

International Studies 550 Cultural Diplomacy

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Winter 2011 6385

TR 9:30-11:18

Lazenby Hall 0002

This course explores cultural diplomacy (CD), broadly understood: the exchange of performances and ideas across state borders with the intention of building political influence, abroad or at home. We consider the theory and practice of cultural diplomacy in several contexts. First 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'll look at the historical context in which state-sponsored CD took shape in the twentieth century. Next we consider alternatives to that model, emerging from both postcolonial and internal resistance to Western hegemony. Finally we look at the recent revitalization and reshaping of cultural diplomacy 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 consider the possible effects and efficacy of CD initiatives.

REQUIRED READINGS

You're expected to bring the readings with you to class, except of course in the case of websites.

Book ordered

Breidenbach, Joana and Pál Nyíri. 2009. *Seeing Culture Everywhere: From Genocide to Consumer Habits*. Seattle: University of Washington Press.

Other readings

Links are provided for readings directly available on the Web. Others, marked "Carmen," are in fact in Carmen. 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!

COURSE REQUIREMENTS

All assignments must be completed as described below for a passing grade.

1. General participation. 25%

- being present, on time, prepared, and awake.

- having relevant contributions to make in discussion. This entails having read the assigned texts and the Carmen postings of other students and considered the discussion questions. If you are shy about talking in class you can add to the post-class discussion (see below, #3). We are discussing vexed questions on which reasonable people disagree, so civility and respect for the expressions of others are expected.
- keeping up. We'll try to watch emergent events, so you must watch Carmen for updates—I may change a few readings if something important comes up. I expect you to check both Carmen and email regularly.
- a few ungraded pre-class writings.

2. 1 pre-class response, posted on Carmen under Discussions. 10%

Choose a day of class to write ca. 600 well-chosen words (exclusive of documentation) discussing the day's readings and providing another example of the phenomenon under discussion (for example, an extension into a different cultural domain or a different international situation). Give references to your data source for the comparison. Talk about what's comparable—what's similar, what changes in the next context. You'll demonstrate that you've read and understood the assigned work as well as having done a modicum of original research. To receive credit you must post by 10 PM the night before class so that I and others can read your contribution!

3. 2 days of post-class notes, ca. 600 words each, posted on Carmen under Discussions. 5% each

You'll post a brief list of the concepts or issues that seemed most important from the day's discussion: 4 items, each with brief explanation and comment (you can develop, challenge, revise, question as you see fit). These will help everyone to study for the exams and to retain what they've learned. Others are welcome to add additional comment—this will count as extra credit for your participation grade. I will choose five scribes at the end of each class session by pulling names out of a bag, each of you at random until your two dates are up. This means that you could be chosen at any time so you should be taking good notes every day! (A substitute for pop quizzes.) To receive credit you *must post* by midnight of the day after the class in question (e.g. Tuesday class-post by midnight Weds).

4. A midterm and a final, both take-home essay exams. 25% + 30%

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 analytical connections, and shaping your thinking through writing.

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

COURSE POLICIES

Office hours T 3:30-5, W 1-3 at the **Mershon Center**, 104A, 1501 Neil Ave. (corner of 8th and Neil), 292-8683. Or by appointment or by telephone. Please note that I am affiliated with multiple units on campus and have a manic meeting schedule. Therefore it is always best to try me first by email rather than phone, and even during regular office hours I need to know when you're coming so I don't double-book. Nonetheless I am always happy to make time for you!

Attendance affects your grade both directly (via your participation grade) and indirectly (via your ability to do the written work effectively). Announcements made at the beginning of class will not be repeated for latecomers, so it is also in your interest to arrive on time. 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. If you go AWOL without explanation for multiple sessions I will assume that you have abandoned the course and disenroll you. I am not, however, unreasonable. If something dramatic is going on, please speak with me as soon as possible so we can negotiate a plan.

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. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct. Especially when

doing research on the Internet, be extremely careful to credit your sources appropriately (come to me if you are not certain how to do this). And bear in mind that it is much less work to do your own thinking than to plagiarize convincingly.

Disability resources. The Office for Disability Services, located in 150 Pomerene Hall, offers services for students with documented disabilities. Contact the ODS at 2-3307. If you require accommodation to do the work of the course, please let me know immediately.

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.

SCHEDULE

Background and/or discussion questions for each session will be posted on Carmen.

