

CULTURAL DIPLOMACY AS DISCIPLINE AND PRACTICE: CONCEPTS, TRAINING, AND SKILLS

Final Report

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EXECUTIVE SUMMARY

This report presents the results of an analysis of the present state of cultural diplomacy training and competencies and makes recommendations for improving cultural diplomacy training in the future. It is based on the opinions of academics and practitioners currently working in the field.

Key conclusions

What is the present state of cultural diplomacy training?

- A look at existing training in cultural and public diplomacy offered in English, Chinese and Russian, shows the breadth and diversity of the topic: More than 40 academic and non-academic institutions in ten countries offer 44 different programs in public and cultural diplomacy. American universities and institutions lead the field, with Europe second. The US and Europe, however, emphasize different elements of the topic: in the US, cultural diplomacy is mostly embedded in public policy or international communications programs, whereas in Europe programs devoted to cultural diplomacy are tied to many other subjects, from economics and business administration to arts and culture.
- On the whole, cultural diplomacy at the academic level is still relatively uncharted territory, and there is a lack of training specific to the subject. Programs that explicitly deal with cultural diplomacy usually borrow content from more consolidated disciplines, including political science, international relations, and public communication.

What is cultural diplomacy and what is needed to be a cultural diplomat?

Through interviews with academics and practitioners, a number of definitions of the term emerged, along with a list of the qualities necessary for future cultural diplomats.

- Approaches to cultural diplomacy: Three main ways to understand cultural diplomacy were identified: the “public diplomacy approach,” according to which the government has a monopoly on the practice and goals of cultural diplomacy; the “strategic communications approach,” which does not necessarily entail the involvement of the government but implies its role in fostering a specific strategic interest; and the “cultural relations approach,” which looks at cultural diplomacy as a practice based on dialogue and collaboration, detached from a soft power framework. A majority of respondents subscribed to the last definition, and preferred cultural

diplomacy be based on dialogue, collaboration, and co-production, whose main purpose is not to influence decision makers but rather to change attitudes and behaviors.

- Tools of cultural diplomacy: While subscribing to the idea that the cultural relations approach offers the most appropriate analytic framework, a majority of respondents still said that the core of modern cultural diplomacy is nation branding; among the tools available, strategic communication, public relations, and nation branding took precedence over cultural management and cultural relations. Cultural diplomacy is perceived as a pillar of public diplomacy, or at least a parallel activity – thus the most appropriate institutional framework to implement and coordinate cultural diplomacy activities is a country's ministry of foreign affairs, in cooperation with its ministry of culture.
- Main actors: States are still perceived as the main actors carrying out cultural diplomacy, though they have lost some of their monopoly as other stakeholders become more active.
- What the future characteristics of cultural diplomacy should be: A consensus emerged on the basic characteristics that will be necessary for successful cultural diplomacy in the future:
 - *Long-term approach*. Bridging cultural gaps between countries through mutual understanding and cultural exchange takes time, much more than direct negotiation between state actors.
 - *Multilevel engagement*. Cultural diplomacy should involve many independent stakeholders at different levels of engagement, including non-state actors, among them non-governmental organizations, multinational corporations, cities, provinces, and regions.
 - *Country specificity*. Cultural diplomacy should be characterized by a plurality of practices and institutional approaches. Just as each country has its own culture, each country has its own approach to cultural diplomacy.
- Skills and competencies of a cultural diplomat: A cultural diplomat is expected to possess cross-cultural sensitivity, openness to diversity, an ability to listen, and intellectual curiosity.
- Training for cultural diplomacy: A majority agreed that formal training in cultural diplomacy is a necessity. Respondents stressed the importance of implementing full-fledged graduate programs in cultural diplomacy, as well as life-long learning provided by external institutions. Training

programs should include: international relations, international/strategic/public communication, foreign languages, cultural heritage, internships and exchanges, arts and creative industries, cultural anthropology, media studies, globalization studies, and development studies.

Future challenges

This analysis also highlighted some obstacles cultural diplomacy will face as it transforms itself into a full-fledged approach to international relations. Three challenges merit discussion:

- The first challenge is bridging the *gap between academics and practitioners*. Our survey shows a remarkable consensus on both broad concepts and details; however, the evolving nature of cultural diplomacy as a new field of study and research raises at least two issues for both academics and practitioners.

The first issue is the tendency of academic work to approach new fields with traditional tools, often referred to as Maslow's law of the instrument¹. When it comes to the content of cultural diplomacy training programs, our research shows a clear reliance on the research and the methodology native to international relations, communications, and political science in general. The relative novelty of cultural diplomacy as a field of activity and practice, however, implies the existence of a lot of “practical knowledge” among practitioners operating in the field. This knowledge has to be brought to the fore and systematized, which will require more robust communication between practitioners and academics.

This is easier said than done, though. The gap between what researchers do in academia and what diplomats, policy-makers, and practitioners do in their day-to-day work is not easy to ford. The problem is further complicated by the difficulties of academically evaluating the experiences developed by practitioners; methodological tools are still lacking. This implies a growing role for “pracademics” activities, in which practitioners and academics work to generate theoretically derived knowledge that is empirically sound and based on experience in the field.

¹ As Abraham Maslow put it, "I suppose it is tempting, if the only tool you have is a hammer, to treat everything as if it were a nail."

- Second, this report reveals a *perceptual and structural gap* between *agency* and *structure*. There is a gap between practitioners, who see cultural diplomacy as subject to the effects of national foreign policy, and academics, who tend to perceive it as an independent flow shaped by structural forces beyond the control of any single actor. Because of this difference in perspective, the two groups tend to prioritize different variables and factors: academics tend to emphasize structural factors and long-term processes, such as mutual understanding and cross-cultural fertilization, while practitioners emphasize the role of actors.
- A third challenge highlighted in this report concerns the *proper balance between training and selection*, and, within training, between formal academic and life-long training. The majority of experts surveyed endorsed graduate programs and training in cultural diplomacy. A few others did, however, emphasize the superiority of an effective recruitment and selection process over training as the best way to build a “performance-enhancing cultural eco-system.”

This report stresses two aspects of training: formal training, either at the undergraduate or graduate level, is not enough to fulfill all the requirements of practical cultural diplomacy, and must be supplemented with on-site experience. Both kinds of training should be provided to practitioners – those who are starting out and those already working in the field.

Recommendations

Based on the responses to the survey, the following recommendations are the most relevant for policy-makers and practitioners:

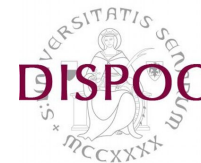
- *Diversity and flexibility*. There is a need for a firewall between cultural diplomacy actors and their governments. The details of cultural programs cannot be subjected to day-to-day review. Decentralization in cultural diplomacy policy-making is recommended. Cultural diplomacy is most effective when it is shaped in the field, changing with the context. To achieve this, cultural diplomacy must internalize diversity and flexibility.
- *Authenticity*. For cultural diplomacy to be credible, it has to reflect an authentic artistic culture; otherwise there is a risk that branding efforts will be too superficial to be effective.
- *Partnership*. On a related note, an increasingly important element of cultural diplomacy is partnership building. The most effective and dynamic approach to cultural diplomacy is one in

which cultural partnerships are built as a strategic asset for the future, as it is often more productive to focus on issues of mutual concern (e.g. migration, integration, radicalization, security, climate change, etc.). There is a need to work on credit sharing, the partner goal-setting process, the ability to identify common projects, and the ability to work with people from other cultures. Partnership and team-building skills should be – according to our respondents – highly valued.

- *Cosmopolitanism*. Cultural cooperation is strictly linked to the idea of cosmopolitan constructivism, as suggested by one of the sources interviewed. This theoretical approach – first developed by Cesar Villanueva Rivas (2010) – can be defined as the recognition that governments must improve their cultural and public diplomacy capacities to cooperate through a common understanding of their own cultures, diversities, and differences.

This study also shows the need for the more systematic development of theoretical and empirical research in the field of cultural diplomacy. The absence of clear, robust theoretical schemes and proper measurement instruments makes it difficult to foster effective cultural diplomacy practices and assess the impact of cultural diplomacy on foreign policy. Further research is required to provide evidence of the reliability and feasibility of this kind of practice to attract “multi-level” political support. To this end, the following recommendations emerge from the report:

- Working group on training and development: Cultural diplomacy is a field in which more “pracademics” activities are needed. To achieve this, it would be useful to set up a working group on training and development that brings together stakeholders, practitioners, and academics to design a comparative training framework for both formal academic training and the in-house training of practitioners.
- Cultural Forum: To create opportunities to foster dialogue between stakeholders, practitioners, and academics, a cultural relations forum should be planned as a platform to launch new policy ideas and reflect upon past experiences.
- Summer school: To foster growing attention and sensitivity to cultural diplomacy in academic curricula, a summer school should be launched to allow students, practitioners, and academics to interact in an open and informal way.



DIPARTIMENTO DI SCIENZE SOCIALI,
POLITICHE E COGNITIVE

I. INTRODUCTION²

This report is the result of research the European Networks of Institutes of Culture (EUNIC Global) commissioned the Department of Social, Political, and Cognitive Sciences of the University of Siena to carry out mapping existing cultural diplomacy training and research activities and defining the training needs of the cultural diplomat of the future. The report is organized into two main chapters: The first chapter maps the cultural diplomacy training already offered at different academic levels. This section is based on an extensive web scrap and search of BA, MA, and Ph.D. courses that include formal training in cultural diplomacy as part of their curricula. This search was conducted in three languages: English, Russian, and Chinese. The second chapter explores what practitioners and academics operating in this field think are the main characteristics of cultural diplomacy, and what kind of skills, training, and knowledge will be essential in the future. This second section is based on a set of in-depth interviews and a larger online survey of approximately 160 people working in and studying the field.

