy: Harmonizing International Relations through Music

contrast to the communicative capacity of language¹⁴⁴. Yet, as I am seeking to demonstrate through this research, music has a potential to communicate emotions and connect people in a way that language can never achieve.

b) Music and Education

The Ancient Greek philosophers believed that music education contributed to the development of moral character. Plato characterized musical training as “a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten, imparting grace, and making the soul of him who is rightly educated graceful, or of him who is ill-educated ungraceful.¹⁴⁵” At the time, music was recognized as having the power to influence its hearer’s emotions, morals and beliefs¹⁴⁶. The students who learned to play the lyre became “more civilized, more balanced, and better adjusted in themselves and so more capable in whatever they say or do, for rhythm and harmonious adjustment are essential to the whole of human life.¹⁴⁷” Education has considerably evolved since the Greek philosophers. Unfortunately, contemporary education does not value music’s potential for the development of the student’s mind as much as the Greek philosophers did. Friedrich Nietzsche believed that “without music, life would be a mistake¹⁴⁸”. Let us consider this quote in the context of education and intercultural communication.

¹⁴⁴ Ibid.,

¹⁴⁵ Plato.

¹⁴⁶ Weiss and Taruskin, p. 1.

¹⁴⁷ Plato.

¹⁴⁸ Nietzsche, “Twilight of the Idols”.

Cultural Diplomacy: Harmonizing International Relations through Music

Music in formal education can function as an agency for the development of both the talented performer and the informed listener¹⁴⁹ – it teaches to listen “musically.”¹⁵⁰ When playing in an ensemble, the musician has to be able to hear his own voice while simultaneously being aware of its relationship with the rest of the ensemble. Music education instructs the student to be able to listen to different voices distinctly and comprehend the statement of each one. Thus, the student develops an aptitude for dialogue.

Musical education allows the musician to become what David Elliot defined as an “artistic citizen.”¹⁵¹ By “artistic citizen,” Elliot argues that music education makes the individual aware of his selfhood and his relationship with the others within the community. He continues “the aims of music education include the development of critically reflective listeners and musical amateurs who possess the understanding and motivation to give music an important place in their lives and the lives of others in their communities”. Music making in a group therefore brings out the social dynamics of that group. It provides the human experience of sharing, listening and playing together which can allow an individual to be inspired and moved. It is through this musical dialogue that “the interrelationship within the group” can be explored¹⁵². Music can thus be a tool for building sustainable relationships.

Music can also teach us a lot about ourselves. According to Daniel Barenboim, music is an art that can teach more than what we think “if one observes the great works of music, or even lesser works of music, one can learn to understand many things”. He

¹⁴⁹ Campbell.

¹⁵⁰ Campbell.

¹⁵¹ Elliot.

¹⁵² Skyllstad.

Cultural Diplomacy: Harmonizing International Relations through Music

argues: “the Fourth Symphony of Beethoven is not only a means of escaping from the world. There is a sense of total abyss when it starts, with one sustained note, a B-flat, one flute, the bassoons, the horns, and the pizzicato, the strings... and then nothing happens¹⁵³”. Barenboim accredited Beethoven’s Fourth Symphony for having the capacity to provide a life lesson – a lesson of patience and humility¹⁵⁴. Music, for Barenboim, has the potential to express “human experience¹⁵⁵” and teach us about our humanity. The violinist Yehudin Mehudin considered as one of the greatest musicians of the 20th century, once said “it is art that can structure the personalities of young people with a view to open their minds, to instill the respect of others and the desire of peace.¹⁵⁶”

Through the study of music, we can learn to be uplifted – outside from reality but simultaneously connected to it. As Linor Katz, the cellist of the West-Eastern Divan Orchestra expressed during an interview: “*When I play, I am outside the world. I am no longer myself, I am part of something higher. I become music.*¹⁵⁷” It is because of the power of music to transcend the physical world that it differs from the other arts. Music is “the only art form which does not contain patterns which are significant to us because they correspond to some real object which is emotionally important: music has no such roots in the real world¹⁵⁸”. As expressed by Walter Pater “all art constantly aspire to the condition of music¹⁵⁹”. Pater believes that while most arts are not able to unify form and subject matter, music is simultaneously form and matter¹⁶⁰. Music relates to the infinite

¹⁵³ Barenboim, *Music Quickens Time*. p.25.

¹⁵⁴ Ibid.,

¹⁵⁵ Terence McLaughlin.

¹⁵⁶ Mehudin, Yehudin.

¹⁵⁷ Katz, Linor, Personal Interview.

¹⁵⁸ Terence McLaughlin.

¹⁵⁹ Schoen.

¹⁶⁰ Ibid.,

Cultural Diplomacy: Harmonizing International Relations through Music

and transcendental world but it “enables the creation of meaning within an immanent frame: the musical representation¹⁶¹”. Therefore, music is conceivably the ideal art form for the expression of “pure” emotions. Nietzsche supported this argument in claiming that music was potentially the “most accessible art form – because it makes a more powerful and involving impression than the other arts¹⁶²”. Furthermore, through this capacity to express the deepest emotions, music can create a sense of belonging to a unity¹⁶³. Music is most often performed at social gatherings – when at a concert or listening to music with a group we become aware that we are sharing a common experience. In addition, Schopenhauer believed that music expresses our inner spirit “the effect of music is so very much more powerful and penetrating than is that of the other arts, for these others speak only of the shadow, but music of the essence¹⁶⁴”. As expressed in the UNESCO *World Report Investing in Cultural Diversity and Intercultural Dialogue*, arts education allows for a channel of creative and emotional expression – music can “create a pathway in cultural attitudes that leads from awareness to curiosity to discovery and hopefully ultimately leading to tolerance¹⁶⁵”.

In looking at cross-cultural musical education, one must consider the notion of intercultural understanding. According to Minette Mans in *Living in the World of Music*, intercultural understanding is a “politically motivated concept and will ostensibly help bring about world peace if it should ever succeed. But to develop intercultural understanding one cannot remain attached to own self-evident patterns of identity

¹⁶¹ Ibid.,

¹⁶² Nietzsche.

¹⁶³ Galtung. “Peace, Music and the Arts: In Search of Interconnections”.

¹⁶⁴ Schopenhauer, p. 257.

¹⁶⁵ United Nations Educational, Scientific and Cultural Organization. *UNESCO World Report Investing in Cultural Diversity and Intercultural Dialogue*. UNESCO, France, 2009.

Cultural Diplomacy: Harmonizing International Relations through Music

expression or their supporting value systems.¹⁶⁶ In the case of musical initiatives, this does not mean becoming proficient in the musical practices of other cultures¹⁶⁷ but to be willing to understand the other cultures' beliefs, values and aesthetics. Therefore, in building cross-cultural musical programs we should not use predefined musical concepts but look at how different cultures and people create, perform and characterize music. For instance, in the Japanese culture, music is perceived as unexplainable by words and communicable only through souls¹⁶⁸. Consequently, it is important that musical diplomacy initiatives consider and promote as many musical styles as there are different cultures in the world while keeping in mind the differences in defining music. Knowledge of international and intercultural communication has become a prerequisite for understanding interactions among peoples and nations¹⁶⁹.

c) Intercultural Communication

The term “intercultural communication” was first used in 1959 by Edward T. Hall in his book *The Silent Language*. Intercultural communication focuses on cultural understanding and seeks to understand how the world's diverse cultures communicate¹⁷⁰. Hall believes that human communication is not dominated by speech. According to him, we should recognize that nonverbal communication is greatly important especially in dealing with cross-cultural interaction¹⁷¹. As expressed in *The Silent Language*, Hall

¹⁶⁶ Mans, p.174.

¹⁶⁷ Ibid.,

¹⁶⁸ Toyotaka.

¹⁶⁹ Mowlana, p.223

¹⁷⁰ Hall.

