

**UNIVERSITY OF NAIROBI**  
**DEPARTMENT OF DIPLOMACY AND INTERNATIONAL STUDIES**

**ROLE OF CULTURAL DIPLOMACY IN PROMOTING ECONOMIC DEVELOPMENT  
IN AFRICA. A CASE STUDY OF KENYA**

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REQUIREMENT FOR THE AWARD OF A MASTERS DEGREE IN INTERNATIONAL  
STUDIES.**

**DECEMBER 2021**

**DECLARATION**

I, Maina Karen Wanjiru hereby declare that this research project is my original work and has not been presented for a degree in any other University.

Signature .....  .....

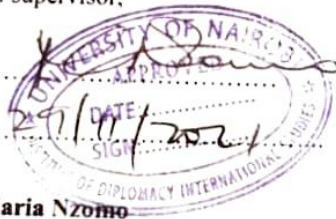
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This research project has been submitted for examination with my approval as the University of Nairobi supervisor,

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## **DEDICATION**

I dedicate this project to my parents and mentors James Muriuki and Rose Githinji and my siblings Ken and Jeff for being a source of inspiration and encouragement in my life and for the support they have given me throughout the research period.

## **ACKNOWLEDGEMENT**

I would like to thank my supervisor Prof. Maria Nzomo for her guidance during the formative stage of formulation of the topic and commencement of the study.

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Most of all I would like to appreciate God for all his mercy and grace.

## **LIST OF ACRONYMS AND ABBREVIATIONS**

HDI	-	Human Development Index
GDI	-	Gender-Related Index Gender-Related Development Index
GDP	-	Gross Domestic Product
BRI	-	Belt and Road Initiative
CIIs	-	Confucius Institutes
GDP	-	Gross Domestic Product
EU	-	European Union
PWC	-	Price Waterhouse Coopers
M&E	-	Media and Entertainment
UNESCO	-	United Nations Educational, Scientifically and Cultural Organization
UNDP	-	United Nations Development Programme
PANAFEST	-	The Pan-African Festival
SDGs	-	Sustainable Development Goals
MFA	-	Ministry of Foreign Affairs
FDI	-	Foreign Direct Investment
EAC	-	East African Community
UNSC	-	United Nations Security Council
MDA's	-	Ministries, Departments and Agencies
IP	-	Intellectual Property

## ABSTRACT

One of the key reasons states pursue International Relations is for economic development and with the resurgence of soft power approaches in global affairs, cultural diplomacy is a key component of human and economic development in international relations hence the need for Africa and Kenya in particular to harness and utilize cultural diplomacy to advance its foreign policy interests. The existing knowledge on cultural diplomacy does not fully focus on it as a tool for negotiating better with investors to promote economic development and it is for this reason that the study aimed at analyzing the role cultural diplomacy plays in Africa to bring significant impact on economic development. The main objective therefore, was to assess the role of cultural diplomacy in promoting economic development in Africa. The study found that African states recognize cultural diplomacy as a tool for advancing their foreign policy interests, but that cultural diplomacy has not been used to its full potential. As a result, the study aimed to determine how Africa, particularly Kenya, can fully utilize and harness cultural diplomacy, given the continent's rich and diverse cultural heritage, which will significantly boost economic development. The study indicated that Kenya has a lot of potential in regards to cultural diplomacy and that the answer lies in a combined effect of the different elements of cultural diplomacy to promote economic development in the country. The study employed liberalism theory in the course of analysis. Liberalism advocates for any diplomatic engagement that include negotiations, cooperation and peaceful methods of interaction therefore applicable to cultural diplomacy. The study utilized a case study design and qualitative data was collected from both primary and secondary sources. The target population for the study included those involved in cultural diplomacy activities such as Ministry of Sports, Culture and Heritage, Ministry of Foreign Affairs, Ministry of Tourism, sportspersons and artists. The findings of the study indicate that cultural diplomacy can enhance economic development through promotion and recognition of Kiswahili language to enhance trade, global intercultural dialogue attracting FDI, enhancing Kenya's image through Cultural Tourism, Sports Diplomacy and Identification and Appointment of Cultural Ambassadors. The findings of the study also reveal that Kenya experiences several challenges that undermine cultural diplomacy in enhancing economic development that include; financial challenges, lack of coordination between MDA's, intellectual property and copyright infringement and the lack of culture preservation .The study therefore provided recommendations that include investing and leveraging on cultural and creative industries to grow local and worldwide markets for creative goods and services, in addition cultural diplomacy be promoted and made more widely known at all levels, from government officials to Kenyans in the diaspora and lastly the study advocates for more inclusion of the private sector in cultural diplomacy activities in Kenya.