II. MAPPING CULTURAL DIPLOMACY TRAINING

This chapter maps existing training and programs in cultural and public diplomacy; its results are taken from an extensive internet search of courses that include cultural diplomacy as part of their curricula.

Before starting, a brief caveat: the findings presented here do not provide either comprehensive or exhaustive information on what is happening in cultural diplomacy worldwide. First, the web search was limited to three languages – English, Chinese, and Russian – and therefore misses training offered in other languages, such as French, German, or Spanish. Second, the main source of data was internet scrapping and searching, using cultural and/or public diplomacy as key words. However, the net was thrown wide, and the information gathered does make it possible to realistically gauge the available programs in cultural and public diplomacy currently offered.

² This report has been prepared by Alessandro Giovanni Lamonica with the help of Joanna Lopka, under the direction of Pierangelo Isernia and Luca Verzichelli. Francesco Olmastroni and Rossella Borri at LAPS were responsible for the CAWI survey. Erik Vlaeminck and Po-han Yang, under the supervision of Stuart McDonald at the Centre for Cultural Relations at the University of Edinburgh, collected the data on China and Russia training programs in the original languages.

II.1. Cultural diplomacy training: Where we stand³

This search, conducted between March 1, 2016 and April 15, 2016, found **45 institutions, including 30 universities and 15 international institutes in 10 countries (Australia, China, Cyprus, Great Britain, Germany, Italy, Poland, Romania, Russia, and the United States) that offer 44 different programs covering, with varying levels of relevance, cultural and public diplomacy.**⁴ The programs touching on cultural diplomacy are diverse, including BA, MA, and PhD programs.

This report focuses on the content of the courses offered to grasp what is currently taught in this field. Altogether, these 44 academic programs include **519 individual courses.**⁵ 68% (n=353) of the courses are offered in programs that are expressly labeled “cultural diplomacy”⁶; the remaining 166 courses (32%) are taught in programs that include cultural diplomacy as an elective topic, or which provide enough courses in cultural diplomacy and related areas to be considered eligible for inclusion in this inventory. Of these 519 individual courses, however, only 21% devote specific attention to cultural diplomacy as an object of inquiry.

The relative scarcity of courses focusing on cultural diplomacy suggests that it is still relatively uncharted academic territory. Furthermore, even those programs expressly concerned with cultural diplomacy tend to focus on a curriculum whose core is not cultural diplomacy, but rather more traditional topics such as international relations, communications, or public diplomacy.

3 This section draws upon an empirical work conducted in collaboration with the Centre for Cultural Relations at the University of Edinburgh. For details on the methodological aspects of this section’s research, see *Appendix 1. Data collection and management – a. Methodology – b. Data Formatting*, p. 21

4 The report refers to the object of our inquiry as a “training” or “program” in cultural or public diplomacy, while the basic unit of analysis here collected is the “single course,” sometimes called “teaching”, to make sure courses on topics relevant for this report offered in programs with other names were not missed. For a more detailed description of the framework, see *Appendix 1. Data Collection and Management – c. Framework*, p. 21

5 This analysis is based only on BA and MA courses. See *Appendix 3. Descriptives of the Training Data set*, p. 30

6 Programs are categorized as “strictly related to cultural diplomacy” when they contain “cultural diplomacy” in the title.

The programs that explicitly mention cultural diplomacy in their title are found exclusively in Europe;⁷ the majority are partnerships with the Institute for Cultural Diplomacy in Berlin⁸, which is particularly active in this field. Outside of Europe, cultural diplomacy training is almost exclusively tied to public diplomacy or international communications, and mostly provided by academic institutions located in the US and Australia.

II.2. Concluding remarks

This mapping of available courses in English shows two somewhat different trends. On the one hand, there are a significant number of courses and programs that, directly or indirectly, relate to public and cultural diplomacy; nevertheless, it is clear that cultural diplomacy is mostly seen as a sub-topic of international relations, political science, and communications.

Reiterating that the findings presented here do not provide either comprehensive or exhaustive information on what is happening in cultural diplomacy worldwide, there could be political as well as historical reasons behind the fact that programs expressly devoted to cultural diplomacy seem to be a European prerogative. First, the growth of this type of program coincided with an increased emphasis on culture in the European Union's external relations. Moreover, culture is an increasingly important feature of the foreign policies of several European countries, necessitating a "supply" of academic programs in cultural diplomacy.

The fact that programs in English dedicated exclusively to cultural diplomacy are exclusively European could also reflect a fundamental difference in how the field is seen in Europe and the United States. In the US, cultural diplomacy is embedded in programs in public diplomacy and international communications, suggesting a conception of cultural diplomacy as merely a tool of public diplomacy (or public relations). Cultural diplomacy in Europe, on the other hand, is more eclectic; while cultural diplomacy in the US is mostly embedded in public diplomacy and

7 Two exceptions: Sichuan International Studies University (Chongqing, China) offers a BA in Cultural Diplomacy in English; and Lobachevskiy State University (Nizhniy Novgorod, Russian Federation) offers an MA in International Tourism and Cultural Diplomacy – Cultural Diplomacy in International Relations, in Russian.

8 In Europe, only two academic institutions offer programs "strictly related to cultural diplomacy" without the collaboration of the ICD: Andrzej Frycz-Modrzewski - Kraków University (BA and a MA in International Relations and Cultural Diplomacy) and Goldsmiths – University of London (MA in Cultural Policy, Relations & Diplomacy)

international communications programs, in Europe it can also be found in programs that focus on other disciplines, including economics and business administration, arts, culture, and philosophy.

In the next chapter, this report will examine what is needed, according to practitioners and academics operating in the field, in order to make cultural diplomacy more effective in the future.

III. CULTURAL DIPLOMACY: WHAT IT IS AND WHAT IT SHOULD BE

This section's results are based on a set of in-depth interviews and a larger online survey addressed to a sample of academics and practitioners.⁹ The chapter will begin with a discussion of what the term cultural diplomacy actually entails, then move on to the training requirements and skills most in demand in the field. The last section briefly discusses what role cultural diplomacy could play in EU external action.

III.1. What cultural diplomacy means and who makes it

There is not an agreed-upon definition of cultural diplomacy in the literature; its conceptualization has proven to be complex, especially because it conflates two terms that are themselves difficult to pin down. As one of the interviewees suggested, the proliferation of definitions could also reflect a deep tension among different strategic interests with diverging views of what the role of governments should be in cultural diplomacy.

A majority of the survey respondents shared the idea that cultural diplomacy is a pillar of public diplomacy. Indeed, if one looks at the traditional taxonomy of public diplomacy's components, cultural diplomacy is listed together with listening, advocacy, exchanges, and international broadcasting (Cull, 2008). However, other observers have conceived of cultural diplomacy as an independent activity not linked to public diplomacy. As one of our interviewees put it: "In public diplomacy we have a crystal-clear definition of the actors involved – the government being the main player – strategic interest is the motivating force, and its goals are policy-driven, while, on the contrary, in cultural diplomacy the actors are less clearly defined and there is a closer relationship

⁹ The online survey included 163 respondents – academics and practitioners – with a response rate of 31% among valid contacts. Respondents reside in 44 countries. The fieldwork took place from June 13 to July 12, 2016. For details about the sample and the results of the survey, see *Appendix 4. Online survey*, p. 34

with civil society.” To further complicate any attempt to define cultural diplomacy, there is also a measurement problem, compounded by the lack of rigorous empirical research.

With no pretense to having the last word in this debate, on the basis of the in-depth interviews three basic approaches to cultural diplomacy can be singled out as particularly relevant: the “public diplomacy”, “strategic communications”, and “cultural relations” approaches.

The “public diplomacy” view of cultural diplomacy is characterized by an emphasis on *state actors*. They have a monopoly on the practice of cultural diplomacy. To quote one of our sources, cultural diplomacy “... should be something that is limited to what state actors do, that is what government, government agents, or governmental institutions do to pursue diplomatic goals through cultural tools...”

The contested nature of the concept of cultural diplomacy is in this reading an unintended result of the blending of cultural and diplomatic relations. To separate them, cultural diplomacy should designate “...essentially interest-driven governmental practice...” while cultural relations are “...driven by ideals rather than interests and is practiced largely by non-state actors” (Ang, Isar and Mar, 2015). This approach found a scholarly systematization in the work of the former US diplomat and scholar Richard Arndt, who claims that: “Cultural diplomacy can only be said to take place when formal diplomats, serving national governments, try to shape and channel this natural flow to advance national interests” (Arndt, 2006: XVIII).

The “strategic communications” approach is currently a firmly established view of cultural diplomacy. According to this approach, cultural diplomacy is basically *international and strategic communication*. In this view, cultural diplomacy is closely related to nation branding practices and to *national image cultivation* meant to achieve policy goals.

This approach shares the idea that state actors are important. However, it sees states as only one of the players in the field, as a consequence of the *growing democratization of global communications*. The communication approach is sensitive to the role of social media; as cultural diplomacy is based on communication, any social media user could be considered a cultural diplomat.