¹⁷¹ Hall, p.14

Cultural Diplomacy: Harmonizing International Relations through Music

believed that “in addition to what we say with our verbal language we are constantly communicating our real feelings in our silent language – the language of behavior¹⁷²”. Hall’s “intercultural communication” was used during the Cold War by the U.S Department of State. At that time, the American diplomatic corps were not particularly effective¹⁷³ as the diplomats rarely learned the language of the culture of the country to which they were assigned. The Foreign Service Institute was established in 1946 by the U.S Department of State, to provide training to Foreign Service officers and other State Department personnel and prepare them to advance U.S foreign affairs interests overseas¹⁷⁴. Hall played an important role at the Foreign Service Institute in teaching American diplomats how to engage in “intercultural communication”. Intercultural communication has been defined as “the interpersonal interaction between members of different groups, which differ from each other in respect of the knowledge shared by their members and in respect of their linguistic forms of symbolic behavior¹⁷⁵”. The individuals trained by Hall insisted that they needed to understand how to communicate effectively across cultures¹⁷⁶. The field of “intercultural communication” was based on anthropological research, empirical study of various types of nonverbal communication (proxemics, chronemics and kinesics) and training¹⁷⁷. The use of Hall’s method proved to be effective in reducing miscommunication and misunderstanding¹⁷⁸. Hall taught how to communicate through means of communication other than language. His method was particularly effective in the case of communication when different languages were

¹⁷² Ibid.,

¹⁷³ Rogers, Hart and Miike.

¹⁷⁴ Ibid.,

¹⁷⁵ Knapp.

¹⁷⁶ Rogers, Hart and Miike.

¹⁷⁷ Ibid.,

¹⁷⁸ Ibid.,

Cultural Diplomacy: Harmonizing International Relations through Music

involved. Hall's means of nonverbal communication largely focused on "hidden dimensions of human communication" in particularly the study of how space and time affect communication, defined respectively as proxemics and chronemics. Leon Botstein in *Why Music Matters* argues all human beings create "an artificial temporal space, an acoustic realm in which they arrange sounds with duration, thereby altering the sense of time for themselves and others, away from a standard perception of time through measurement."¹⁷⁹ Music is set in space and time – it should therefore be analyzed through the lenses of Hall's "intercultural communication". John Blacking defines music as a non-verbal communication tool that allows individuals to be more aware of feelings they have experienced by reinforcing, narrowing or expanding their consciousness of themselves and the others¹⁸⁰.

Musical diplomacy can facilitate intercultural communication, thus ultimately "forestall miscommunication and misunderstanding". In this context, I am considering intercultural communication through the idealistic-humanistic approach "as a means of bringing nations and peoples together, and as a power to assist international organizations in the exercise of their services to the world community¹⁸¹". This type of communication should be used in foreign politics as a way to encourage people to discover one another through personal interaction. Learning about music different from our own can open our eyes on diverse culture and values. Therefore music provides for the possibility to learn, not only about music but also from music¹⁸². According to Barenboim the most difficult lesson for human beings is "learning to live with discipline yet with passion, with

¹⁷⁹ Botstein, p.4.

¹⁸⁰ Blacking.

¹⁸¹ Mowlana.

¹⁸² Ibid.,

Cultural Diplomacy: Harmonizing International Relations through Music

freedom yet with order – it is evident in any single phrase of music¹⁸³”. Music has a quality that the spoken language lacks in that music allows for two voices to be in conversation “simultaneously, each one expressing itself to the fullest while at the same time listening to the other¹⁸⁴”. Thus, by learning to communicate musically, ordinary verbal dialogue in which one waits until the other has finished might become easier.

d) West-Eastern Divan Orchestra

Let us now turn to musical diplomacy in action. The “West-Eastern Divan Orchestra” created by Daniel Barenboim and Edward Said, is a perfect example of intercultural communication. The project started in the mid 1990s with a serendipitous meeting in a London hotel lobby between Daniel Barenboim and Edward Said¹⁸⁵. The meeting ultimately developed into an everlasting friendship that changed the lives of both men and of countless others across the world.

Daniel Barenboim, the internationally acclaimed pianist and conductor of the Chicago Symphony Orchestra and the Staatskapelle Berlin was born in Argentina to an immigrant Russian family of Jewish descent. He dedicated his life to the promotion of music beyond national borders and has always been “fervent defender of music’s power to transcend cultural barriers and defeat prejudice¹⁸⁶”. According to him, music should be valued as a useful tool to learn about our society and our own selves. He sees music as a

¹⁸³ Barenboim. *Music Quickens Time*.

¹⁸⁴ Barenboim. *Music Quickens Time*. p.17

¹⁸⁵ Barenboim and Said.

¹⁸⁶ Barenboim and Said.

Cultural Diplomacy: Harmonizing International Relations through Music

“possible platform for people from different backgrounds to meet and engage in a cross-cultural dialogue¹⁸⁷”.

Edward Said, a Palestinian literary critic and philosopher, is famously accredited for being one of the greatest thinkers of the 20th century and celebrated for his literary works such as *Orientalism* and *Culture and Imperialism*. However, many ignore his relation to music. Said was an accomplished pianist who, in the words of his friend “saw the connections and the parallels between different disciplines because he had an unusual understanding of the human spirit¹⁸⁸”. In a testimony to Edward Said, Barenboim described his friend as someone who knew how to “convey the humanistic value of music and the transcendence of the idea written in sound¹⁸⁹”. He used a “musical perspective on many occasions to reflect on issues related to different topics such as politics, philosophy, literature or history¹⁹⁰”. As expressed in *Parallels and Paradoxes: Explorations in Music and Society*, co-authored by Daniel Barenboim and Edward Said, the “basic humanistic mission today, whether in music, literature, or any arts of the humanities, has to do with the preservation of difference, without, at the same time, sinking into the desire to dominate.¹⁹¹”

Their friendship gave birth to an idea: combating intolerance and prejudices through art. In this case, sharing a passion for music became a common ground for building interaction and cooperation between the Israeli conductor and the Palestinian philosopher¹⁹². In 1999, Barenboim played his first concert in the West Bank, a piano

¹⁸⁷ Barenboim.

¹⁸⁸ Barenboim and Said. In Memoriam: Edward Said written by Daniel Barenboim.

¹⁸⁹ Ibid.

¹⁹⁰ Barenboim and Said.

¹⁹¹ Said, p. 154-155.

¹⁹² Barenboim and Said.

Cultural Diplomacy: Harmonizing International Relations through Music

recital at the Palestinian Birzeit University. The success of this visit fostered the conductor's ambition to bridge the gap between Israel and Palestinian musicians¹⁹³. That same year, the city of Weimar was designated as Europe's "Capital of Culture". Barenboim, who was asked to develop a project around this event, agreed on the condition that he would be allowed to collaborate with his friend Edward Said on this project¹⁹⁴. As a result, the West-Eastern Divan Workshop was created. The workshop's initial goal was to bring young talented musicians between the ages of 14 and 25 from Egypt, Syria, Lebanon, Jordan, Tunisia and Israel, together to perform music. The ensemble was named after a collection of poems by Goethe entitled the "West-östlicher Diwan."¹⁹⁵ According to Barenboim, the workshop was named this way paying homage to Goethe as "one of the first Germans to be truly interested in other countries – who started to learn Arabic when he was over 60 years old."¹⁹⁶ Goethe was inspired by the Persian poet Hafez¹⁹⁷ and thus wrote these "West-östlicher Diwan" poems as an attempt to bring together Orient and Occident.

The idea behind the workshop was to make "music on neutral ground with the guidance of great musicians¹⁹⁸". Members of the Berlin Philharmonic, the Chicago Symphony and the Staatskapelle Berlin coached the young musicians. Barenboim and Said asked the virtuoso cellist Yo-Yo Ma, founder of his own cross-cultural musical

¹⁹³ Barenboim at Columbia February 2013.

¹⁹⁴ Barenboim at Columbia February 2013.

¹⁹⁵ The "West-östlicher Diwan" (1814-1819) translated into "West-Eastern Divan" are a collection (Diwan) of lyrical poems written by the German poet, Johann Wolfgang von Goethe which marked the poet's interest in the Orient and Occident.

¹⁹⁶ Barenboim at Columbia February 2013.

¹⁹⁷ Khāwaja Shamsu Dīn Muhammad Hāfez-e Shīrāzī was a 14th century Persian poet.

