

International Studies 4800 Cultural Diplomacy

Spring 2015 Lec 31680
Hayes 0024
WF 2:20-3:40

Prof. Dorothy Noyes
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This course explores cultural diplomacy (CD), broadly understood: the exchange of performances and ideas across state borders with the intention of building political influence. We consider the theory and practice of cultural diplomacy in several contexts. To begin with, we explore the current prominence of the culture concept in international affairs, considering both its useful ambiguities and its limitations as an analytical tool. Then we consider diplomacy itself as a kind of cultural performance. Next we look at the historical context in which state-sponsored CD took shape in the twentieth century, followed by the rise of alternatives to the Cold War model, emerging from both postcolonial and domestic resistance. In this context, nonstate actors and grassroots groups began to conduct their own forms of CD. Finally we look at the recent revitalization and reshaping of both state and non-state CD in response to consumer capitalism, the globalization of public opinion, new media, and geopolitical shifts. In each case we'll examine concrete examples of cultural forms in motion to parse the possible effects and efficacy of CD initiatives.

Course goals:

1. To situate state-sponsored cultural diplomacy in the larger universe of cultural transfer and circulation between nation-states
2. To guide you to a critical perspective on the culture concept in social life, policy, and scholarship
3. To show you how to make sense of performances in context, as both cultural form and political action

This course counts as an elective in the Folklore Minor and the Folklore Concentration, both offered through the Department of Comparative Studies: see cfs.osu.edu/programs for more information.

READINGS

There are no required full books for the course, but articles from a range of sources. Links are provided for readings directly available on the Web. Others, marked "Carmen," will be under Content on the course site. Those marked "Library" can be found online through the library catalogue by searching the journal title. (Note that journals are sometimes in multiple repositories depending on the article's publication year.) The readings come from a wide range of sources and some may seem opaque. Don't panic. We will talk them through. When words and references are unfamiliar, try looking them up! But read through for the gist first.

COURSE REQUIREMENTS

All requirements must be completed for a passing grade.

Showing up-preparing-participating-pop quizzes 30%

Short writings 15%

Exam 1 25%

Exam 2 30%

Showing up. You won't pass the exams without doing so. If you must miss a class, you should arrange to get the notes from a fellow student. You may not make up work missed due to absence except in documented cases of illness, etc. *Four unexcused absences automatically result in a final grade of F.*

Preparing. You're responsible for reading this syllabus and for checking both Carmen and your OSU email regularly. I will post updates for each session under Discussions in Carmen before each class, including advice on accessing the readings and a general précis of what we'll be doing. Note that schedules and readings may change slightly owing to visiting speaker needs and other events. Readings marked "Extra" are optional, for those of you wishing to pursue a topic further.

The Ohio Board of Regents prescribes a 2:1 ratio of out-of-class work to formal instructional time. In other words, you should expect to devote an average of 5 1/2 hours a week of study time to this course. Give the readings adequate time: some may be deceptively simple, but the details matter, and some are more opaque. Given the complex timetables we all observe under semesters, it would be an excellent idea to schedule regular blocks of time to study for this course.

I also assume that you will be keeping up with the international news. We will bring current events into discussion where relevant.

You will need to *bring the texts to class*, either in hard copy or on an easily manageable device. You'll also need pen and paper in case we decide to write something.

Participating. Class time under semesters is precious. You need to be on time. (If you have a tight connection between classes, please let me know this so I can bear it in mind.) You need to be awake. You need to be engaged. It is advisable to take notes both on the readings and on class discussion!

A successful course is a group effort. Students in this course come from a wide range of majors and backgrounds and have a variety of insights to offer: feel free to speak up from your own experience and/or disciplinary perspective. Many of you will find my approach strange or novel, and the readings and case studies are highly diverse. Thus if you are confused other people undoubtedly are too. *There are no stupid questions.*

Finally, you are invited to volunteer a *brief* show-and-tell presentation if you have experience or research that is especially relevant to a particular class session. Let me know well in advance.

Short writings, graded ✓ or plus or minus. Ca. 700 well-chosen wds. each.