According to the “cultural relations” conception, *nation branding is an outdated practice*. This approach laments the fact that many scholars still think about cultural diplomacy in terms of soft

power, nation branding, and public relations. *This insistence on including cultural diplomacy in a classic soft power framework reflects an institutional will to retain influence and power.*¹⁰

This approach stresses that in designing effective cultural diplomacy policies, *culture should come first and diplomacy second.* In the words of Milton C. Cummings, “Cultural diplomacy is the exchange of arts, ideas, information, and other aspects of culture in order to foster a mutual understanding.” According to this approach, any actor can practice cultural diplomacy.

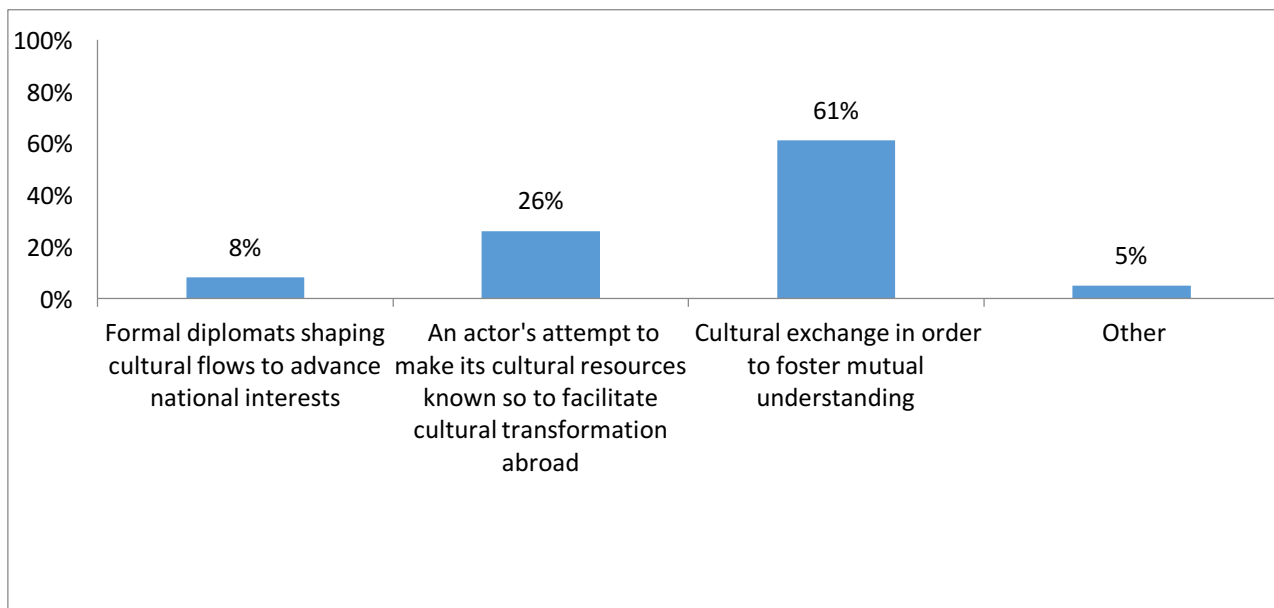


Chart 1. A definition of cultural diplomacy

When asked which definition they preferred (Chart 1), 61% of our respondents chose the cultural relations approach, while only a small minority (8%) agreed with the “public diplomacy” definition of cultural diplomacy.¹¹ Looking at the respondents’ countries of residence, a transatlantic divide seems to emerge on this issue: Americans were more likely to agree with the latter, while Europeans were more likely to agree with the “cultural relations” approach.

¹⁰ Some interviewees explicitly mentioned the British government’s Great Britain campaign as an example of an outdated approach to cultural diplomacy that has nothing to do with the mutuality and reciprocity that should characterize it.

¹¹ There is not a significant difference between the frequency distribution of academics and that of practitioners.

Clearly, however, as some of our respondents suggested, cultural diplomacy can be seen as a combination of these three approaches, being “actor-specific” and of a “fluid nature.” As one of our interviewees suggested, public and cultural diplomacy can be parallel activities, but can also be part of one another, depending on how they are conducted, by whom, and with what aims. The complex and ambivalent nature of cultural diplomacy emerged further when we explored its tools, actors, and nature in greater detail. When respondents were asked to name the main elements essential to carrying out cultural diplomacy (Chart 2), traditional “public diplomacy” and “strategic communications” elements were prioritized. Of the items provided, the top three selections were standard elements of public diplomacy and strategic communications approaches, namely strategic communication, nation branding, and public relations.

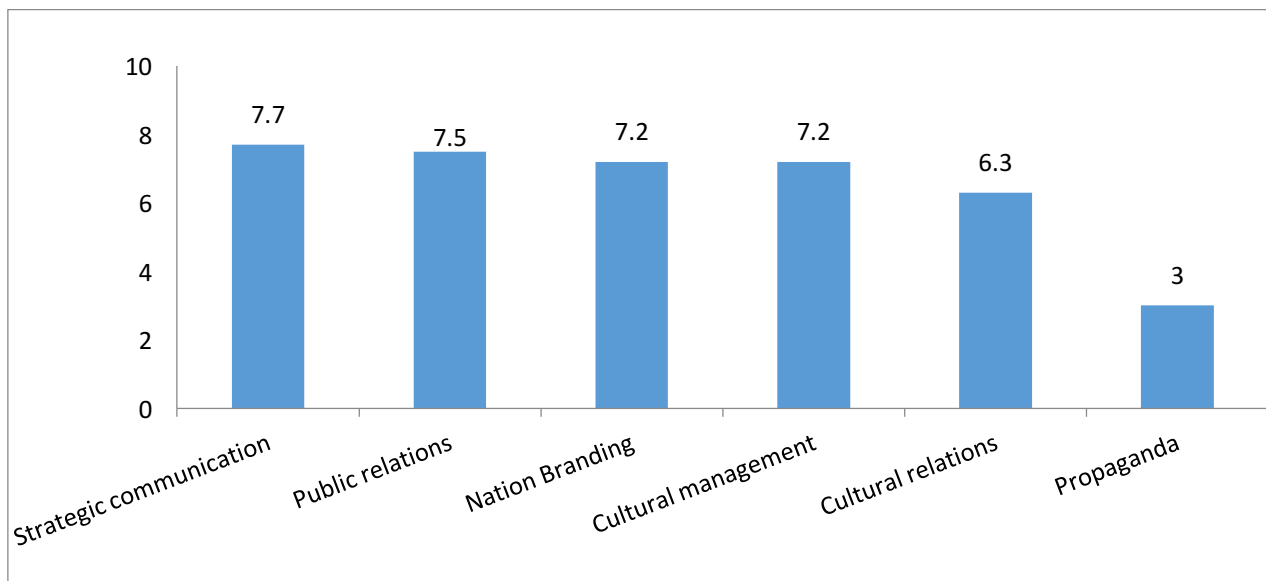


Chart 2. The components of cultural diplomacy. Note: the chart is based on means

Second, the fact that the public diplomacy and strategic communications approaches are rooted in the community of practitioners is confirmed by another question about the relationship between cultural and public diplomacy. When asked whether cultural diplomacy “is a pillar of public diplomacy” or “is an independent activity from public diplomacy,” or if cultural and public diplomacy “are distinct but parallel activities,” 53% of respondents agreed with the first statement, while 32% saw the two as “distinct but parallel activities.”

When asked who the primary cultural diplomacy actors should be, respondents said that states should and do retain a primary role, but no longer hold a monopoly. A plurality (44%) suggested

national foreign ministries as the proper institutions to coordinate cultural diplomacy activities, in cooperation with ministries of culture (Chart 3).¹² As one of the interviewees said:

In the case of a nation state: the appropriate place is sort of between the foreign ministry and the cultural ministry, or with the cultural institutes playing a major role (e.g. network of cultural institutes such as the British Council or the Goethe Institute). The foreign ministry should talk to the culture ministry, and this often doesn't happen...At the European level, the European External Action Service would be the right place.