¹⁹⁸ Barenboim at Columbia February 2013.

Cultural Diplomacy: Harmonizing International Relations through Music

initiative the Silk Road Project¹⁹⁹, to teach master classes. Yo-Yo Ma immediately understood the potential of music to connect individuals from diverse cultures and nationalities and accepted to participate in the project. His Silk Road Project similarly connects artists and audiences from around the world in an attempt to explore music as a means of cross-cultural communication.

Even though the first moments of the West-Eastern workshop were tensed, as the days passed, music became every participant's primary focus. The shared language of music made it possible to explore common grounds²⁰⁰. In *Parallels and Paradoxes: Explorations in Music and Society*, co-authored by Daniel Barenboim and Edward Said, Barenboim remembers a moment when two students, an Israeli and a Syrian sat together and played the same note with the same dynamic and the same expression²⁰¹. This artistic process was laborious, yet when they succeeded it was not only music that resulted - "something else happened²⁰²". They were trying to do "something together, something about which they both cared about, which they were both passionate.²⁰³" This event gave a life lesson to these two musicians. They would never look at each other the same way again²⁰⁴ as they had shared a common experience.

Today, the West-Eastern Divan Orchestra is one "of the only instances where Palestinian and Israeli youth are able to meet, debate and share their experiences²⁰⁵". The project allows for intercultural dialogue and the "sharing of knowledge between people

¹⁹⁹ Yo-Yo Ma founded the Silk Road Project in 1998, a nonprofit project to bring artists and audiences from around the globe together to overcome state and cultural barriers. The initiative promotes cross-cultural dialogue and mutual understanding.

²⁰⁰ Barenboim. *Parallels and Paradoxes*. p.10

²⁰¹ Ibid.,

²⁰² Ibid.,

²⁰³ Ibid.,

²⁰⁴ Barenboim at Columbia February 2013.

²⁰⁵ Barenboim at Columbia February 2013.

Cultural Diplomacy: Harmonizing International Relations through Music

from different countries that would, under normal circumstances, never have the chance to meet²⁰⁶". The assumption underlying this project is that the orchestra could be a place where an "alternative way of making peace" can take place²⁰⁷. Yet, it does not have the arrogance of seeing music as a means to resolve the Israeli-Palestinian conflict. The inception of this initiative was Barenboim's curiosity of bringing young individuals from Israel and from different Arab countries to perform music together²⁰⁸. The project does not minimize the existence of the underlying conflict – but demonstrates that differences should not obstruct personal interaction and intercultural communication.

Linor Katz²⁰⁹, an Israeli Cellist who has been with the orchestra for eight years relates her experience with the orchestra as a life experience that taught her a lot musically and humanly: "*Every rehearsal I learn something. This is part of Barenboim's genius and talent as a teacher. He thinks about music 24/7 and always gives good advice. One of which was that he taught us the secret to a perfect crescendo. To perform well, we need to focus on the emotional character of music. The audience has to think that the crescendo was the "only choice possible" and should not be forced.*"²¹⁰" She goes on, "*humanly, I learned to be less shy, more open-minded, daring to share my personal experience with others and to be a good listener.*"²¹¹" Music has the power express "true emotions" and to connect souls. In music, there are no independent elements. The

²⁰⁶ Barenboim, Daniel. West-Eastern Divan Orchestra. Official website.

²⁰⁷ Said. *Parallels and Paradoxes* p.7.

²⁰⁸ Barenboim at Columbia February 2013.

²⁰⁹ Linor Katz is an Israeli Cellist who has been with the West-Eastern Divan Orchestra for eight years with which she toured all over Europe, Qatar, North America and South America. She has also played with the Israel Philharmonic Orchestra. Linor was born in Israel in 1987. Today, she lives in the United States. I interviewed her on April 14, 2013 in New York City.

²¹⁰ Katz, Linor. Personal Interview. Linor Katz, Israeli cellist of the West-Eastern Divan Orchestra, New York, April 14, 2013.

²¹¹ Ibid.

Cultural Diplomacy: Harmonizing International Relations through Music

interconnectedness of each sound and of each note is a necessary condition of music²¹². The individual thus becomes part of the collective - he is responsible and aware of his surroundings and consequently this experience “may have set the stage for conflict transformation amongst themselves²¹³”.

Due to Barenboim and Said’s enthusiasm in the project, the workshop expanded as a peacebuilding initiative using music as a means of overcoming religious, cultural and political differences²¹⁴. In addition to the orchestra, multiple music and educational projects were developed in the Middle East through this project. The philosophy behind the initiative was to “suggest that bridges can be build that encourage people to get closer, showing that it is possible for people from different backgrounds to co-exist peacefully.²¹⁵”

The West-Eastern Divan Workshop took place in Weimar in the summer of 2000 and then moved the following year to Chicago. Since then, the Junta de Andalucía has provided the orchestra a permanent home in Seville where it meets every summer²¹⁶. The summer program is organized in daily session lasting an entire day combining music rehearsals and opportunities for students to debate in a peaceful environment. What had started as a small workshop developed in what is today “one of the leading musical diplomacy initiative in the world²¹⁷”. When Edward Said died in 2003, Mariam Said decided to keep this vision alive and continued the initiative with Daniel Barenboim. In 2005, the orchestra gave a historical concert in the West Bank city of Ramallah as Israel

²¹² Edward Said. *Parallels and Paradoxes*.

²¹³ Riiser.

²¹⁴ Barenboim at Columbia February 2013.

²¹⁵ Barenboim. *Music Quickens Time*.

²¹⁶ Barenboim, Daniel. West-Eastern Divan Orchestra. Website. <<http://www.west-eastern-divan.org>>

²¹⁷ Barenboim, Daniel. West-Eastern Divan Orchestra. Website. <<http://www.west-eastern-divan.org>>

Cultural Diplomacy: Harmonizing International Relations through Music

was completing its withdrawal from the Gaza strip. The orchestra proved that music “is a useful way to break down barriers that were, until now, considered insurmountable.”²¹⁸

The United Nations former Secretary-General, Kofi Annan has hailed the orchestra as “a source of inspiration and a model for the Middle East and the rest of the world”²¹⁹ and

United Nations Secretary-General, Ban Ki-moon made Daniel Barenboim United Nations Messenger of Peace on September 21, 2007.

e) Non-State Actors and Musical Diplomacy

The new configuration of world politics today has allowed non-state actors to become important actors on the international stage. This could not be more accurate than in the realm of cultural diplomacy and the promotion of the arts across cultures. This kind of “unofficial diplomacy” was defined by Joseph Montville as a “Track Two diplomacy”²²⁰ in which non-state actors seek to improve international communication for the resolution of conflict.

According to Hamilton and Langhorne in *The Practice of Diplomacy*, “the diplomatic world now includes more actors who can be, or think they should be, participating in diplomacy.”²²¹ It is therefore necessary to consider the importance of non-governmental organizations or international institutions in relation to their

²¹⁸ Ibid.

²¹⁹ “Although their peoples are engaged in violent struggle, these musicians have the courage to come together to make music and show the world that collaboration and harmony are possible. Even though their opinions and loyalties may differ greatly, their musical voices speak out unanimously against violence and for dialogue. This orchestra is a source of inspiration and a model for the Middle East and the rest of the world”. Kofi Annan, Former U.N Secretary-General.

²²⁰ Montville.

²²¹ Hamilton and Langhorne.

Cultural Diplomacy: Harmonizing International Relations through Music

communication capacities in the field of cultural diplomacy. There is a clear need to be independent from government politics in the field of cultural diplomacy²²². During the Cold War, the cultural diplomacy projects implemented by the United States were characterized by an attempt to cultivate a good image abroad and influence world public opinion in support of the U.S government. This type of cultural diplomacy was dominated by the promotion of the national interest and did not consider the impact it might have on other cultures. Even though the use of cultural diplomacy in American foreign policy has changed since the Cold War, we must not forget the dangers of cultural diplomacy being a one-street phenomenon rather than a reciprocal relationship. Consequently, as non-state actors are independent from government policies, they become necessary in promoting open cross-cultural exchanges devoid of influence and propaganda and sustainable relationships between nations. Arika Iriye in *Cultural Internationalism and World Order* encourages the recognition of non-state actors as important contributors to intercultural communication. Non-state actors can encourage cultural diplomacy programs “without the constraints of the national interest of the state.”²²³

Non-state actors, especially through the development of new technologies and social media, have become crucial actors in advocacy. According to Kathryn Sikkink, non-state actors have “the power to influence, and perhaps democratize the structure of world politics through their increasing influence within existing international institutions and their capacity to use this influence to leverage change in individual nation states”²²⁴.