I. CONCEPTS AND FRAMEWORKS

1/4	Introduction. What is culture?
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1/6	The cultural turn in international relations
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Read	Breidenbach and Nyíri, introduction and chs. 1 and 2
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1/11	Concepts: cultural transfer, soft power, cultural diplomacy, public diplomacy, citizen diplomacy—and perhaps a few others—
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Read	<p>Nye, Joseph S. 1990. "Soft Power." <i>Foreign Policy</i> 80: 153-171. (Library.)</p> <p>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.)</p> <p>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.)</p>
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	<p>Akira Iriye. 1999. "A Century of NGOs," <i>Diplomatic History</i> 23: 421-35. (Library.)</p> <p>Scham, Sandra. 2009. "Diplomacy and Desired Pasts." <i>Journal of Social Archaeology</i> 9(2): 163-199. (Library.)</p>
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1/13	Diplomacy as culture and performance
Read	<p>Reynolds, David. 2009. "Summitry as Intercultural Communication." <i>International Affairs</i> 85 (1): 115-127. (Library.)</p> <p>Liebes, Tamar, and Elihu Katz. 1997. "Staging Peace: Televised Ceremonies of Reconciliation." <i>The Communication Review</i> 2(2): 235-257. (Library.)</p> <p>"A Wild Wedding in Dagestan, Russia." U.S. diplomatic dispatch from 8/31/06. http://www.nytimes.com/interactive/2010/11/28/world/20101128-cables-viewer.html#report/cables-06MOSCOW9533</p>

II. STATE-SPONSORED CULTURAL DIPLOMACY: INTERNATIONALISM AND THE COLD WAR

1/18	Cultural diplomacy as art and ideology, 1: Soviet-American exchanges
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> <p>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.)</p>

1/20	Cultural diplomacy as art and ideology, 2: Music in US-Latin American exchanges
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Read	<p>Pernet, Corinne A. 2008. "For the Genuine Culture of the Americas': Musical Folklore, Popular Arts, and the Cultural Politics of Pan Americanism, 1933-50." In Jessica Gienow-Hecht, ed. <i>De-Centering America</i>, 132-168. New York: Berghahn Books.</p> <p>http://uniscg.academia.edu/CorinneAPernet/Papers/161479/FOR_THE_GENUINE_CULTURE_OF_THE_AMERICAS_Musical_Folklore_Popular_Arts_and_the_Cultural_Politics_of_Pan_Americanism_193350</p> <p>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)</p> <p>Prof. Fosler-Lussier will join us to discuss her article.</p>
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1/25	Tourism and student exchanges
Read	<p>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)</p> <p>Gorsuch, Anne. 2011 in press. "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>

1/27	Consumer seduction
Read	<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>Noyes, Dorothy. 2006. "Waiting for Mr. Marshall: Spanish American Dreams." In Alexander Stephan, ed. <i>The Americanization of Europe: Culture, Diplomacy, and Anti-Americanism after 1945</i>, 307-334. New York: Berghahn. (Carmen.)</p> <p>Kroes, Rob. 2006. "Imaginary Americas in Europe's Public Space." In Alexander Stephan, ed. <i>The Americanization of Europe: Culture, Diplomacy, and Anti-Americanism after 1945</i>, 337-359. New York: Berghahn. (Carmen.)</p>

7:30 PM	Attend performance of "The Sounds of Desire," Thurber Theater, 1849 Cannon Drive (I will have free tickets to hand out at the performance). For more information see http://mershoncenter.osu.edu/events/10-11events/Jan11/raffoan11.htm
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2/1	Decolonizing consciousness
Film	<i>The Perfumed Nightmare</i> . Kidlat Tahimik, dir. Philippines, 1977. Take-home midterm distributed in class.
Due	Response to "The Sounds of Desire" due before class in Carmen dropbox

III. CITIZEN AND ALTERNATIVE DIPLOMACIES

2/3	Citizen diplomacy 1: Sister Cities and "voluntourism"
Read	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.) Borland, Katherine. 2010. "Cosmopolitans in Ohio Confront a Troubled World." Paper presented at the Congress of the Latin American Studies Association, Toronto. (Carmen.)