- The first is a commentary on a diplomatic dispatch from the Wikileaks database, due 1/22: see the schedule for 1/23. The object here is to take a first stab at describing performance and accounts of performance, and my goal is to size up the interpretive skills of the class. We'll talk over our attempts in class and propose some general guidelines.
- The second is a commentary on some kind of performance intended to communicate across international boundaries. This can be a formal arts event, an exhibition, an outdoor festival, or an informational or political event that is not overtly "cultural." It must be live, not online. It can be on the OSU campus, in central Ohio, or even something you expect to do during spring break. Here you'll be a participant observer of an event that has an explicit dimension of public, citizen, or grassroots diplomacy, and size up what was attempted, what means were used, and what happened in practice. This second performance report may be turned in *at any time* in the semester up through the exam period, but you would be very ill-advised to leave it until then without a good reason. Please let me know by the middle of February (if you haven't already done the assignment) what you plan to observe. A *full prompt* for this assignment is on Carmen under Dropbox.

Midterm and final takehome essay exams, asking you to synthesize readings and class discussion. You'll have opportunities to apply them to your own international experiences and/or to examples of special interest to you. *The exam questions are posted in advance* on Carmen under Dropbox. Please read them *now* so you can think about them as you move through the semester: you'll then take better notes and have more developed ideas when it comes time to turn them in.

Seeking my help when you need it. Stuff happens: if you need accommodation owing to personal upheavals, let me know--sooner rather than later--and we will find a way to help you manage the course. If I hear on the last day of class that you've been in crisis, there is nothing I can do.

More generally, if you find yourself confused or concerned about material in the course, approaches and assignments, my feedback, or my intermittently legible handwriting, please come to office hours or approach me after class--again, sooner rather than later. Often a few words can clarify the situation and keep a small problem from ballooning. Of course you are also welcome to come talk further about issues that interest you!

SCHEDULE

I. The scope of culture

1/14	Introduction. Culture between and among nation-states
1/16	The cultural turn in international relations
Read	Breidenbach, Joana and Pál Nyíri. 2009. <i>Seeing Culture Everywhere: From Genocide to Consumer Habits</i> , introduction, 3-29. Seattle: University of Washington Press. (Carmen)
1/21	Cultural transfer and other concepts of circulation
Read	Gienow-Hecht, Jessica C.E. 2004. "Cultural Transfer." In Michael J. Hogan and Thomas G. Paterson, eds. <i>Explaining the History of American Foreign Relations</i> (2d. ed.), 257-278. Cambridge: Cambridge University Press. (Carmen)
And	<i>Note assignment due tomorrow, not Friday!</i>

II. Diplomacy as culture and performance

1/23	Interpreting performance and interpreting accounts of performance
Due 6 PM 1/22	Short response (ca. 700 well-chosen words) to the reading.
Read	"A Wild Wedding in Dagestan, Russia." U.S. diplomatic dispatch from 8/31/06. Wikileaks release, originally found at http://www.nytimes.com/interactive/2010/11/28/world/20101128-cables-viewer.html#report/cables-06MOSCOW9533
1/28	Diplomacy as performance
Read	Reynolds, David. 2009. "Summitry as Intercultural Communication." <i>International Affairs</i> 85 (1): 115-127. (Library.) Powell, Jonathan. 2012. "The Secrets of Political Summits." <i>The Guardian</i> May 27. "Summitry: The Chinese Order." 2014. <i>The Economist</i> Nov 15. (Carmen.)

1/30	Diplomacy and ritual
Read	Liebes, Tamar, and Elihu Katz. 1997. "Staging Peace: Televised Ceremonies of Reconciliation." <i>The Communication Review</i> 2(2): 235-257. (Library.)

2/4	Diplomacy and memory
Read	Scham, Sandra. 2009. "Diplomacy and Desired Pasts." <i>Journal of Social Archaeology</i> 9(2): 163-199. (Library.)