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# CHAPTER ONE

## INTRODUCTION

### 1.1 Background to the Study

States in the international system aspire to improve their status of development across all levels, which is described as a rise in living standards. Development is the gradual change of societies in terms of incomes, investments, and savings and progressive institutional and technological changes. Economic development is measured qualitatively through the Human Development Index (HDI), the infant mortality, Gender-Related Development Index (GDI), and also inclusive of the level of literacy<sup>1</sup>

In terms of relevance, Economic growth as a measurement tool used by countries extensively as growth is a necessity for development, while economic development is more appropriate to assess progress and living standards in developing countries on account of achieving economic development states are exploring different avenues for growth and economic expansion to better position them in the International System for international trade.

It is impossible to comprehend cultural diplomacy without first defining the terms culture and diplomacy, which are the two main foundations. In reality, art, literature, and other “visible” cultural elements are often identified with the term culture. Culture is defined in the context of cultural diplomacy as "art and literature, lifestyles, ways of living together, value systems, customs, and beliefs are examples of distinguishing moral, material, intellectual, and emotional aspects of the society or a social community."

As an outcome, cultural diplomacy is a form of soft power that encompasses the sharing of ideas, knowledge, literature, terminology, and other cultural aspects in order to build shared

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<sup>1</sup>Haller, Alina , Concepts of Economic Growth and Development. Challenges of Crisis and of Knowledge. (2012)

understanding between states and their peoples. The importance of cultural diplomacy is for inhabitants of a different country to have a better understanding of its values and traditions in order to advance national interests and exert influence in the international system.<sup>2</sup>

As the world becomes more interconnected, countries are paying more consideration to approaches of soft power to pursue their foreign policy and national interests. Cultural diplomacy, as a tool of foreign policy, is part of a core component that reflects national and foreign interests and reputation in the global arena in a hegemonic environment that is combined with acceleration in globalization, especially in the Economic Development facet. As a result, the aim of this study is to examine how Cultural Diplomacy has the potential to promote and strengthen relations.

The intentional use of culture to promote foreign policy goals may be traced all the way back to the origin of cultural diplomacy as a core tool of foreign policy. In this setting, medieval Byzantine missionaries, also known as the Eastern Roman Empire, transmitted not only Christian theological doctrine but also their arts and architecture throughout the world, from Egypt and Arabia to Russia and Romania. By assimilating Byzantine social attitudes, values, and institutions, it has been brought up to date.

The dawn of modern cultural diplomacy cropped up at the end of the nineteenth century and is linked to the creation of the first specialized cultural-diplomatic institution known as Alliance Française. This was founded at the request of a French diplomat, P.CamboninParisin in 1883, and opened its first international branch in Barcelona Spain, officially named comité local, a year later. The main objective of the institution was and still is the promotion of the French language abroad to increase the number of French speakers.<sup>3</sup>During the first years of the 20th century, the first

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<sup>2</sup>J. Michael Waller, "Cultural Diplomacy, Political Influence, and Integrated Strategy," in *Strategic Influence: Public Diplomacy, Counterpropaganda, and Political Warfare*, Washington, DC: Institute of World Politics Press, 2009),

<sup>3</sup>Pajtinka, Erik, "Cultural Diplomacy in Theory and Practice of Contemporary International Relations." *Politickévedy/Political Sciences*. Vol. 17. pp. 95-108. . (2014).

specialized cultural-diplomatic institutions formed within state diplomatic agencies. During World War I, France deployed the first cultural attachés and ambassadors, each with unique diplomatic responsibilities in the field of cultural diplomacy. During this period, the French Foreign Office established the Directorate General for Cultural Affairs, a professional agency within its institutions dedicated to cultural diplomacy.

Cultural diplomacy specialized institutions were founded in a number of other countries during the interwar period. In the United Kingdom, for example, the British Council was established in 1934 on Sir R. Leeper's initiative. The necessity to promote British "culture propaganda" to counter German propaganda, particularly in Latin American and Middle Eastern countries, was a key driving force behind the establishment of this organization.

Cultural diplomacy became a crucial tactic of ideological struggle during the Cold War owing to the fact that culture had become an intrinsic aspect of the battle between the two power blocs. The United States, particularly made significant investments in cultural-diplomatic practices, which were primarily meant to propagate the principles of democracy and independence as components of American cultural identity around the entire globe.<sup>4</sup>

Countries such as the United Kingdom, which in 1934 established the British Council in, Germany in 1925 which established the Deutsche Akademie, and the Americans, who established the United States Information Agency in 1910, have all long supported and pursued cultural diplomacy for decades, if not more than a century. Over 100 Confucius Institutes and Cultural Centers in China promote Chinese language and culture around the world. As an outcome, a growing number of countries are formalizing and institutionalizing their cultural ideologies and relations with other states.