2/7	Take-home midterm due in Carmen dropbox by noon.
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2/8	Subaltern diplomacy: <i>testimonio</i> and handicraft
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

	<p>and Andor Skotnes, eds. <i>Migration and Identity</i>, 167-181. Oxford: Oxford University Press. (Carmen)</p> <p>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)</p>
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2/10	Other networks: altermondialisme, the "Dialogue of Civilizations," religious umbrellas
Read	<p>Marchetti, Raffaele. 2009. "Mapping Alternative Models of Global Politics." <i>International Studies Review</i> 11(1): 133-156. (Library)</p> <p>Hammond, John L. 2003. "Another World is Possible: Report from Porto Alegre." <i>Latin American Perspectives</i> 30 (3): 3-11. (Library)</p> <p>United Nations Alliance of Civilizations http://www.unaoc.org/content/view/62/80/lang.english/ (browse the site)</p> <p>The Aga Khan Trust for Culture http://www.akdn.org/aktc</p>

2/15	Culture as heritage, property, and euphemism
Read	<p>Breidenbach and Nyíri, ch. 5</p> <p>Kirshenblatt-Gimblett, Barbara. 2006. "World Heritage and Cultural Economics." In Ivan Karp, Corinne A. Kratz, et al. eds. <i>Museum Frictions: Public Cultures/Global Transformations</i>. Durham: Duke University Press. http://www.nyu.edu/classes/bkg/web/ (look under Articles-Museums)</p> <p>Noyes, Dorothy. Under review. "Heritage, Legacy, Zombie: Burying the Undead Past." <i>Intangible Rights: Cultural Heritage and Human Rights</i>. Deborah Kapchan, ed. (Carmen.)</p>

IV. Reviving/remaking cultural diplomacy

2/17	Competing for attention: "nation branding"
Read	<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>Wallis, Brian. 1994. "Selling Nations: International Exhibitions and Cultural Diplomacy." In Daniel J. Sherman and Irit Rogoff, eds. <i>Museum Culture: Histories, Discourses, Spectacles</i>, 265-281. Minneapolis: U. of Minnesota Press. (Carmen.)</p> <p>Noyes, Dorothy. 2007. "Cultural Warming? Brazil in Berlin." In Helen Fehervary and Bernd Fischer, eds. <i>Kulturpolitik und Politik der Kultur: Festschrift für Alexander Stephan</i>, 55-76. Bern: Peter Lang. (Carmen)</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>
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2/22	The international event: shunnings and coming-out parties
Read	<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>

2/24	The local impact of international participation
Read	<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>

3/1	Making Europe: norms and forms
Film	<i>L'Auberge Espagnole</i> , dir. Cédric Klapisch. France, 2002. (Streaming on the Online Media Library https://drm.osu.edu/media/)
Read	Habermas, Jürgen and Jacques Derrida. 2003. "February 15 th , or What Binds Europeans Together: A Plea for a Common Foreign Policy, Beginning in the Core of Europe." <i>Constellations</i> 10(3) (originally published in German in the <i>Frankfurter Allgemeine Zeitung</i> , 5/31/03).

	www.wehavephotoshop.com/.../Habermas/Derrida.and.Habermas.on.Europe.pdf
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3/3	Damage control: superpowers in advance and retreat
	<p>Parker, Jason. 2010. "Crisis Management and Missed Opportunities: U.S. Public Diplomacy and the Creation of the Third World, 1947-1950." In Kenneth A. Osgood and Brian C. Etheredge, eds. <i>The United States and Public Diplomacy: New Directions in Cultural and International History</i>, 225-256. Leiden: Martinus Nijhoff. (Carmen)</p> <p>Kurlantzick, Joshua. 2007. <i>Charm Offensive: How China's Soft Power is Transforming the World</i>, chs. 1, 4, 9. New Haven: Yale University Press. (Carmen.)</p> <p>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</p>

3/8	Counterinsurgency as cultural diplomacy
Read	<p>Breidenbach and Nyíri, ch. 3.</p> <p>Jager, Sheila Miyoshi. 2007. "On the Uses of Cultural Knowledge." http://www.StrategicStudiesInstitute.army.mil/</p>
Film	<i>Human Terrain</i> . James DerDerian, dir. U.S.: Udris Film, 2009.

3/10	New media and the end of diplomacy?
	<p>Harkin, James. 2010. "Cyber-Con." <i>London Review of Books</i> 32(3): 19-21. 2 December. (Carmen.)</p> <p>Mackey, Robert. 2010. "Faux French Foreign Ministry Explains Prank." <i>The New York Times</i>, July 16. http://thelede.blogs.nytimes.com/2010/07/16/faux-french-foreign-ministry-explains-prank/?emc=eta1</p> <p>and something on Wikileaks—</p> <p>Take-home exam distributed in class</p>

3/15	Final exam due in Carmen dropbox
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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.

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 culture

- 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.