²²² Ibid.,

²²³ Iriye, p.142.

²²⁴ Keck and Sikkink.

Cultural Diplomacy: Harmonizing International Relations through Music

There is a clear need today to recognize the impact that the free exchange of cultures among peoples can have in “pursuing common intellectual and cultural interests via openly cosmopolitan public and cultural diplomacies.”²²⁵ Non-state actors can thus be instrumental in the advocacy and development of these cross-cultural exchanges. Furthermore, governments alone “have not been able to create sustainable relationships based on dialogue, understanding and trust peoples of different cultures and nations”²²⁶. An analysis of the impact of cultural diplomacy should therefore not be reduced to state’s foreign policies. Cultural diplomacy can only achieve its full potential if it becomes a collaborative effort between governments, non-governmental organizations, international organizations and artists.

Many non-state actors advocate for and promote the use of music for international cooperation. This is the case of *Musicians without border*, an international organization that has for motto “People who make music together cannot be enemies”²²⁷ The organization uses music for conflict resolution and develops methodologies on reconciliation through music. Founded in 1999, it has done work in Bosnia and Herzegovina, Kosovo, Macedonia, and the Middle East.

Moreover, the youth non-governmental organization, *Jeunesse Musicales International* is the oldest and largest organization. The organization has for mission to “enable young people to develop through music across all boundaries.”²²⁸ Founded in 1945, the organization has members across the globe and reaches to over 5 million young individuals per year between the ages of 13 and 30. The organization respects the

²²⁵ Ibid.,

²²⁶ Gienow-Hecht and Donfried.

²²⁷ “Musicians without Borders”. *Musicians without Borders*. Website. <<http://www.musicianswithoutborders.org/>>.

²²⁸ “Jeunesse Musicales International” *Jeunesse Musicales International*. Website. <http://www.jmi.net/>

Cultural Diplomacy: Harmonizing International Relations through Music

diversity of music styles and coordinates cross-border exchanges across its member organizations coming from 45 different countries²²⁹. It creates “cross-cultural understanding, empowerment, acceptance and intercultural dialogue²³⁰” through music.

The *Melody for Dialogue Among Civilizations* is a not-for-profit association that considers music as a “bridge-building tool between civilizations²³¹”. In 2005, the association was awarded the UNESCO Award for Dialogue Among Civilizations. The organization believes that “music and musical performance are a major component of intangible heritage of the world community. Today we can no longer stick firmly to our own roots and show disinterest or hostility to other cultures or other musical genres. Curiosity is becoming the main quality necessary for traditional music players and is joined along the way by that of supporters of other aesthetics.²³²” The association organizes musical performances and conferences worldwide in an attempt to promote our common musical heritage and create a platform for the promotion of a “dialogue among civilizations.²³³”

In lines with the definition of “Track Two Diplomacy” academies are also considered important contributors to cross-cultural dialogue. This is the case for instance of the “*MusicUnitesUS*” program developed at Brandeis University. The program brings artists from various cultural backgrounds to public school classrooms in order to promote cultural diversity, intercultural understanding and music education. In this context, music

²²⁹ Ibid.,

²³⁰ Ibid.,

²³¹ “Melody for Dialogue Among Civilizations Association”. *Melody for Dialogue Among Civilizations Association*. Website. <<http://www.melodydialogue.org/>>.

²³² Ibid.,

²³³ The vision for a “dialogue among civilizations” comes from Iranian former President Mohammad Khatami response to Huntington’s “Clash of Civilizations” at the General Assembly of the United Nations on November 4, 1998.

Cultural Diplomacy: Harmonizing International Relations through Music

becomes “a powerful teaching tool – an authentic voice revealing cultural values expressing overarching social themes such as freedom and justice, and exploring issues of identity. Not only do these programs enhance the academic curricula, they also address issues of multiculturalism and diversity.²³⁴” The program teaches music genres from diverse traditions including Morocco, Africa, China, Europe, Iran, Turkey, Peru, India, Guinea, South Africa and Latin America. The philosophy advanced by this program fits perfectly within this thesis – music is here defined as “a common medium that can help to unite diverse cultures in our own neighborhoods and transcend boundaries in the global community.²³⁵”

A last example of musical diplomacy and perhaps the most innovative project aspires to “connect the world through music.²³⁶” Created in 2004, the project “Playing for change²³⁷” started as an online advocacy network to allow musicians from different areas of the world to perform a song together without leaving their homes. The founders of the project, Mark Johnson and Enzo Buno travel across the world to find musicians to participate in the project. They then record fragments of a song performed by local musicians. The project portrays the diversity of musical genres, influences and interpretations worldwide – it is an example of intercultural communication. Bono and Manu Chao among many other famous artists participated in the project. The first recording was “Stand by Me” and went viral on the Internet with about 50 million hits on YouTube. The success of this artistic project gave impetus to the creation of a not-for-profit foundation in 2008, the “Playing for Change Foundation”. The foundation creates

²³⁴ “Music Unites Us”. *MusicUnitesUS*. Website. <<http://www.musicunitesus.info/education.html>>.

²³⁵ *Ibid.*,

²³⁶ *Ibid.*,

²³⁷ “Playing for Change”. *Playing For Change*. Website. <<http://playingforchange.com/>>.

Cultural Diplomacy: Harmonizing International Relations through Music

and supports musical schools across the world from South Africa, Ghana, Mali, Nepal to Rwanda. Today, the project is an online global movement and advocacy campaign to raise awareness on the need for intercultural communication and the promotion of peace and change.

f) A Multilateral Perspective

The existent programs of musical diplomacy should expand from a bilateral cultural diplomacy to a multilateral instrument recognizing the world's cultural diversity. The international relations theory of "cosmopolitan constructivism" believes in the promotion of "an integrated and holistic view of global cultural encounters whose main purpose is to address common problems based on the mutual exploration of possibilities and responsibilities, resorting to the principles of listening to and respecting each other."²³⁸ This theory is multilateral and stresses the need for cross-cultural cooperation in engaging in declarations, conventions and treaties beyond national agendas²³⁹. Examples of "cosmopolitan constructivism" in the field of culture can be seen within multilateral treaties, conventions and universal declarations such as the UNESCO Declaration of Principles of International Cultural Co-operation (1966), the World Heritage Convention (1972), the Universal Declaration on Cultural Diversity (2001) and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions²⁴⁰ (2005) among many others. The UNESCO World Heritage Convention declares that in order to "understand a

²³⁸ Pérez De Cuéllar.

²³⁹ Villanueva Rivas.

²⁴⁰ Article 14.6 – Cooperation for development. "encouraging appropriate collaboration between developed and developing countries in the areas, inter alia, of music and film. *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, 2005.

Cultural Diplomacy: Harmonizing International Relations through Music

nation, a country and a people, one should understand its culture.²⁴¹” Furthermore, the 2006 Lisbon World Conference on Arts Education highlighted the diversity of practices that contribute to “the development of individual capacities through art, and how the encounter with cultural differences in a given context helps individuals to develop sensitivity to the diversity of the world’s cultures²⁴²”. The promotion of cross-cultural education, multilateral cultural diplomacy and cultural relations are thus necessary for international cooperation and intercultural dialogue.