2/6	Negotiating public diplomacy
Read	Hemsing, Albert. 1994. "The Marshall Plan's European Film Unit 1948-1955." <i>Historical Journal of Film, Television and Radio</i> , 14: 269-297. (Library) Mueller, Sherry. 2009. "The Nexus of U.S. Public Diplomacy and Citizen Diplomacy." In Nancy Snow and Philip M. Taylor, eds. <i>Routledge Handbook of Public Diplomacy</i> , 101-107. New York and London: Routledge. (Carmen.)
Film	"The Story of Koula." 1951. Rome: Vittorio Gallo Films, for the Economic Cooperation Association. "The Shoemaker and the Hatter. 1950. Dir. John Halas and Joy Batchelor. London.

III. STATE-SPONSORED CULTURAL DIPLOMACY: INTERNATIONALISM, BUSINESS, AND THE COLD WAR

2/11	Students as artists and diplomats
Read	Walton, Whitney. 2005. "Internationalism and the Junior Year Abroad: American Students in France in the 1920s and 1930s." <i>Diplomatic History</i> 29: 255-278 (Library) Fosler-Lussier, Danielle. 2010. "Cultural Diplomacy as Cultural Globalization: The University of Michigan Jazz Band in Latin America." <i>Journal of the Society for American Music</i> 4(1): 59-93. (Library)

2/13	Soviet-American exchanges: competing for prestige
Read	Prevots, Naima. 1998. "Ballet and Soviet-American Exchange." <i>Dance for Export, Cultural Diplomacy and the Cold War</i> , 69-91. Hanover: Wesleyan University Press. (Carmen.)

2/18	Race and freedom in US jazz diplomacy
Read	<p>Von Eschen, Penny M. 2000. "Satchmo Blows Up the World': Jazz, Race, and Empire During the Cold War." In Reinhold Wagnleitner and Elaine Tyler May, eds. <i>"Here, There and Everywhere": The Foreign Politics of American Popular Culture</i>, 163-178. Hanover: University Press of New England. (Carmen.)</p> <p>May, Michael. 2000. "Swingin' Under Stalin: Russian Jazz During the Cold War and Beyond." In Reinhold Wagnleitner and Elaine Tyler May, eds. <i>"Here, There and Everywhere": The Foreign Politics of American Popular Culture</i>, 179-191. Hanover: University Press of New England. (Carmen.)</p>
2/20	Hosts and guests in international tourism
Read	<p>Gorsuch, Anne. 2011. "Performing on the International Stage: Tourism to the Capitalist West." <i>All This is Your World: Soviet Tourism at Home and Abroad After Stalin</i>. Oxford: Oxford University Press. (Carmen)</p> <p>Rosendorf, Neal Moses. 2006. "Be El Caudillo's Guest: The Franco Regime's Quest for Rehabilitation and Dollars After World War II via the Promotion of U.S. Tourism to Spain." <i>Diplomatic History</i> 30 (3): 367-407. (Library)</p>
2/25	Consumer seduction
	<p>Hixson, Walter L. 1998. <i>Parting the Curtain: Propaganda, Culture, and the Cold War, 1945-1961</i>, chs. 6-7 (151-213). New York: St. Martin's. (Carmen.)</p> <p>De Grazia, Victoria. 2005. <i>Irresistible Empire: America's Advance through Twentieth-Century Europe</i>. Ch. 7, "The Consumer-Citizen: How Europeans Traded Rights for Goods," 337-375. Cambridge MA: Harvard.</p>
TBD	<p>MOVIE NIGHT. Somewhere in here we'll find an early evening to watch Billy Wilder's "One-Two-Three" (1961) -- an immortal comedy about a Coca-Cola executive in Berlin just before the Wall goes up. I'll order pizza.</p> <p>If there is time for a double feature, we'll then watch Kidlat Tahimik's "The Perfumed Nightmare" (1977), a film about a boy in a Filipino village who grows up listening to Voice of America and forms a local chapter of the Werner von Braun Fan Club before moving to Europe to install chewing-gum machines near tourist landmarks.</p>
2/27	Decolonizing consciousness