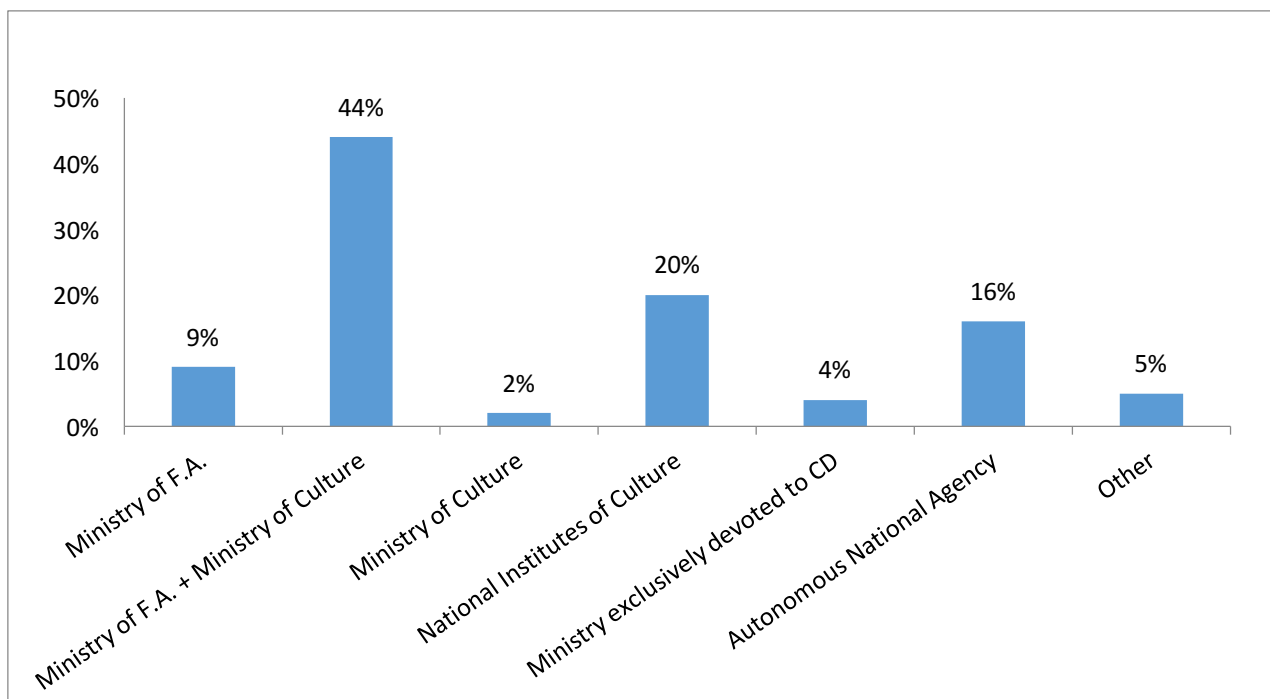


Chart 3. Where cultural diplomacy should be located

Respondents also named other stakeholders involved in cultural diplomacy, including the following: “*sub-state*” actors, including provinces, regions, cities, ethnic groups, and diaspora communities (Van der Pluijm and Melissen, 2007); “*supra-state*” actors, including cultural diplomacy regional organizations, organizations representing overlapping regions, and EUNIC itself; *multinational Corporations* (Candace, 2015); a variety of private *cultural actors* (artists,

¹² The options were: The Ministry of Foreign Affairs; the Ministry of Foreign Affairs in cooperation with the Ministry of Culture; the Ministry of Culture alone; national institutes of culture; a department exclusively devoted to cultural diplomacy; a national agency autonomous from the government

intellectuals, cultural operators), whether they are consciously engaged on behalf of their government or pursuing independent goals. In the words of one participant, the set of actors involved is essentially “limitless.”

This multi-layered network of actors can, however, have a detrimental effect on cultural diplomacy’s effectiveness. Indeed, a majority of our respondents lament a present lack of communication among key players – 80% said that communication is at most episodic among actors at different levels, and another 12% claimed that communication does not even take place. While a majority of respondents seemed to converge on a “cultural relations” definition of cultural diplomacy, a more traditional view emerged when one discusses the actors and components of a “successful” cultural diplomacy capable of promoting national interests.

III.2. The cultural diplomat of the future: Training and skills

This section discusses what skills and competencies are the most essential for professionals in cultural diplomacy, and what training should be offered to prepare a cultural diplomat.

Personal skills

According to our respondents, a cultural diplomat should possess certain personality characteristics, values, and skills. The list is neither comprehensive nor precise, and each individual attribute is neither essential nor sufficient by itself. Nevertheless, a consensus does exist among our respondents that a good cultural diplomat should possess at least some of the following traits: a cosmopolitan and multicultural attitude; assertiveness; orientation to mutual understanding; attentive listening; interpersonal awareness; meditative attitude; tolerance; verbal and non-verbal communication skills; negotiating skills; self-awareness and ability to evaluate and assess impact; adaptability and creativity; ambition to achieve results; ability to moderate complex processes and conflicts; pro-activism; emotional intelligence; and analytical skills. Cross-cultural sensitivity was listed as most important (table 1).

	Freq.	% of cases
Ability to listen	104	64
Ability to work in team	85	52
Active imagination	44	27
Aesthetic sensitivity	30	18.5
Openness to diversity	119	73
Intellectual curiosity	87	53.5
Cross cultural sensitivity	142	87
Tolerance	34	21
Total	645	396

Table 1. Required interpersonal skills and qualities (more than one response was possible. Percentages do not add up to 100.)

The results show a fairly close match between those qualities respondents think a cultural diplomat *should* have and the ones they already possess themselves, manifesting a tendency to project on the expected role their own personal experiences and self-evaluated capacities. As an example, the majority (55%) of respondents who said they possess cross cultural sensitivity also listed it as the most desirable skill; the same is true of those who described themselves as having openness to diversity, ability to listen, and intellectual curiosity.

Training

Given the diverse array of skills required to be an effective cultural diplomat, the next important question is whether they can be acquired as part of a formal or on-site training, or if their existence should instead be seen as selection criteria. Most of the interviewees agreed that some of these skills can be acquired during formal training, and they all stressed the importance of full-fledged training programs.

There is a consensus that university and professional training are both necessary for cultural diplomacy to be effective. 64% of respondents think that there is a need for a full-fledged graduate program in cultural diplomacy. Many said, however, that formal academic training is not enough, and stressed the important of a practical component. Beyond traditional learning methodologies,

respondents suggested several things that could make a training experience closer to reality and more practical, including role playing games and socialization exercises.

One proposed approach envisioned a personal mobility program with two main elements: an internship and visiting student programs along the lines of the Erasmus Program. One source suggested structuring this program around two different modules: one cultural experience in a country similar to the practitioner's home country (e.g. a European country for a European student) and another in a very different cultural context. Several respondents also stressed the importance of stronger involvement with local communities. An overwhelming majority (85%) expressed the need for a life-long learning program in cultural diplomacy (with 45% saying "strongly agree").

Some of our respondents also stressed the importance of selection and recruitment. Instead of designing a specific training in cultural diplomacy, some experts went as far as to suggest that the focus should be on the recruitment and selection process of well-experienced practitioners as well as on strategic partnerships. As one respondent stated: "...there is not a real need for a full-fledged training program in cultural diplomacy, we cannot train someone in order to be a cultural diplomat. We need to build an *eco-system*, a system based on a synergy of networks, skills, and approaches."

When asked directly whether the focus should be on recruitment and selection of experienced practitioners and strategic partnerships, however, the sample was divided. Some of the interviewees emphasized the necessity of rethinking the balance between "full-time practitioners" and "external partners" who can be called on when specific skills and competencies are needed.

Regardless of the relative weight selection and recruitment should have compared to training, when it comes to specific training needs our respondents expressed a clear idea of what is needed (chart 4). Among the disciplines required, international relations was the most cited (63% called it "very relevant"), closely followed by foreign languages (62%) and international/strategic/public communication (59%).

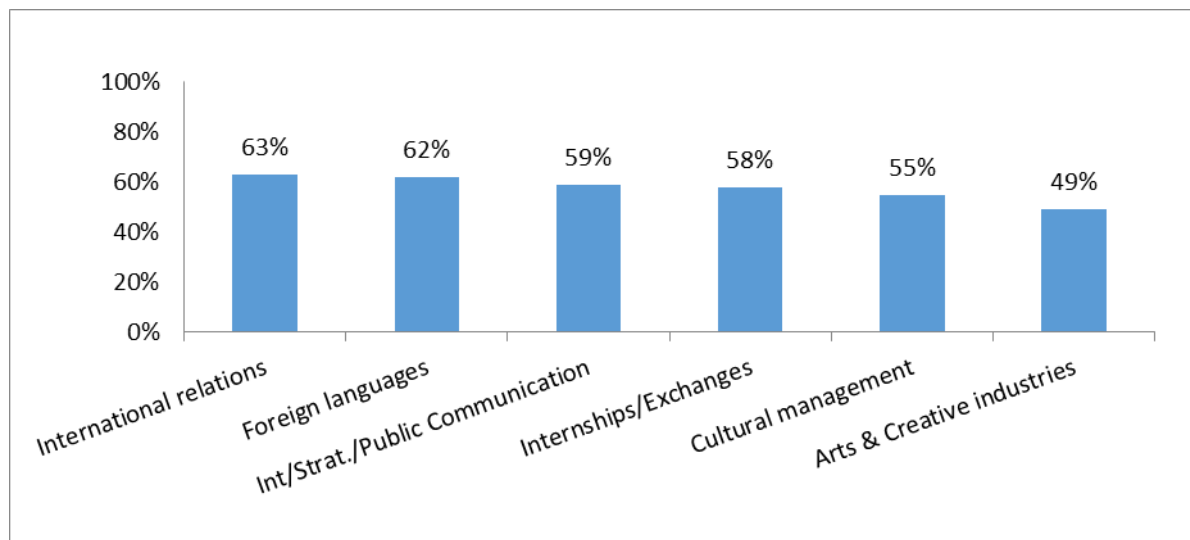


Chart 4. The ideal training program in cultural diplomacy

III.3. European Union and cultural diplomacy

This last section discusses what role our interviewees see for cultural diplomacy in EU external activities. Most of our respondents agreed there is considerable potential for a cultural element in EU international relations to increase EU legitimacy and promote EU strategic interests. However, competition between member states harms the EU's ability to project a coherent and effective image of itself, and restrains its collective potential rather than improving it.

The following recommendations emerged from our interviews.