The United Nations Educational, Scientific and Cultural Organization actively works towards reducing divides between peoples of the world through intercultural communication and the protection of cultural diversity²⁴³. According to UNESCO’s 2001 Universal Declaration on Cultural Diversity “the respect for the diversity of cultures, tolerance, dialogue and cooperation, in a climate of mutual trust and understanding are among the best guarantees of international peace and security.²⁴⁴” In this context, cultural diversity is not only referring to the various ways in which “humanity’s cultural heritage is expressed but also to the diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technology²⁴⁵”. The protection of cultural diversity and of the diversity of cultural expressions has been defined as an inherent right of man as codified in the 2005 UNESCO Convention on the Protection and the Promotion of the Diversity of Cultural Expressions. This includes using public and

²⁴¹ United Nations Educational, Scientific and Cultural Organization. *Convention Concerning the Protection of the World Cultural and Natural Heritage*, 16 November 1972.

²⁴² United Nations Educational, Scientific and Cultural Organization. *UNESCO World Report Investing in Cultural Diversity and Intercultural Dialogue*. UNESCO, France, 2009.

²⁴³ Ibid.,

²⁴⁴ United Nations Educational, Scientific and Cultural Organization. *Universal Declaration on Cultural Diversity*. November 2, 2001.

²⁴⁵ Article 4.1 of the 2005 UNESCO. *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*.

Cultural Diplomacy: Harmonizing International Relations through Music

private resources to promote the mobility of works of arts, cultural expressions and artists. The movement of ideas and peoples across cultures and the promotion of cultural diversity can enhance the development of cultural awareness and expression²⁴⁶ and open the path towards mutual understanding. Today we live in a “global village” where the increased interconnectedness, the rapid spread of information worldwide and the reduction of barriers has made us able to communicate faster to a larger group of people. However, the way we interact with each other has not improved. Therefore, cultural diversity should be respected worldwide and included in education to reduce prejudices, stereotyping, discrimination and intolerance.

The list of international organizations working towards the promotion of cultural diversity and cross-cultural interaction is long. For the purpose of this research, I focused on the work of the United Nations in the perspective of creating a “multilateral cultural diplomacy”. UNESCO for instance, seeks to achieve cross-cultural understanding, universal respect and international cooperation worldwide²⁴⁷. To achieve these goals, UNESCO works in the field of cultural diplomacy and international cooperation. In the field of musical diplomacy, UNESCO works on various levels: it promotes the development of the “creative cities network²⁴⁸” which connects cities in a vision to promote cross-cultural music education, organizes concerts for international cooperation at the United Nations, ensures the protection of the world’s musical heritage but most

²⁴⁶ United Nations Educational, Scientific and Cultural Organization. *UNESCO World Report Investing in Cultural Diversity and Intercultural Dialogue*. UNESCO, France, 2009.

²⁴⁷ United Nations Educational, Scientific and Cultural Organization. *UNESCO World Report Investing in Cultural Diversity and Intercultural Dialogue*. UNESCO, France, 2009.

²⁴⁸ United Nations Educational, Scientific and Cultural Organization. *UNESCO World Report Investing in Cultural Diversity and Intercultural Dialogue*. UNESCO, France, 2009.

Cultural Diplomacy: Harmonizing International Relations through Music

importantly for the purpose of this research: concentrates on the development of music worldwide through the International Music Council.

The International Music Council (IMC) is the non-governmental advisory body of UNESCO on musical matters. According to the website of the International Music Council, the IMC is the world's largest network of organizations, institutions and individuals working in the field of music²⁴⁹. The International Music Council works across 150 countries to promote cross-cultural understanding, access to music and the promotion of musical diversity²⁵⁰. The Council developed music education programs, assists developing countries to expand their music sector, organizes project training creating capacities to capture international funding for music projects, advocates for the promotion of musical diversity, distributes "IMC Music Rights Awards" to support cross-cultural music projects and annually organizes a World Music Forum. Furthermore, the IMC implemented the International Music Day on October 1st and International Jazz Day on April 30²⁵¹.

Alongside the work of UNESCO, the United Nations Alliance for Civilizations has for mission to improve cross-cultural understanding and cooperation. Even though the UNAOC does not focus on the promotion of culture and the protection of the world's cultural heritage, it understands its importance for international cooperation. The UNAOC is an initiative of the United Nations, developed in 2005 by the former Secretary General Kofi Annan and the governments of Turkey and Spain at the 59th General

²⁴⁹ "International Music Council". *International Music Council*. Website <http://www.imc-cim.org/>

²⁵⁰ *Ibid.*,

²⁵¹ *Ibid.*,

Cultural Diplomacy: Harmonizing International Relations through Music

Assembly that works as a preventive actor in conflict resolution and peacebuilding²⁵². It seeks to “develop a better understanding of the interaction between the world of politics, cultural and religious factors, particularly in conflict zones²⁵³”. To achieve this goal, the Alliance focuses on the promotion of intercultural dialogue. The High Representative of the UNAOC, Nassir Abdulaziz Al-Nasser expressed on March 14, 2013 the “need to play a preventive role using mediation as a soft power tool²⁵⁴” as one of the new priorities of the UNAOC. The reference to Nye’s “soft power” highlights the potential of multilateral cultural diplomacy for mediation and peacebuilding. Furthermore, the High Representative mentioned “in addition, the Alliance will use sports, arts and music to foster the culture of peace.²⁵⁵” Thus the UNAOC is, in lines with the work of UNESCO, seeking to develop “musical diplomacy” at the multilateral level as a means to improve intercultural dialogue. The Alliance of Civilizations is a rejection of Huntington’s theory of a necessary “clash of civilizations” in international relations. The initiative follows Khatami’s “Dialogue of Civilizations” theory which expresses that “in order to provide natural unity and harmony in form and content for global culture and to prevent anarchy and chaos, all concerned parties should engage in a dialogue in which they can exchange knowledge, experience and understanding in diverse areas of culture and civilization.²⁵⁶” Khatami stresses the role of artists “in dialogue among cultures and civilizations, great artists should undoubtedly get due recognition together with philosophers, scholars and

²⁵² “United Nations Alliance of Civilizations (UNAOC)”. *United Nations Alliance of Civilizations*. Website <http://www.unaoc.org/>

²⁵³ Ibid.,

²⁵⁴ Al Nasser, Abdulaziz. “Press Conference with the UN High Representative of the United Nations Alliance of Civilizations”. United Nations Headquarters, New York City. March 14, 2013.

²⁵⁵ Al Nasser, Abdulaziz. “Press Conference with the UN High Representative of the United Nations Alliance of Civilizations”. United Nations Headquarters, New York City. March 14, 2013.

²⁵⁶ Khatami. Roundtable on Dialogue Among Civilizations, United Nations, New York. September 5, 2000.

Cultural Diplomacy: Harmonizing International Relations through Music

theologians. Poets and artists engage in dialogue within and through the sacred language of spirit and morality. That language has remained safe from the poisonous winds of time.²⁵⁷”

The theory of “cosmopolitan constructivism” fits within the framework of the mission of the United Nations. This is demonstrated in the UN Charter. Article 1.2 of the United Nations Charter defends cosmopolitan constructivism in stating “to develop friendly relations among nations based on respect for the principle of equal rights and self-determination of peoples, and to take other appropriate measures to strengthen universal peace.”²⁵⁸ The theory recognizes that “the construction of a peaceful community of states matters as the highest goal for diplomacy, and that governments must make use of cultural and public diplomacies as mechanisms to collaborate in the common understanding of their own cultures, diversities and differences.”²⁵⁹ Furthermore, constructivism can be observed in the UNESCO Declaration of Principles of International Cultural Cooperation, even though the term “cosmopolitan constructivism” had not yet been created. The declaration considers that “despite the technical advances which facilitate the development and dissemination of knowledge and ideas, ignorance of the way of life and customs of peoples still presents an obstacle to friendship among the nations, to peaceful co-operation and to the progress of mankind.”²⁶⁰ The declaration clearly shares the discourse of the constructivists in mentioning the need of creating long-lasting relationships among states to foster mutual understanding. Constructivism

²⁵⁷ Khatami. Roundtable on Dialogue Among Civilizations, United Nations, New York. September 5, 2000.

²⁵⁸ United Nations Charter. Article 1.2. The purposes of the United Nations are “*To develop friendly relations among nations based on respect for the principle of equal rights and self-determination of peoples, and to take other appropriate measures to strengthen universal peace*”.

²⁵⁹ Villanueva Rivas.