Read	Plummer, Brenda Gayle. 2012. <i>In Search of Power: African Americans in the Era of Decolonization, 1956-1974</i> (selection). Cambridge: Cambridge University Press.
AND	<i>notice midterm exam due by the end of the weekend!!</i>

3/2	MONDAY. Takehome midterm due in Carmen dropbox by 9 AM .
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IV. CITIZEN AND ALTERNATIVE DIPLOMACIES

3/4	Sister cities
	Zelinsky, Wilbur. 1991. "The Twinning of the World: Sister Cities in Geographic and Historical Perspective." <i>Annals of the Association of American Geographers</i> 81 (1): 1-31. (Library.) Weyreter, Martina. 2003. "Germany and the Town Twinning Movement." <i>Contemporary Review</i> 281 (1644): 37-43. (Library.)

3/6	Subaltern diplomacy 1: <i>testimonio</i>
Read	Perla, Héctor Jr. 2010. "Transnational Public Diplomacy: Assessing Salvadoran Revolutionary Efforts to Build U.S. Public Opposition to Reagan's Central American Policy." In Kenneth A. Osgood and Brian C. Etheredge, eds. <i>The United States and Public Diplomacy: New Directions in Cultural and International History</i> , 165-191. Leiden: Martinus Nijhoff. (Carmen) Westerman, William. 1994. "Central American Refugee Testimonies and Performed Life Histories in the Sanctuary Movement." In Rina Benmayor and Andor Skotnes, eds. <i>Migration and Identity</i> , 167-181. Oxford: Oxford University Press. (Carmen)

3/11	Subaltern diplomacy 2: handicraft
Read	Adams, Jacqueline. 2006. "When Art Loses Its Sting: The Evolution of Protest Art in Authoritarian Contexts." <i>Sociological Perspectives</i> 48 (4): 531-558. (Library)
Film	Dornfeld, Barry 1996. "Fly to Freedom: The Art of the Golden Venture Refugees." New York: Museum of Chinese in the Americas.

3/13	Social movements, international dialogue, and alternative networks
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Read	Olcott, Jocelyn. 2010. 'Cold War Conflicts and Cheap Cabaret: Sexual Politics at the 1975 United Nations International Women's Year Conference.' <i>Gender & History</i> 22:733-754. (Library)
	Marchetti, Raffaele. 2009. "Mapping Alternative Models of Global Politics." <i>International Studies Review</i> 11(1): 133-156. (Library)

Spring break 16-20

3/25	Voluntourism
Read	Borland, Katherine. 2010. "Cosmopolitans in Ohio Confront a Troubled World." Paper presented at the Congress of the Latin American Studies Association, Toronto. (Carmen.)

3/27	Humanitarianism
Read	Hesford, Wendy S. 2013 " Facing Malala Yousafzai, Facing Ourselves. " <i>JAC, Journal for the Interdisciplinary Study of Rhetoric, Culture and Politics</i> 33:3-4.
	And something on the politics of Nobel prizes ...

V. Reviving/remaking cultural diplomacy

4/1	Damage control: superpowers in advance and retreat
	Nye, Joseph S. 1990. "Soft Power." <i>Foreign Policy</i> 80: 153-171. (Library.)
	Djerejian, E.P. 2003. "Changing Minds, Winning Peace: A New Strategic Direction For U.S. Public Diplomacy in the Arab & Muslim World." www.state.gov/documents/organization/24882.pdf
	Kurlantzick, Joshua. 2007. <i>Charm Offensive: How China's Soft Power is Transforming the World</i> , chs. 1, 4. New Haven: Yale University Press. (Carmen.)

4/3	Revising US public diplomacy: from informational to relational Guest presenters on Ohio State in cultural diplomacy
Read	Zaharna, R. S. 2009. "Mapping out a spectrum of public diplomacy initiatives." In <i>Routledge handbook of public diplomacy</i> , ed. N. Snow and P.M. Taylor, 86-100. New York: Routledge International Handbooks.