- The EU should put a clear emphasis on the role and importance of cultural diplomacy in all its programs and grant instruments. This process has to be based on a European discourse, and a normative and constructivist approach is needed. In doing this, the standard proposed has to be *normatively ambitious* but empirically sound.
- In pursuing this goal, the central challenge will be abandoning the pursuit of cultural diplomacy as national branding and adopting instead a new understanding of mutual engagement.
- Culture and cultural expression have undeniably already been deployed by European actors in multiple relationships with their counterparts. The EU should improve the framework its members have put in place. The creation of an additional supranational framework will be

difficult, but this could be overcome by fostering collaboration between existing stakeholders and actors beyond the usual national official organizations.

- At the supranational level, successful cultural diplomacy requires cross-sector, inter-departmental cooperation and sufficient human resources. These two aspects represent challenges for the EU. Some experts pointed to a lack of public awareness of the importance and power of culture, both at the national level and in external relations. Civil society and the general public should be more involved and motivated.
- Finally, a greater understanding of how to assess the impact of EU cultural diplomacy is needed. Research in the field and knowledge about its effectiveness are critical in order to increase positive perception and to generate as much agreement as possible. A clear conceptualization is required, as well as proper measurement instruments.

To assess the amount of support for the present efforts of European institutions, the survey examined what respondents think of eight operational recommendations included in the final report of the Preparatory Action for Culture in the EU's external relations¹³. Their responses showed a remarkable level of agreement with every one of the eight elements listed¹⁴. Respondents called for better communication to share European culture, more flexible EU structures, the creation of a strategic EU framework, new fundraising methods, strengthening civil society and local actors, the development of benchmarks, and, finally, a focus on cities.

Not everybody, however, agreed that the EU should play an active role in cultural diplomacy. Some interviewees raised concerns about the role of the EU itself, and suggested that this role should be very limited if not completely abandoned. As one respondent put it: if Europe does not know what its identity is, how can it effectively convey its identity abroad? If cultural diplomacy is a strategic communication process in which one makes use of cultural assets, the EU was seen by some as too diverse to present a coherent narrative.

13 Isar et al. (2014). *Preparatory Action "Culture in EU External Relations". Engaging the World towards Global Cultural Citizenship*. EU 2014

14 See *Appendix 4. Online survey*, p. 34

IV. Conclusions

This analysis highlighted some obstacles cultural diplomacy will face as it transforms itself into a full-fledged approach to international relations. First, there is still a gap between academics and practitioners; the evolving nature of cultural diplomacy as a new field of study and research means there is a great deal of “practical knowledge” in the field, but the academic world still lacks the tools to properly systematize it. Second, there is a gap between agency and structure. Practitioners see cultural diplomacy as subject to the effects of national foreign policy, while academics tend to perceive it as an independent flow shaped by structural forces. Finally, our respondents could not agree on the proper balance between training and selection, and, within training, between formal academic and life-long training. The majority of experts surveyed endorsed graduate programs and training in cultural diplomacy. A few others, however, emphasized the superiority of an effective recruitment and selection process. A few recommendations for policy-makers and practitioners also emerged:

Diversity and flexibility. There is a need for a firewall between cultural diplomacy actors and their governments. The details of cultural programs cannot be subjected to day-to-day review.

Authenticity. For cultural diplomacy to be credible, it has to reflect an authentic artistic culture; otherwise there is a risk that branding efforts will be too superficial to be effective.

Partnership. On a related note, an increasingly important element of cultural diplomacy is partnership building. The most effective and dynamic approach to cultural diplomacy is one in which cultural partnerships are built as a strategic asset for the future, as it is often more productive to focus on issues of mutual concern.

Cosmopolitanism. Cultural cooperation is strictly linked to the idea of cosmopolitan constructivism. This theoretical approach, first developed by Cesar Villanueva Rivas (2010), can be defined as the recognition that governments must improve their cultural and public diplomacy capacities to cooperate through a common understanding of their own cultures, diversities, and differences.

This study also shows the need for the more systematic development of theoretical and empirical research in the field of cultural diplomacy. To this end, this study recommends the creation of working groups to evaluate the field experience of practitioners and organize it into a teachable framework; cultural forums to foster dialogue between stakeholders, practitioners, and academics; and extended learning programs to allow students, practitioners, and academics to interact.

APPENDIX 1. Methodology for Data Collection

a. Methodology

To map the existing training in public and cultural diplomacy the report started, inductively, to collect data related to all training programs in cultural diplomacy, worldwide and at any level that could be accessed online. Data were mostly collected through a desk research, using the following setting-out:

Keywords. The search started with some basic keywords: BA, bachelor; MA, master; certificate; seminar; training; cultural diplomacy. From this first round of data collection the scope of the investigation widened to detect relevant data in a most exhaustive way. As a consequence, the following keywords were added: public diplomacy; cultural relations; intercultural relations; international cultural relations; international communication.

Language. The search was conducted in three languages: English Russian and Chinese.¹⁵

Region. While the initial search had no geographic filter, an analysis of the preliminary result led to limit the search to the European countries, United States, Australia, New Zealand, as well as Russia and China.¹⁶

b. Data formatting

The data collected via the web search have been organized around the single course as basic unit of analysis. This choice is meant to improve analytical clarity as well as to facilitate data analysis. Courses are distinguished in Bachelor and Master degrees as well as those included in other Certificates, E-learning trainings and seminars. The rationale underpinning this choice was the different nature of their operating methods and content; nevertheless, - although separately- we aggregated the latter using similar categories. For the Bachelor and Master courses, we created a series of analytical tables providing for each course the following info: content; institution,

¹⁵ The data collection concerning Russian and Chinese programs was carried out by PhD Student Erik Vlaeminck and Ph.D. Student Po-han Yang at the Centre for Cultural Relations at the University of Edinburgh

¹⁶ Other filters applied: last update (anytime); terms appearing (anywhere in the page); reading level: (firstly no reading level displayed, then we focused on advanced results only); file type: (any format)

program, relevant term & location, type of course (mandatory/elective), teaching professor, number of hours, number of credits (ECTS, American credits...)¹⁷.

c. Framework

After data collection and reformat a number of documents were generated, using different levels of aggregation, so to facilitate data consultation:

- *Detailed Outline.*

The detailed outline contains all the programs collected, sorted by institution. Each program is carefully described, as well as the courses offered. Each profile provides specific information concerning: location, length, credits, qualification, level of qualification, language of instruction, mode of study, general overview, structure of the curriculum.

- *Concise List.*

The list includes basic information concerning all the programs collected, sorted by institution.

- *Analytical Tables.*

The analytical tables contain the data collection, using the single course as basic unit of analysis. For each course we make a number of info available: course title, content, institution offering the course, title of the program providing the course, term and year, location, type of course (optional/mandatory), professor/instructor, number of hours and number of credits.

- *Dataset.*

A dataset was then created, using, again, the course as basic unit of analysis. The attributes or variables provided are the following: course title, content, institution offering the course, title of the program providing the course, term and year, professor, number of hours, number of credits, course type (mandatory/optional), geographical location, related field, area of the program, country, pertinence, country, degree level.

¹⁷ In case of lack of data empty cells were filled in by an em-dash. Institutions offering the same course have been gathered, as well as the programs offered by each of them

APPENDIX 2. List of Institutions

This section contains a complete list of the 45 institutions on which data were collected. For each institution the related programs in cultural diplomacy are provided. The Institute for Cultural Diplomacy (ICD) opens the list, as it offers several programs in partnership with seven European universities. Then come the academic institutions, followed by the non-academic ones.

- **The Institute for Cultural Diplomacy (ICD)**

- **Certificate programs:**
 - Certificate Program in International Relations and Cultural Diplomacy
 - Certificate Program in the Implementation of Cultural Diplomacy through the Arts, Music & Cinema
 - Certificate Program in Cultural Diplomacy and Conflict Zone Mediation
 - Certificate Program in Cultural Diplomacy, Sustainable Development & the Global Market

- **E-learning programs in Cultural Diplomacy**
 - E-Learning Program in International Relations & Cultural Diplomacy
 - E-Learning Program in Global Governance & Cultural Diplomacy
 - E-Learning Program in Cultural Diplomacy, Sustainable Development & the Global Economy
 - E-Learning Program in Cultural Diplomacy & the New Media
 - E-Learning Program in Cultural Diplomacy & Conflict Zone Mediation
 - E-Learning Program in Cultural Diplomacy for Diplomats

- **Weeklong seminars in Cultural Diplomacy**

- d. BA and MA, PHD programs in Cultural Diplomacy, in partnership with seven European academic institutions: Furtwangen University (HFU), Germany; University of the West of Scotland; Touro College, Berlin; Babes-Bolyai University, Romania; The University of Bucharest, Romania; The University of Siena, Italy; University of Nicosia, Cyprus.