²⁶⁰ United Nations Educational, Scientific and Cultural Organization. *Declaration of Principles of International Cultural Cooperation*. November 4, 1966.

Cultural Diplomacy: Harmonizing International Relations through Music

places ideas and beliefs at the core of international relations and argues that the system will only change through ideas and values²⁶¹. UNESCO was founded upon this belief. The 1945 UNESCO Constitution holds “since wars begin in the minds of men, it is in the minds of men that the defenses of peace must be constructed (...) that a peace based exclusively upon the political and economic arrangements of governments would not be a peace which could secure the unanimous, lasting and sincere support of the peoples of the world, and that the peace must therefore be founded, if it is not to fail, upon the intellectual and moral solidarity of mankind.²⁶²” Thus, the ideal way to implement musical diplomacy is through collaboration between governments, non-state actors, individuals and international organizations both at the bilateral and multilateral levels.

²⁶¹ Villanueva Rivas.

²⁶² United Nations Educational, Scientific and Cultural Organization. *UNESCO Constitution*, 1945.

Cultural Diplomacy: Harmonizing International Relations through Music

IV. Conclusion

Governments should acknowledge the potential of musical diplomacy for improving intercultural communication and understanding. When studying the impact of music education and musical programs, we realized that music is essential for community building, the improvement of intercultural dialogue and human development. A better knowledge of the other's culture, beliefs and interests is the first step towards the improvement of international relations. As expressed by Villanueva Rivas "a lasting and stable world order cannot rely merely on governments and power politics, it also depends on the free exchange of cultures among peoples in pursuing common intellectual and cultural interests via open cosmopolitan public and cultural diplomacies."²⁶³ Thus, all the actors of the global stage should play a part in cultural diplomacy from non-state actors such as transnational advocacy networks, non-governmental organizations, academia and artists to international organizations. Understanding human dynamics is a prerequisite for intercultural dialogue and peacebuilding. Dialogue implies an exchange of ideas and different perspectives – thus contributing to changing norms and values. The constructivists believe that the international system can only change through a change in norms, values and interests. Consequently, the more we develop musical diplomacy the more we will be able to shape the international arena in a more cooperative and harmonious system.

The philosopher Martin Buber spent a lifetime concentrating on the philosophy of dialogue as a means of peacebuilding. In his book *I and Thou*, he stresses the need for building relationships between human beings "the world as experience belongs to the

²⁶³ Villanueva Rivas.

Cultural Diplomacy: Harmonizing International Relations through Music

basic word I-It. The basic word I-You establishes the world of relation.²⁶⁴” Buber differentiates “technical dialogue” from “true dialogue” in that true dialogue brings about relationship building²⁶⁵. Dialogue is a means to achieve collaboration and mutual understanding. He argues that intercultural dialogue is indispensable for international cooperation and peacebuilding²⁶⁶.

Galtung, leading thinker in peacebuilding differentiates “negative peace” from “positive peace”. “Negative peace” is according to him the absence of violence and conflict whereas positive peace is the “integration of human society²⁶⁷”. “Positive peace” on the other hand is defined as a sustainable peace in that it builds relationships between human beings. Galtung stresses the importance of culture and arts in conflict resolution²⁶⁸ in defining art not just as “verbalizing and expressing peace²⁶⁹” but peace itself. Therefore music through its capacity for intercultural dialogue can become a basis for peacebuilding.

This research has shown that music has the potential to express emotions in a way that language can never achieve. Musical diplomacy therefore should not be used to advance national interests but to advance intercultural communication. According to the constructivist theory in international relations, the international system can be improved through norms and values. Non-state actors and intergovernmental organizations are instrumental in the construction of norms in the international arena as expressed in this research – therefore we should not only rely on states in the context of musical

²⁶⁴ Buber, p.56.

²⁶⁵ Buber.

²⁶⁶ Buber.

²⁶⁷ Galtung, “Twenty-five years of Peace Research: Ten Challenges and Some Responses”.

²⁶⁸ Ibid.,

²⁶⁹ Galtung, “Peace, Music and the Arts: In Search of Interconnections”.

Cultural Diplomacy: Harmonizing International Relations through Music

diplomacy. Musical diplomacy can improve the way we see each other and the way we interact with each other – thus improve international cooperation.

According to Leon Botstein music is “a speechless form of life that can renew our respect and gratitude for our own life and the lives of others – Whether the existential consciousness that music creates can be a basis for a politics that redeems the possibility of harmony, peace, and freedom with tolerance for the diversity not of groups but of persons throughout the world is an objective we can wish for.”²⁷⁰ Botstein then nuances his statement by declaring “at best, music can reaffirm this goal. But the responsibility and the means to reach it rest exclusively with politics and ourselves as citizens.”²⁷¹

This research has shown that musical diplomacy can “harmonize” international relations. A prerequisite for musical diplomacy to be effective is the respect of the diversity of world cultures and recognition that different peoples may have different definitions of music. I believe that our best hope to improve communication between the different peoples of the world is to promote interaction through the exchange of languages, ideas, music and the arts. I am arguing that music can be a means of promoting dialogue between diverse cultures through personal interaction and the creation of a “safe space” for dialogue. We must understand different cultures and what they imply for each of us as a means of conflict prevention.

The case studies that I chose to look at in this thesis exemplify how musical diplomacy can shape ideas and promote better understanding between peoples from different backgrounds. We need more empirical research on the subject to defend the

²⁷⁰ Botstein, p.11.

²⁷¹ Ibid.,

Cultural Diplomacy: Harmonizing International Relations through Music

argument that musical diplomacy is an effective means to improve international cooperation.

Music through its potential to communicate human emotions and “connect souls” has the capacity to transcend boundaries. Music can create relationships between people from different backgrounds and opposing beliefs – it can therefore be a basis for peacebuilding.

Appendix

Katz, Linor. Personal Interview conducted in New York on April 14, 2013.

Linor Katz is an Israeli Cellist who has been with the West-Eastern Divan Orchestra for eight years with which she toured all over Europe, Qatar, North America and South America. She has also played with the Israel Philharmonic Orchestra. Linor was born in Israel in 1987. Today, she lives in the United States.

How did you hear about the West-Eastern Divan Orchestra?

Well, when I first applied for the Divan, I had no idea what it was about. I just knew that Daniel Barenboim was the conductor and that he was going to lead the master classes. I then sent a CD from Israel to apply. It was an uncommon application because Barenboim's assistant called me and said that the sound quality of my CD was not good enough. He then told me that Barenboim himself was coming to Jerusalem and wanted to listen to me. I then performed in front of Barenboim! What an experience! When I was done he told me, "Thank you and see you soon". He introduced me to another musician who was going to perform with the Divan that same year, a pianist from Syria I remember.

What was your first experience like? What did you expect and what did you learn from the other cultures?

When I went to Seville for the first summer, I did not know what to expect. It was the first time in my life that I was able to meet young people from Syria, Iran, Palestine, Lebanon, and Egypt... The first moments were tensed for me, but as soon as we started to meet the situation became friendly and warm. A friend of mine was already performing with the orchestra, so she introduced me to everyone. I was filled with warmth. I met young people who were so nice. This might sound "naïve" but all that I knew about these diverse cultures, I had heard on the Israeli media. I was happy to be able to "meet" young people like myself, make my own judgment and exchange personal experiences. The orchestra allowed for difficult conversations to take place but always in a peaceful and civilized atmosphere. We all listened to one another.

How do you think we can learn from the Divan and improve intercultural relations? Do you think cross-cultural education would change anything?

Absolutely! The best would be to educate young people. It is them who are the most curious and who do not have prejudices. I am lucky enough to have parents who educated in an open-mind, however this is not the chance of everyone. I feel that education systems should include the teaching of other cultures. Through the orchestra, I learned so

Cultural Diplomacy: Harmonizing International Relations through Music

much about the other's, their cultures, values and interests. It was an enriching personal experience. I learned about our similarities as well as differences.

What about music? What does music represent for you? Do you think that music could improve such international relations?