4/8	Competing for attention: "nation branding"
	<p>Anholt, Simon. 2004. "Branding Places and Nations." In Rita Clifton, ed. <i>Brands and Branding</i>. Economist Books. http://www.simonanholt.com/ (find under Articles; also browse the site)</p> <p>Mattern, Shannon. 2008. "Font of a Nation: Creating a National Graphic Identity for Qatar." <i>Public Culture</i> 20 (3): 479-496. (Library.)</p>

4/10	The international event: shunnings and coming-out parties
	<p>Danilewitz, Justin. 1998. "Athletics & Apartheid: The Evolution of Integrated Sports in South Africa." <i>Harvard International Review</i> 20 (4). (Library)</p> <p>Price, Monroe E. and Daniel Dayan, eds. 2008. <i>Owning the Olympics : Narratives of the New China</i> (selections). Ann Arbor: University of Michigan Press. (Carmen.)</p>

4/15	The local impact of international participation
	<p>Van Esterik, Penny. 1996. "The Politics of Beauty in Thailand." In Colleen Ballerino Cohen, Richard Wilk, Beverly Stoeltje, eds. <i>Beauty Queens on the Global Stage</i>, 203-16. New York: Routledge. (Carmen)</p> <p>Yun, Kyoim. 2006. "The 2002 World Cup and a Local Festival in Cheju: Global Dreams and the Commodification of Shamanism." <i>Journal of Korean Studies</i> 11 (1): 7-40. (Carmen)</p> <p>And Conchita Wurst wins Eurovision---</p>

4/17	Culture as heritage, development, and euphemism
Read	Hafstein, Valdimar Tr. 2014. "Protection as Dispossession: Government in the Vernacular." <i>Intangible Rights: Cultural Heritage and Human Rights</i> , ed. Deborah Kapchan. Philadelphia: University of Pennsylvania Press.
Extra	<p>Brown, Keith. 2008. "All They Understand Is Force": Debating Culture in Operation Iraqi Freedom." <i>American Anthropologist</i> 4: 443-453. (Library.)</p> <p>Noyes, Dorothy. 2014. "Heritage, Legacy, Zombie: How to Bury the Undead Past." <i>Intangible Rights: Cultural Heritage and Human Rights</i>, ed. Deborah Kapchan. Philadelphia: University of Pennsylvania Press. (Carmen.)</p>

4/22	New media and the end of diplomacy? Memes, tweets, impostures, leaks, and cyberattacks
Read	News clips depending on what happens in the world this semester.
4/29	Final exam due in Dropbox

AND SOME MORE DETAILS

Courtesy. Your behavior affects those around you. The banging doors, shuffling in, and settling down of late arrivals are disruptive. Texting and surfing distract your neighbors and are rude to everyone who is making an effort to contribute; they also waste your tuition money. Remember also that we will be talking about difficult issues on which reasonable people can disagree. Diplomacy begins at home: respond respectfully to other speakers, and make an effort to understand "where they are coming from"--a relevant metaphor for this course.

I too may inadvertently put forward views or use language that offends someone: like everyone else, I have blind spots and zones of ignorance. I hope that you will speak or write to me if you are disturbed by something I say: I am grateful to be made aware of my mistakes, or to learn when I need to provide more context.

Office hours and contact info. Monday 11-1 and Thursday 1-3, Mershon Center 104A, 1501 Neil Ave. (corner of 8th). Email will reach me most quickly; you can also call the main desk of Mershon at 292-1681 if there's something urgent. If the office hours are impossible we can make other arrangements by email. I occasionally need to cancel scheduled hours, so do check the News page on Carmen before coming. I am always happy to make time for you!

Grading scale:

F. You and/or your assignments failed to materialize at the necessary minimum; written work was not done, not relevant to the assignment, or not your own.

D. You've done just enough work to slide through: done some reading, turned in all major assignments with minimal attention to their requirements, and been present in body and occasionally in soul.

C. You've done the course reading and turned in all required work on time and in the spirit of the assignment. You've been present in both body and mind as a useful participant in the class. Your course assignments were of

limited value, perhaps because of major problems with mechanics, organization, or logic in your writing, or perhaps because you have not thought very deeply about the material.