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• **Furtwangen University (HFU), Germany**

- MA in International Economics, Business and Cultural Diplomacy (two year program)
- MA in International Economics, Business and Cultural Diplomacy (one year program)
- MA Program in International Relations and Cultural Diplomacy (two year program)
- MA Program in International Relations and Cultural Diplomacy (one year program)
- MBA in International Economics & Cultural Diplomacy (two year program)

3. University of West of Scotland (UWS)

- MA Program in Cultural Diplomacy and International Events (one year program)
- MA Program in Cultural Diplomacy and International Sport (one year program)
- MA Program in Cultural Diplomacy and International Music (one year program)

4. Touro College, Berlin

- Master of Business Administration (American MBA degree) in International Business Relations with focus on Cultural Diplomacy (18-month program)

5. Babes-Bolyai University, Romania

- MA Program in International Relations and Cultural Diplomacy (two-year program)

6. The University of Bucharest, Romania

- PhD Program with concentration on Cultural Diplomacy & International Relations
- BA in Political Science with a concentration in Cultural Diplomacy (three-year program)
- MA Program in Analytic Philosophy with a Concentration in Cultural Diplomacy (two-year program)
- MA Degree in Globalization Studies and Cultural Diplomacy with a Concentration on International Relations (two-year program)

7. The University of Siena, Italy

- MA Program in International Relations and Cultural Diplomacy (one-year program)



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- MA Program in Global Governance and Cultural Diplomacy (one-year program)

8. University of Nicosia, Cyprus

- MBA Program in Business Administration with a Concentration in Cultural Management (1,5-year program)
- MA Program in Euro-Mediterranean Studies and Cultural Diplomacy (1,5-year program)
- International Relations and European Studies (MA) (Concentration in Cultural Diplomacy) (1,5-year program)

9. Goldsmiths – University of London

Department: Institute for Creative and Cultural Entrepreneurship:

- MA in Cultural Policy, Relations & Diplomacy
- MA in Arts Administration and Cultural Policy
- MA in Arts administration and cultural policy: Music Pathway
- MA in Tourism and Cultural Policy
- MPhil & PhD in the ICCE

10. Macquarie University, Sydney, Australia

- Master of International Public Diplomacy

11. Andrzej Frycz Modrzewski – Krakow University

- BA in International Relations and Cultural Diplomacy
- MA in International Relations and Cultural Diplomacy

12. USC (University of Southern California): Annenberg School for Communication and Journalism

- Master of Public Diplomacy

13. Syracuse University – Newhouse School of Public communications & Maxwell School for Citizenship and Public Affairs

- Graduate Public Diplomacy dual degree program: MA in international relations and MS in public relations

14. American University – School of International Service (Washington, DC)

- MA in International Communication

15. The George Washington University – Elliott School of International Affairs

- M.A. in Global Communication

16. The University of Leeds

- MA International Communication
- MA International Communication (Part-Time)

17. Saint Petersburg State University

- BA History of Civilizations – Public Diplomacy of the United States of America
- Certificate in Intercultural Management

18. Lobachevskiy State University of Nizhniy Novgorod

- MA International Tourism and Cultural Diplomacy (two-years) – Cultural Diplomacy in International Relations

19. MGIMO University, Moscow

- International School of Youth Diplomacy
- School of Public diplomacy RSM

20. National Research University of Higher School of Economics, Moscow

- The course: “Soft Power” and “Controlled Chaos” – Instruments of Current World Politics (in the framework of BA and MA programs)
- BA International Relations – Soft Power and the International Development Assistance



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21. **Ural State Economic University, Ekaterinburg**

- School of Public Diplomacy

22. **Lomonosov Moscow State University**

- MA, Historical Analysis in Governmental (two-years) and Municipal Government – Soft power and Public Diplomacy
- MA, International Relations with focus on International Relations (two-years) – Soft power and Public Diplomacy
- Certificate in Language, Culture and Intercultural Communication

23. **Russian Foreign Trade Academy, Moscow**

- BA, Economics (three-years) – Basics of Intercultural Relations in International Business

24. **Beijing Foreign Studies University**

- MA in Public Diplomacy – Cultural Diplomacy Study
- MA in East-West Relations – Soft-power Strategies: China and U.S.A

25. **Sichuan International Studies University**

- BA in English – Cultural Diplomacy

26. **Duke Kunshan University**

- Globalization and cultural Trends in China (framed in BA program, not specified)

27. **China Foreign Affairs University**

- BA in Diplomacy and Foreign Affairs Management – Intercultural communication (taught in Chinese and English)

28. **Jilin University**

- MA in Public Diplomacy – Intercultural Communication
- MA in Public Diplomacy for Senior Officials in Developing Countries – Soft Power and National Image Building

29. **Guangdong University of Foreign Studies**

- PhD in English Language – Intercultural communication

30. **The university of Nottingham, Ningbo**

- International Symposium on "China's soft power in Africa: emerging media and cultural relations between China and Africa" (conference)

31. **Diplomatic Academy of Ministry of Foreign Affairs**

- MA International Humanitarian Relations (two-years) – Intercultural Communication; Soft Power in World Politics
- Certificate in Public Diplomacy

32. **UNITAR – United Nations Institute for Training and Research**

- Course in Cultural Diplomacy in a Multipolar World (online)

33. **The Institute of World Politics, Washington**

- Certificate in Public Diplomacy and Strategic Influence
- Certificate in Strategic Soft Power

34. **Rosstrudnichestvo (The Federal Agency for the Commonwealth of Independent States, Compatriots Living Abroad, and International Humanitarian Cooperation)**

- Public Diplomacy. The Truth about Russia

35. **The Gorchakov Fund**

- The Diplomatic Seminar

36. **Russian International Affairs Council**

- Summer School: Interactive resources for Public and Corporate Diplomacy

37. **PICREADI (Russian non-governmental organization)**

- School of Eurasian Public diplomacy

- The Public Diplomat Course
- 38. **National Youth Council of Russia**
 - Public Diplomacy Corps
- 39. **Institute for Economic Strategies, Moscow**
 - International Forum for Creative Youth “Cultural Diplomacy in 21st century: new challenges, new decisions
- 40. **Institute of Cross-Border Cooperation and Integration, Belgorod**
 - International School of Cross Border Cooperation
 - Expert Forum: Public Diplomacy. Regional Dimensions
- 41. **Business Seminar (Russia)**
 - Certificate in Public Diplomacy and Official Diplomacy (e-learning program)
- 42. **Indina-Consulting. Agency of Business Communication** - Russia
 - Global Leadership (training)
- 43. **Carnegie-Tsinghua Center for Global Policy** – China
 - China's cultural diplomacy: Strategy, Policy and Implementation (seminar)
- 44. **China Public Diplomacy Association**
 - Conference on Cultural Diplomacy and Creative Industries in China and Italy (conference)
- 45. **The Charhar Institute** – China
 - Conference on International Communication of National/Local Culture

APPENDIX 3. Descriptives of the Training Data set

This Appendix reports the frequency distribution for all variables created in the mapping training dataset discussed in Appendix 1 and 2.

- **Course Type: Mandatory/Elective**

Elective	232	52%
Mandatory	215	48%
Sum	447¹⁸	100%

- **Geographical Location¹⁹**

		n	%
NA	North America	75	14%
SA	South America	--	--
EU	Europe	411	79%
AF	Africa + Middle East	--	--
AS	Asia	7	1%
AU	Australia	15	3%
EURAS	Eurasia	11	2%
	Sum	519	100%

¹⁸ The sum (=447) differs from the total amount of courses (=519) because of lack of data for some of them

¹⁹ EU (Europe) is meant to include all the EU countries plus Norway, Switzerland, Bosnia, Serbia, Montenegro, Albania. EURASIA includes: Russia, Ukraine, Belarus, Moldavia, Georgia, Armenia, Azerbaijan

- **Related field of each single course**

		n	%
PS	Political Science	71	14%
IR	International Relations	235	45%
EC	Economics (Business, Management, Marketing)	63	12%
LW	Law	12	2%
ART	Arts & Literature	9	2%
COM	Communications	49	9%
PSY	Psychology	1	0%
HST	History, Geography, Anthrophology	33	6%
MET	Methodology & Research	31	6%
PHIL	Philosophy	7	1%
LAN	Languages	4	1%
EDU	Education	4	1%
	Sum	519	100%

- **Area of the program each single course is framed in**

		n	%
IR	International Relations	266	51%
IC	International Communication	69	13%
EBA	Economics, Business & Administration	85	16%
AC	Arts & Culture	27	5%
PS	Political Science	59	11%
APHI L	Analytic Philosophy	13	3%
Sum		519	100%

- **Strictly cultural diplomacy course.** This is meant to set whether a single course includes the words “cultural diplomacy” in its title:

CD	reference to "cultural diplomacy"	107	21%
NO CD	no reference to "cultural diplomacy"	412	79%
Sum		519	100%

- **Strictly cultural diplomacy program.** This is meant to set whether a program includes the words “cultural diplomacy” in its title:

CD	reference to "cultural diplomacy"	353	68%
NO CD	no reference to "cultural diplomacy"	166	32%
Sum		519	100%

- **Country**

		N	%
GE	Germany	104	20%
US	United States	75	14%
PL	Poland	29	6%
CYP	Cyprus	33	6%
AU	Australia	15	3%
IT	Italy	30	6%
RO	Romania	118	23%
GB	Great Britain	97	19%
RU	Russia	11	2%
CN	China	7	1%
	Sum	519	100%

- **Degree Level**

		N	%
BA	Bachelor	83	16%
MA	Master	423	84%
	Sum	506²⁰	100%

²⁰ The sum (=506) differs from the total amount of courses (=519) because some of them, being provided by international institutes in certificate programs, are neither BA nor MA courses.