Music, for me is a meditative state. I believe that music a way to communicate with all peoples. Even though there are a lot of differences between cultures, we can all communicate our emotions through music. When I play, I am outside the world. "When I perform, I become music". I am no longer myself, I am part of something higher. Music has the power to transcend. It is an opportunity to express warmth to a large audience simultaneously. In my daily life, I can only give warmth to my friends and family. When I am performing, if the audience is of 600 people, I can give them warmth at the same moment through music. *(We then started talking about her French boyfriend, whom I had met in February during a performance by the Divan Orchestra and who had helped me to get an interview with her. She then told me that they met when Linor needed the assistance of a pianist to rehearse for an audition. When she heard him play, his music moved her so much that she cried. She was moved by the emotions he could express through his music.)* Music is the expression of "true emotions". It has to power to move us and connect souls. For example, this year we will be playing Berlioz' "Symphonie Fantastique". We can all relate to it and express emotions through music. Yet, I still believe that Beethoven is, in my opinion, the most "universal composer". We will also be performing from an Israeli and an Arab composer this year.

What did you learn "musically" with Daniel Barenboim while performing with the West-Eastern Divan Orchestra? And humanly?

This is a tough question! Every rehearsal I learn something. This is part of Barenboim's genius and talent as a teacher. He thinks about music 24/7 and always has good advice. One of which was that he taught us the secret to a perfect crescendo. To perform well, we need to focus on the emotional character of music. The audience has to think that the crescendo was the "only choice possible" and should not be forced. What I learned humanly was first of all, to be less shy. I also learned to be more open-minded, daring to share my experience with others and to be a good listener. I had already been living my life according to these principals before my experience at the Divan. The orchestra amplified them all.

Bibliography

- Alting Von Geusau, Frans Alphons Maria. *Cultural Diplomacy: Waging War by Other Means?* Nijmegen: Wolf Legal, 2009.
- Al Nasser, Abdulaziz. “Press Conference with the UN High Representative of the United Nations Alliance of Civilizations”. United Nations Headquarters, New York City. March 14, 2013.
- Annan, Kofi. “Music Unites People of Different Background”. Introductory Remarks at the Lecture on “Why Music Matters” by Leon Botstein. United Nations Headquarters, New York City on November 8, 2004.
- Annan, Kofi. “Secretary-General underscores the Importance of Music to Humankind”. Concert Celebration of the United Nations Day and the Anniversary Membership of Switzerland. United Nations Headquarters, New York City. October 28, 2003.
- Arndt, Richard T. *The First Resort of Kings: American Cultural Diplomacy in the Twentieth Century*. Washington, D.C.
- Barenboim, Daniel and Said, Edward W. *Parallels and Paradoxes: Explorations in Music and Society*. Vintage Books, New York, 2004.
- Barenboim, Daniel. West-Eastern Divan Orchestra. Website. <<http://www.west-eastern-divan.org>>
- Barenboim, Daniel. *Music Quickens Time*. Verso Books, 2008.
- Barenboim, Daniel. “Remembering Edward W. Said: a conversation and performance with Daniel Barenboim and members of the West-Eastern Divan Orchestra”. Columbia University Morningside Campus Miller Theatre. Friday, February 1, 2013.
- Barenboim, Daniel. “Sound and Vision”. *The Guardian*. Guardian News and Media, 25 Oct. 2004. <<http://www.guardian.co.uk/music/2004/oct/25/classicalmusicandopera1>>.
- Barnett and Finnemore. “The Power of Liberal International Organizations”. *Power in Global Governance*. Cambridge University Press, 2005.

Cultural Diplomacy: Harmonizing International Relations through Music

- Becker Judith. *Deep Listeners: Music, Emotion, and Trancing*. Indiana University Press, 2004.
- Blacking, John. *How Musical is Man?* University of Washington Press, 1973.
- Bleiker, Roland. "Music and International Politics". *Resounding International Relations: On Music, Culture, and Politics*. Edited by M. I. Franklin, Palgrave Macmillan, 2005.
- Botstein, Leon. *Why Music Matters*. Musical Quarterly, Volume 87, N.2, 2005.
- Buber, Martin. *I and Thou*. Charles Scribner's Sons, New York, 1970.
- Braman, Sandra. "Art and Power in the International Arena: Treaties as Cultural Instruments". *International Journal of Cultural Policy*. Ed. Singh. Palgrave Macmillan, 2010.
- Campbell, Patricia Shehan. *Lessons from the World: A Cross-Cultural Guide to Music Teaching and Learning*. Schirmer Books, UK, 1991.
- Channick, Joan. "The Artist as Cultural Diplomat". *American Theater Magazine*, May/June 2005.
- Clinton, Hillary R. Nomination Hearing to be Secretary of State. Statement before the Senate Committee on Foreign Relations. Washington, DC, on January 13, 2009.
- Cohen, Cynthia. "Music a Universal Language". *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics*. Ed. Urbain, Olivier. I.B Tauris in association with the Toda Institute for Global Peace and Policy Research, London, 2008.
- Cowan, Geoffrey and Arsenault, Amelia. "Moving from Monologue to Dialogue to Collaboration: The Three Layers of Public Diplomacy". *Annals of American Academy of political and Social Science*. Volume 616, Public Diplomacy in a Changing World, 2008.
- Copeland, Dale. "The Constructivist Challenge to Structural Realism: A Review Essay". *Constructivism and International Relations: Alexander Wendt and his critics*. Ed. Guzzini and Leander. Routledge, 2006.
- Cummings, Milton. *Cultural Diplomacy and the United States Government: a survey*. Cultural Diplomacy Research Center for Arts and Culture, 26 June 2009.

Cultural Diplomacy: Harmonizing International Relations through Music

- Dowling, W. Jay and Harwood, Dane L. *Music Cognition*. San Diego Academic Press, 1986.
- Dwight, John Sullivan. The Concerts of the Past Winter and Other Selections (1840-1881). *Journal of Music*. 1852.
- Elliott, David. *Music Matters: A New Philosophy of Music Education*. New York, Oxford University Press, 1995.
- Elliot, David. "Music Education as/for Artistic Citizenship". *Music Educators Journal*, Volume 99 N.1, 2012.
- Fulbright, James William. *The Price of Empire*. Pantheon Books, New York, 1989.
- Finn, Helena. "The Case for Cultural Diplomacy: Engaging Foreign Audiences". *Foreign Affairs*. Vol. 82 N.6. 2003.
- Finnemore, Martha. *National Interests in International Society*. Cornell University Press, Ithaca, 1996.
- Galtung, Johan. "Twenty-five years of Peace Research: Ten Challenges and Some Responses". *Journal of Peace Research*, Volume 22, n.2. 1985.
- Galtung, Johan. "Peace, Music and the Arts: In Search of Interconnections". *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics*. Ed. Urbain, Olivier. I.B Tauris in association with the Toda Institute for Global Peace and Policy Research, London, 2008.
- Gienow-Hecht, Jessica. *Sound Diplomacy: Music and Emotions in Transatlantic Relations, 1850-1920*. University of Chicago Press, 2009.
- Gienow-Hecht, Jessica. "What Are We Searching For? Culture, Diplomacy, Agents and the State". *Searching for a Cultural Diplomacy*. Ed. Donfried, Mark and Gienow-Hecht, Jessica. Berghahn Books, New York, 2010.
- Gienow-Hecht and Donfried, Mark. "The Model of Cultural Diplomacy: Power, Distance and the Promise of Civil Society". *Searching for a Cultural Diplomacy*. Ed. Donfried, Mark and Gienow-Hecht, Jessica. Berghahn Books, New York, 2010.
- Hauser, Marc and McDermott, John. "The Evolution of Music Faculty: a Comparative Perspective". *Review Nature Neuroscience*. Volume 6, Number 7, July 2003.