B. You've done everything required for a C, but have responded more fully to the demands of the course, both in class and in your writing. Your written work demonstrates your engagement with both the readings and class discussion. You've made progress in reading challenging material, drawing connections between different cultural forms and situations, and shaping your thinking through writing.

A. You've done everything required for a B. In addition, you've read actively, thought creatively, and written with style. I've learned something from you.

Plagiarism. Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. In accordance with university rules, all cases of suspected plagiarism will be reported to the Committee on Academic Misconduct. Be careful to credit your sources appropriately, especially when doing research on the Internet (come to me if you are not certain how to do this). And bear in mind that it is far less work to write the thing yourself than to plagiarize convincingly.

Class Cancellation. In the unlikely event of class cancellation due to emergency, I will contact you via email and request that a note on department letterhead be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

Disability resources. Students with documented disabilities who have registered with the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. SLDS is located in 150 Pomerene Hall, 1760 Neil Avenue; Tel.: 614-292-3307; VRS: 614-429-1334; Email: slds@osu.edu; Web: slds.osu.edu

A day at the opera. The Lennox theaters do live digital broadcasts from the Metropolitan Opera in New York on many Saturday afternoons. These are world-class performances close up, with subtitles, well-acted, sexy, and much cheaper than in the opera house. Alas, they aren't doing any capital-P political operas this spring,

but if you want to understand the role of spectacle in Western politics, opera is essential. Tickets are \$22 but *I will buy your ticket the first time!* The operas are

Jan 31, The Tales of Hoffman (Offenbach).

Feb 14, Two one-acters: Iolanta (Tchaikovsky) and Bluebeard's Castle (Bartók)

March 14, La Donna del Lago/The Lady of the Lake (Rossini)

April 25, Two more one-acters: Cavalleria Rusticana (Mascagni)/Pagliacci (Leoncavallo)

For more information and previews see [here](#); more details to come on Carmen.

And some additional resources--

On the history of cultural internationalism and U.S. cultural diplomacy

- Iriye, Akira. 1997. *Cultural Internationalism and World Order*. Baltimore: Johns Hopkins University Press.
- Ninkovich, Frank. 1995. *The Diplomacy of Ideas: U.S. Foreign Policy and Cultural Relations, 1938-1950*. Chicago: Imprint Publications.
- Arndt, Richard T. 2005. *The First Resort of Kings: American Cultural Diplomacy in the Twentieth Century*. Washington D.C.: Potomac Books.
- H-Diplo, very active diplomatic historians' discussion network:
<https://networks.h-net.org/h-diplo>

Some research institutes and NGOs

- USC Center on Public Diplomacy
http://uscpublicdiplomacy.org/index.php/about/what_is_pd
- Public Diplomacy Alumni Association <http://www.publicdiplomacy.org/>
- Institute for Cultural Diplomacy, Berlin
<http://www.culturaldiplomacy.org/index.php?en>
- Business for Diplomatic Action
<http://www.businessfordiplomaticaction.org/>

Some government and intergovernmental agencies

- European Union Culture Portal
http://ec.europa.eu/culture/portal/index_en.htm
- Goethe Institut <http://www.goethe.de/ins/de/enindex.htm>
- British Council <http://www.britishcouncil.org/new/>
- U.S. State Department Undersecretary for Public Diplomacy and Public Affairs <http://www.state.gov/r/>
- UNESCO World Heritage <http://whc.unesco.org/>
- Organisation internationale de la Francophonie
<http://www.francophonie.org/Qui-sommes-nous.html>

And some views of diplomacy as a performance art

- Black, Jeremy. 2010. *A History of Diplomacy*. London: Reaktion Books.
- Freeman, Charles W. Jr. 1997. *Arts of Power: Statecraft and Diplomacy*. United States Institute of Peace.
- Nicolson, Harold. 1939. *Diplomacy*. London: Butterworth.
- Ross, Carne. 2007. *Independent Diplomat: Dispatches from an Unaccountable Elite*. Ithaca: Cornell University Press.