APPENDIX 4. Online Survey

The online survey includes 163 respondents out of 528 survey contacts (response rate 31% of the valid contacts), residing in 44 countries (Algeria, Argentina, Australia, Austria, Belgium, Brazil, Bulgaria, Canada, China, Chile, Croatia, Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, India, Italy, Japan, Jordan, Morocco, Mozambique, Netherlands, Palestine, Poland, Portugal, Republic of Moldova, Romania, Russia, Scotland, Singapore, Slovakia, Slovenia, South Africa, Spain, Thailand, Turkey, UK, USA, Uruguay). The survey was fielded from June 13 to July 12, 2016. The survey was designed, scripted and managed by the LAPS (Laboratorio Analisi Politiche e Sociali), the survey center at the University of Siena, under the supervision of Dr Francesco Olmastroni (LAPS field manager) and the responsibility of Dr Rossella Borri (PI for this portion of the project).

Approximately 59% of the respondents were female, and 41% male. 46 of them (28%) were academics, 47 (29%) were officials in a cultural institute, 19 (11.5%) were diplomats in the Ministry of F.A., 16 (10%) were NGO officials, 8 (5%) were International Governmental Organization officials, and one was an official in the Ministry of Culture. The remaining 26 (16%) had different employment. The educational background of respondents spans all the levels of higher education, with 8 (5%) holding a BA/BS, 72 (44%) a MA/MS, 17 (10%) a M. Phil, 55 (34%) a PhD/D. Phil.

Below are reported the frequency distributions of all variables in the questionnaire. Percentages are computed including those who answered do not know. We also report the verbatim of the open-ended questions.

1. vQ1. The concept of Cultural Diplomacy has been defined in different ways. Below there are some common definitions. Please, choose the one that is closer to your view of what Cultural Diplomacy is about.

CD is about...	Freq.	%	Cum.
1. CD takes place when formal diplomats, serving national governments, try to shape and channel this natural flow to advance national interests.	13	8	8
2. CD is an actor's attempt to manage the international environment through making its cultural resources and achievements known overseas and/or facilitating cultural transformation abroad.	42	26	34
3. CD is the exchange of arts, ideas, information and other aspects of culture in order to foster mutual understanding.	99	61	95
4. Other	9	5	100
Total	163	100	

vQ1_txt. If "4.Other" please specify:

- Cultural Diplomacy is the use of culture by governments to advance national interests.
- [C.D. is] talking directly to the people of other nations with the goal of finding common grounds, countering misinformation and advancing national strategic objectives.
- C.D. is about the use and sharing of cultural products, practices and interactions to influence other nations for mutual understanding and problem solving.
- [C.D. is] a way to improve a flow of cultural coproduction and co-distribution to raise and foster a common vision about issues of interest regarding a global landscape.
- [C.D. is] the deployment of a State's culture in support of national interests.
- [C.D. is] a combination of the above <the three definitions offered>. Diplomats do get involved in activities to make cultural resources and achievements known overseas and this is done to advance national interest.
- [C.D. is] all the three above <the three definitions offered> plus international cultural collaboration and cooperation.
- Cultural Diplomacy is an actor's attempt to manage the international environment by engaging with foreign publics in the cultural realm
- The three options [offered in the questions] are valid.

2. vQ2. Cultural Diplomacy, as a concept, includes several components. In your opinion how much each of the following elements is relevant to define it? Please position yourself on a scale from 0 to 10, where 0 means that the element is not relevant at all, while 10 means that the element is very relevant.

	Mean	Media n	Standard Deviation	n
Nation Branding	7.2	8	2.6	163
Cultural Relations	6.3	7	2.9	163
Strategic Communication	7.7	8	2.1	163
Public Relations	7.5	8	2.2	163
Cultural Management	7.2	8	2.4	163
Propaganda	3	2	3.1	163

3. vQ3. According to some, the main purpose of cultural diplomacy should be influencing decision makers or the public opinion. Others think that cultural diplomacy should be aimed at changing people's attitudes or behaviors. What is your opinion about the purpose of cultural diplomacy? Please position yourself on a scale from 0 to 10, 0 being not important at all and 10 being very important.

	Mean	Median	Standard Deviation	N
Influencing decision makers	7.6	8	2.2	163
Influencing people's attitudes and preferences	8.6	9	1.6	163

4. vQ4. In your opinion, what is the relation between cultural and public diplomacy?

Relation CD and PD	Freq.	%	Cum.
1. CD is a pillar of public diplomacy	86	53	53
2. CD and public diplomacy are distinct but parallel activities	52	32	85
3. CD is an independent activity from public diplomacy	19	12	97
4. Other	4	2	99
5. None of them	2	1	100
Total	163	100	

vQ4_txt. If “4. Other”, please specify:

- CD is one of the instruments of public diplomacy.
- CD is a subset of public diplomacy
- [CD and public diplomacy] are distinct but interact.
- Public diplomacy and cultural diplomacy can be parallel activities but also they can be a part of one another, depending on how, who and with what aims is conducting them.

5. vQ5. Here you find a list of statements that have been made on cultural diplomacy. Please, choose how much you agree/disagree with each of them on a scale from 1 (completely agree) to 5 (completely disagree). (figures are percentage)

	Completely Agree	2	3	4	Completely Disagree	%	N
CD is the privileged domain of State actors	10	8	21	28	33	100	163
CD is carried out by State as well as by Non-State actors	58	26	8	6	2	100	163
The set of actors engaged in CD is limitless	41	20	21	10	8	100	163
CD can be carried out without the involvement of States	20	22	19	23	15	100	163

6. vQ6. Based on your own experience, which of the following statements best describes how communication among key players in cultural diplomacy is *presently* conducted?

Communication as presently conducted	Freq.	%	Cum.
No effective communication	20	12	12
Episodic communication	131	80	92
Continuous communication	11	7	99
DK	1	1	100
Total	163	100	

7. vQ7. And which of the following statements best describes how communication among key players in cultural diplomacy *should be* conducted?

Communication as it should be conducted	Freq.	%	Cum.
There should be communication	41	25	25
There should be Episodic communication	11	7	32
There should be Continuous communication	111	68	100
Total	163		

8. vQ8. According to you, what interpersonal skills and qualities are required to be a successful cultural diplomat? Please choose and list four options in priority order

	Freq	% Responses	% of cases
Ability to listen	104	16.12	63.80
Ability to work in team	85	13.18	52.15
Active imagination	44	6.82	26.99
Aesthetic sensitivity	30	4.65	18.40
Openness to diversity	119	18.45	73.01
Intellectual curiosity	87	13.49	53.37
Cross cultural sensitivity	142	22.02	87.12
Tolerance	34	5.27	20.86
Total	645	100.00	395.71

vQ8_txt: if “Other”, please specify:

opportunism; negotiation skills; self-awareness and ability to evaluate and assess impact; adaptability and creativity; knowledge about the different systems (politic, artists, socio-politically); ability to communicate with the various actors; strategic ability; ambition for achieving results; ability to moderate complex processes and conflicts; pro-activity; supranational feeling; education into the field of contemporary arts; emotional intelligence; active imagination; personal empathy; respect for “otherness”; diplomatic skills; analytical skills.

9 A. vQ9A_M. Do you feel you have some of these skills and qualities? Please read the list again and select the two most important skills you fell you have.

Respondent's skill		Freq.	%
Ability to listen	I don't have it	111	68
	I have it	52	32
Ability to work in team	I don't have it	121	74
	I have it	42	26
Active imagination	I don't have it	150	92
	I have it	13	8
Aesthetic sensitivity	I don't have it	151	93
	I have it	12	7
Openness to diversity	I don't have it	109	67
	I have it	54	33
Intellectual curiosity	I don't have it	93	57
	I have it	70	43
Cross cultural sensitivity	I don't have it	92	56
	I have it	71	44
Tolerance	I don't have it	157	96
	I have it	6	4
Total		163	100 %

vQ9A_txt. If "Other", please specify:

Understanding social relationship and the ability to use social influence; humility.

10. vQ10. Thinking of an ideal training program in cultural diplomacy, there are a certain number of areas of study that could be included. Please, indicate to what extent each of the following is relevant in designing an optimal training program in cultural diplomacy.

	Totally Irrelevant	Somewhat Irrelevant	Somewhat Relevant	Very Relevant	D K	%	n
Political science	2	22	50	26	--	100	163
International relations	--	1	36	63	--	100	163
Ethnography	7	28	49	16	--	100	163
Cultural anthropology	1	17	45	37	--	100	163
Globalization studies	2	17	56	25	--	100	163
Development studies	3	18	62	17	--	100	163
Int./Strat./Public Comm.	1	5	35	59	--	100	163
Foreign languages	--	7	31	62	--	100	163
Economics & Business Adm.	9	37	47	6	1	100	163
Intern. Business/Marketing	9	34	46	10	1	100	163
Arts & Creative industries	3	9	39	49	--	100	163
Media studies	1	18	53	28	--	100	163
Cultural management	1	6	37	55	1	100	163
Internships/Exchanges	1	9	31	58	1	100	163
Statistics	13.5	43	41	2.5	--	100	163
Qualitative methods	6	44	41	9	--	100	163
Survey research	6	39	48	6	1	100	163
Cultural heritage	1	7	54	37	1	100	163
Archeology	11	43	36	10	--	100	163
International law	5	35	47	12	1	100	163

11. vQ11. Please indicate to what extent you agree or disagree with each of the following statements

	Strongly disagree	Somewhat disagree	Somewhat agree	Strongly agree	%	n
The idea of training in CD is artificial and ineffective	55	26	17	2	100	163
Instead of designing a training in CD, the focus should be on recruitment and selection of already experienced practitioners or strategic partnerships	20	36	36	8	100	163
There is a need for a full-fledged graduate program in cultural diplomacy	4.5	31	38	26.5	100	163
There is a need for a life-long learning program in cultural diplomacy	2	13	40	45	100	163
The staff training program in CD should be internal and managed by the organization itself	16.5	54	24.4	5	100	163

12. vQ12. Cultural diplomacy, when conducted by states, needs to be located somewhere in the state bureaucracy. Which of the following you think is the most appropriate Department to host and coordinate cultural diplomacy activities?