Cultural Diplomacy: Harmonizing International Relations through Music

- Huntington, Samuel. *The Clash of Civilizations and the remaking of world order*. Simon and Schuster, 1997.
- Iriye, Arika. *Cultural Internationalism and World Order*. John Hopkins University, 1997.
- “International Music Council”. *International Music Council*. Website <<http://www.imc-cim.org/>>
- Jackson, Robert & Sørensen, Georg. *Introduction to International Relations. Theories & Approaches*. New York: Oxford University Press, 2010.
- Jorgensen, Estelle R. “Music and International Relations”. *Culture and International Relations*. Ed. Chay, Jongsuk. Praeger Publishers, New York, 1990.
- “Jeunesse Musicales International” *Jeunesse Musicales International*. Website. <http://www.jmi.net/>
- Katz, Linor. Personal Interview conducted in New York City. April 14, 2013.
- Khatami. “Roundtable on Dialogue Among Civilizations”. United Nations Headquarters, New York City. September 5, 2000.
- Keck and Sikkink. *Activists beyond Borders: Advocacy Networks in International Politics*. Cornell University, Ithaca, 1998.
- Keohane, Robert and Nye, Joseph S. *Power and Interdependence: World Politics in Transition*. Little, Brown and Company, Boston, 1977.
- Knapp, Karlfried. *Analyzing Intercultural Communication*. Mouton de gruyter, Berlin, 1987.
- Langer, Susanne. *Philosophy in a New Key: Study in the Symbolism of Reason, Rite and Art*. Harvard University Press, 1996.
- Lederach, John Paul. *The Moral Imagination*. Oxford University Press, 2005.
- Levitin, Daniel. *This Is Your Brain On Music: The Science of a Human Obsession*. London: Atlantic Books, 2006.
- Mans, Minette. *Living in Worlds of Music: A View of Education and Values*. Springer, USA, 2009.

Cultural Diplomacy: Harmonizing International Relations through Music

- “Melody for Dialogue Among Civilizations Association”. *Melody for Dialogue Among Civilizations Association*. Website. <<http://www.melodydialogue.org/>>.
- Messenger, Phyllis Mauch. *The Ethics of Collecting Cultural Property*. University of New Mexico Press, 1989.
- Montville, Joseph, and Davidson, William. “Foreign Policy According to Freud”. *Foreign Policy* N.45, 1981.
- Mowlana, Hamid. “Communication and International Relations”. *Culture and International Relations*. Ed. Chay, Jongsuk. Praeger Publishers, New York, 1990.
- “Music Unites Us”. *MusicUnitesUS*. Website. <<http://www.musicunitesus.info/education.html>>.
- “Musicians without Borders”. *Musicians without Borders*. Website. <<http://www.musicianswithoutborders.org/>>.
- Nietzsche, Friedrich Wilhelm, and Clifton Fadiman. *The Birth of Tragedy from the Spirit of Music*. Dover Publications, 1995.
- Nye, Joseph S. *Soft Power: The Means to Success in World Politics*. Public Affairs, 2005.
- O'Connell, John Morgan. *Music and Conflict*. Urbana: University of Illinois PressPrint.
- Patel, Aniruddh. “Music and the Brain”. Discussion in the Edition of “Grey Matters” University of California, 2006.
<http://www.youtube.com/watch?v=ZgKFeuzGEns>
- Pérez De Cuéllar, Javier. “Our Creative Diversity: The World Commission on Culture and Development”. UNESCO, 1997.
- Plato. *The Republic*. Summary: Book III, 386a-412b. Ed. Ivor A. Richards, CUP Archive, 2000.
- “Playing for Change”. *Playing For Change*. Website.
<http://playingforchange.com/>
- Reus-Smit, Christian. *The Moral Purpose of the State: Culture, Social identity, and Institutional Relationality in International Relations*. Princeton University Press, 1999.

Cultural Diplomacy: Harmonizing International Relations through Music

- Riiser, Solveig. "Identity and the West-Eastern Divan Orchestra". *Music and Arts in Action*, Volume 2, Issue 2, 2010.
- Rogers, Hart and Miike. "Edward T. Hall and The History of Intercultural Communication: The United States and Japan". *Keio Communication Review N.* 24, 2004.
- Said, Mariam. Personal Interview conducted in New York City. May 11, 2013.
- Sajjadpour, Seyed Kazem. "Dialogue of Civilizations and International Relations". In *Civilizational Dialogue and Political Thought*. Edited by Fred Dallmayr and Abbas Manoochechri. Lexington Books, 2007.
- Salimi, Hossein. "The Evolution in the Conflictual Foundation". In *Civilizational Dialogue and Political Thought*. Edited by Fred Dallmayr and Abbas Manoochechri. Lexington Books, 2007.
- Schoen, Max. "Walter Pater on the Place of Music among the Arts". *The Journal of Aesthetics and Art Criticism* Volume 2 N.6, 1943.
- Schopenhauer. *The World as Will and Representation*. Dover, New York, 1966.
- Skyllstad, Kjell. "Creating a Culture of Peace: The Performing Arts in Interethnic Negotiations". *Journal of Intercultural Communication*. 2000, November, Issue 4.
- Slachmuisjlder, Lena "The Rhythm of Reconciliation: A Reflection on Drumming as a Contribution to Reconciliation Processes in Burundi and South Africa". *Brandeis University Working Paper*, 2005.
- Spohr, Arne. "This Charming Invention Created by the King Christian IV and His Invisible Music". *Music and Diplomacy Conference*. Tufts and Harvard Universities, Cambridge on March 1, 2013. Lecture.
- Støre, Jonas Gahr. *In Defense of Dialogue*. (The Foreign Minister of Norway makes a compelling case for open discussion, dialogue and mediation, even when values diverge, in an attempt to build greater security for all.) Ted Talk, TEDxRC2, Jan 2012.
- Tilson Thomas, Michael. *Music and Emotion through Time*. (Michael Tilson Thomas traces the development of classical music through the development of written notation, the record, and the re-mix.) TED Talk, May 2012.
- Toyotaka, Komiya. *Japanese Music and Drama in the Meiji Era*. Volume 3 of Kaikoku Hyakunen Kinen Bunka Jigyokai. A Cultural History in the Meiji Era. Toyo Bunko, 1956.

Cultural Diplomacy: Harmonizing International Relations through Music

- “United Nations Alliance of Civilizations (UNAOC)”. *United Nations Alliance of Civilizations*. Website <http://www.unaoc.org/>
- United Nations Educational, Scientific and Cultural Organization. *UNESCO Constitution*, 1945.
- United Nations Educational, Scientific and Cultural Organization. *Declaration of Principles of International Cultural Cooperation*. November 4, 1966.
- United Nations Educational, Scientific and Cultural Organization. *Convention Concerning the Protection of the World Cultural and Natural Heritage*, 16 November 1972.
- United Nations Educational, Scientific and Cultural Organization. *Universal Declaration on Cultural Diversity*. November 2, 2001.
- United Nations Educational, Scientific and Cultural Organization. *UNESCO World Report Investing in Cultural Diversity and Intercultural Dialogue*. UNESCO, France, 2009.
- United Nations Concert “Tunes for Peace” March 5, 2012. The concert features Israeli pop singer Rita and her band. Rita performs pieces from her most recent album and is sponsored by the Permanent Mission of Israel to the United Nations. <http://webtv.un.org/meetings-events/other-meetingsevents/watch/tunes-for-peace-concert/2205666940001>
- U.S Department of State. Report of the Advisory Commission on Cultural Diplomacy. *Cultural Diplomacy: The Linchpin of Public Diplomacy*. 2005.
- U.S Department of State, *Conducting People-to-People Diplomacy through Music, US Department of State Announces New Partnership with the Association of American Voices*. Washington, DC, 2011.
- Villanueva Rivas, César. “Cosmopolitan Constructivism: Mapping a Road to the Future of Cultural and Public Diplomacy”. *Public Diplomacy Magazine*, 2010.
- Von Eschen, Penny. *Satchmo Blows up the World: Jazz Ambassadors Play the Cold War*. Harvard University Press, Cambridge, 2004.
- Wendt, Alexander. *Social Theory of International Politics*. Cambridge University Press, 1999.
- Weiss, Piero and Taruskin, Richard. *Music in the Western World: A History in Documents*. Schirmer Books, U.S, 1984.

Cultural Diplomacy: Harmonizing International Relations through Music

- Wilson, Richard A. “Human Rights, Culture and Context” *Human Rights, Culture and Context*. Pluto Press, 1997.
- Zander, Benjamin. *The Transformative Power of Classical Music*. TED Talk, June 2008.