Appropriate Department for CD	Freq	%	Cum
Ministry/Dep. of foreign affairs	14	9	9
Ministry/Dep. of foreign affairs + Ministry/Dep. of Culture	72	44	53
Ministry/Dep. of Culture	4	2	55
National institutes of Culture	32	20	75
Ministry/Dep. exclusively devoted to CD	7	4	79
National Agency autonomous from the Government	26	16	95
Other	8	5	100
Total	163	100	

vQ12_txt. If “Other” please specify:

- The ideal situation would be an autonomous Agency operating in cooperation with the Ministries of Foreign Affairs and Culture.
- Independent producers.
- A national agency based on a group of artists, government persons, NGOs, cultural workers.
- An autonomous Agency but answerable to government. Cultural diplomacy must be accountable and resourced by the government.
- An agency autonomous from the government in close cooperation with the Ministry of Foreign Affairs, Culture and NGOs.
- A Department devoted only to Cultural Diplomacy in direct cooperation with the Ministry of Culture and the Ministry of Foreign Affairs.
- It depends on the country's administration. It could be a National institute (more neutral and less political) but it could work well as well-being in the ministry of Foreign Affairs in cooperation with the Ministry of Culture.

13. vQ13. The final report of the Preparatory Action for Culture in EU's external relations presents a set of operational recommendations for a strategic approach by the EU. Please indicate to what extent you agree or disagree with some of the most salient ones.

	Strongly disagree	Somewhat disagree	Somewhat agree	Strongly agree	DK	%	n
A strategic framework, dedicated staff and proper co-ordination need to be put in place	1	4	43	52	--	100	163
The structures and modus operandi of the EU institutions need to be flexible enough to adjust to a multi-layered and shared system of governance	--	2	45	52	1	100	163
New methods of funding and fundraising need to be actively sought, such as co-funding, pooled funding, public-private partnerships	--	5.5	39	55	0.5	100	163
Better communication is needed, which is able to share European societies' sense of commitment to the flourishing of their cultural sectors	--	2	37	60	1	100	163
Strengthening civil society in countries where major social and political transformations are occurring should be a cultural priority for Europe	0.5	8.5	31	59	1	100	163
A focus on cities: urban cultural actors in all third countries, in cities both large and small, are particularly keen to network with European counterparts	1	16	50	32	1	100	163

Alternative ways of empowering local cultural actors: the EU could attempt to develop new modes of cooperation between established cultural organizations and/or foundations and local actors in third countries	1	8	44.5	44.5	2	100	163
Monitoring and evaluation also require a new “culture”, as it were, of measurement and benchmark based assessment	1	13	46	39	1	100	163

14. vQ14A/Vq14B. For each of the following actors, please specify to what extent you consider it successful in soft power. Please indicate your opinion on a 0-100 scale, being 0 “Not successful at all” and 100 “very successful”. (Average score).

Soft Power Ranking	
UAE	36
Russia	36
South Africa	38
Turkey	40
Mexico	42
Israel	43
India	44
China	47
Brazil	48
Australia	53
EU	56
Japan	56
Norway	57
Spain	58
Netherlands	58
Sweden	61
Italy	62
Canada	63
USA	65
UK	67
Germany	69
France	70

Note. Ranking is based on mean value. Actors are ranked from lowest to highest.

vQ15.A. –What do you think is the most important issue or problem facing the EU when it comes to implement cultural diplomacy within its external relations policies? (OPEN QUESTION)

Thematic Blocks	N
A. Lack of coordination and cooperation - CD still country-focused (Nation branding).	63
B. Organizational problems between EU and MS and among MS – administrative and bureaucratic issues at EU level.	28
C. Internal cultural diversity – Lack of a European cultural identity.	21
D. Lack of clear EU common cultural policies and long term strategies.	18
E. Lack of communication [internal: to EU national publics – lack of awareness among EU public] [external: to foreign publics].	12
F. Conceptual conundrum – Lack of empirical research – Need to assess effectiveness.	8
G. Concerns about EU integration process.	4
Other	3
DK/NA	6
Total	163

SOCIAL BACKGROUND AND EXPERIENCE

16. vQ16. How would you define your field?

	Freq.	%
Activity	112	69
Research	40	24
Other	11	7
Total	163	100

Activity field	Freq.	%
Cultural diplomacy	38	34
International cultural relations	39	35
Cultural engagement	2	2
International cultural exchange	16	14
Cultural collaboration	12	11
Cultural practice	5	4
Total	112	100
Research field	Freq.	%
Area studies	1	2
Foreign relations	2	5
Global studies	3	7
International affairs	1	2.5
International relations	7	17
International studies	1	2.5
Cultural studies	9	21
Public diplomacy	10	24
Public relations	2	5
International communication	6	14
Total	42	100



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vQ16_other. If “other”, please specify:

- Social psychology and social influence (with applications to social relationships).
- The Creative Economy.
- Think-tank (EU external action and development + Africa and Mediterranean).
- Cultural heritage.
- Philology.
- Economics and finance - Research on corporate governance of SMEs.
- As a practitioner I work in public diplomacy and strategic communications.

vQ16_1_txt. If selected “Area studies”, please specify:

- Transatlantic relations
- Foreign languages, arts and culture
- Asian Studies (China, Japan, Vietnam)
- History/ International Relations
- Public and cultural diplomacy
- Language, and then Literature and Culture in general
- public diplomacy, international public relations, nation branding, country image studies
- Architecture
- performing arts, cultural policy
- Cultural policy and economy with an international perspective
- Digital diplomacy, cultural diplomacy in regions of conflict
- global public diplomacy
- European Cultural Policy
- cultural relations, diplomacy and policy
- Journalism
- Languages
- Culture, Media and Creative Industries
- Foreign Languages and Linguistics
- Cultural diplomacy, digital humanities, museology
- Cultural Economics, Cultural Policy
- china, South East Asia, Japan

vQ16_A. In the past five years have you taught a course in Cultural Diplomacy (or its equivalent)? (for scholars)

	Freq	%
Yes	46	28
No	117	72
Total	163	100

vQ16_B. In the past five years have you had any training in Cultural Diplomacy? (for practitioners)

	Fre q.	%
Yes	52	32.50
No	108	67.50
Total	160	100

vQ16_B_1. If “yes”, who did offer this training?

	Freq.	%
Internally provided	18	35
University course	11	21
External non-academic institution	14	27
Other	9	17
Total	52	100

vQ16_B_1_txt. If “other” please specify:

- I received a training rather through practical work - as a specialist in the Cultural Institute to the Ministry of Foreign Affairs, Republic of Bulgaria and as Blue Book Trainee at the European Commission.
- It was on a daily basis working with different cultures in many projects.

- Nobody 'offered' the training, it was learning through doing and reflecting.
- part of international round-tables and conferences.
- ICD.
- Goethe Institute for Voice of Culture.
- On the job training through working in extremely different cultural environments (Asia, Africa, and Europe) required freelance self-training through desk research, learning, behavior modification and real-life situational testing.
- PhD in Cultural Diplomacy (self-developed academic path in an interdisciplinary PhD program).

vQ17. What is the highest educational degree you have completed?

	Freq	%
BA/BS	8	5
MA/MS	72	44
M. Phil	17	10
PhD/D. Phil	55	34
Other	11	7
Total	163	100

vQ20. Gender

	Freq.	%
Female	96	59
Male	67	41
Total	163	100

vQ23. What is your present work?

	Freq.	%
Diplomat in Ministry of F.A.	19	11.5
Official in the Ministry of Culture	1	0.5
Official in a cultural institute	47	29
Official of an International Governmental Organization	8	5
Official in a NGO	16	10
Academic	46	28
Other	26	16
Total	163	100

vQ23_txt. If “other” please specify:

- Media researcher
- consultant
- EU Policy Advisor
- Consultant and researcher in European studies and projects dealing with culture
- Official in a regional government for Culture, Europe, Foreign Relations
- Consultant
- Contractual Officer in European Institutions
- I am currently a master student, soon to graduate.
- Diplomat in Embassy of Austria in Slovakia and Director of the Cultural Institute of Austria in Bratislava
- Executive Secretary of EUNIC London, and project manager across other UK based organizations mainly in the field of digital arts, dance and European collaborations
- Official of the Ministry of Culture working for the Ministry of Foreign Affairs as Cultural Attaché and Director of the Portuguese Cultural Centre in Maputo
- Non-diplomat in Ministry of Foreign Affairs
- Retired MFA diplomat regularly recalled for short-term assignments, plus I teach a university seminar.
- Internship in an international non-governmental organization



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- Director of Goethe Institut
- Project Manager
- I work at an NGO and volunteer at a cultural institute.
- Think tank
- European Commission
- policy officer in ministry of foreign affairs
- Freelance International Cultural Consultant (evaluation, research, editorial work etc.)
- contract worker Ministry of Foreign Affairs
- Also, career diplomat in the MFA
- Free-lance consultant and adviser

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