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<sup>4</sup>GlebTsipursky, Domestic Cultural Diplomacy and Soviet State-Sponsored Popular Culture in the Cold War, 1953–1962, *Diplomatic History*, Volume 41, Issue 5, November 2017, Pages 985–1009,



Therefore, cultural diplomacy has evolved over the years and has continued to be used by states to further their political ideology, particularly after September 11, 2001 the terrorist attacks against the United States of America, where the state lobbied on the significance of demonstrating cultural values in foreign countries (particularly in Islamic-majority countries), resulting in a rediscovery of cultural diplomacy.<sup>5</sup>

Cultural diplomacy has its own aims, which include promoting and sharing one country's culture in other countries, fostering aspirations and ambitions while promoting values and beliefs, as well as displaying the greatest of visual art, demonstrations, poetry, music, cinematography, theater, literature, dance, and crafts. Nevertheless, culture and cultural understanding build an atmosphere that is conducive to other state interests, whether political or economic.

Bringing it closer home, Dr. Kwame Nkrumah, a political leader on the African continent, believed in the relevance of culture and that (African) knowledge and education might make a substantial contribution to world society. According to Leopold Senghor, the distinctive African way of life expresses itself, especially through the arts. As an African development paradigm, former President Julius Nyerere's Ujamaa concept emphasized that a person becomes a person through the cultures and ways of life, as well as changes in social and cultural values.

Significant effort has been placed into Africa's development on several fronts over the last five decades, ranging from economic growth to social and political stabilization. This resolve has yielded credible results and bolstered Africa's international standing. South Africa being the first African state in 2010 to open its doors to the FIFA World Cup as hosts, maximized on showcasing their culture to the entire world and in return, the event helped to put an end to the Afro-pessimism

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<sup>5</sup> Cummings ,M.C. Cultural Diplomacy and the United States Government: A Survey. Washington: Center for Arts and Culture, 2003

that had dominated international media for years, earning the country the credibility that it can actually perform, which is satisfactory for potential development.

## **1.2 Problem Statement**

The African continent is endowed with rich diverse cultural heritage, it being the cradle for mankind. Despite these vast resources, many African countries remain underdeveloped, with only a few moving into the developing category. On closer examination, signs of poverty, hardship, and a lack of social stability prevail in Africa; even some of the African countries perceived to have a higher level of economic development do not have an adequate level of economic development that impacts citizens' livelihoods.

With the resurgence of soft power approaches in global affairs, cultural diplomacy is a key component of human and economic development in international relations hence the need for Africa and Kenya in particular to harness and utilize cultural diplomacy to advance its foreign policy. The existing knowledge on cultural diplomacy does not fully focus on it as a tool for negotiating better with investors to promote economic development. This case study examines a broader range of elements to demonstrate that the answer lies in a combined effect of the different elements of cultural diplomacy to bring meaningful impact on economic development. Therefore, the study aims to gather new knowledge on cultural diplomacy in facilitating Africa's quest for economic development using a case study of Kenya

## **1.3 Research questions**

- i. What role has cultural diplomacy played in promoting economic development in Africa?
- ii. What cultural diplomacy elements promote economic development in Kenya?
- iii. What are the challenges and prospects experienced by Kenya to promote economic development through cultural diplomacy?

## **1.4 Objectives of the study**

### **1.4.1. Main Objective**

To evaluate the role of cultural diplomacy in promoting economic development in Africa with a focus on Kenya

### **1.4.2. Specific Objectives**

The other objectives include:

- i. To assess the role of cultural diplomacy in promoting economic development in Africa.
- ii. To evaluate existing elements of cultural diplomacy that promote economic development in Kenya.
- iii. To analyze the prospects and challenges of cultural diplomacy in promoting economic development in Kenya.

## **1.5 Literature Review**

This section will focus at how cultural diplomacy has been and can be used to facilitate economic development, both theoretically using Liberalism and Soft power theory and empirically. An analysis and description of research gaps in already published work will also be included in this section.

### **1.5.1 Enhancing Economic Development through Cultural Diplomacy**

Cultural diplomacy is attracting renewed attention in today's globalized and increasingly interconnected environment. Foreign cultural policies have gained new significance as a result of social and economic developments, as well as geopolitical shifts. In the so-called post-industrial society, the drive toward financial and technological globalization, as well as post-Fordism economic shifts, have given cultural development and consumption a higher priority. New actors

and trends in cultural diplomacy have emerged as a result of these advancements and a shift in power structures within the international community.<sup>6</sup>

Cultural diplomacy is covered within the framework of liberal theory which supports cooperation, diplomatic engagements and negotiations. Liberalism emphasizes cooperation of states and non-state actors and in International Relations should continuously encourage not only cooperation among states but peaceful methods of interaction given that states and non-state actors are pursuing their interests in a spirit of cooperation and diplomatic engagement, they negotiate and compromise so that at the end of the day there is a peaceful environment in which states can achieve their interests which for many is economic development

In his work, *The Means to Success in World Politics* Nye uses the soft power theory to expound on the intangible resources of soft power, as a progression of the soft power philosophy. He states that a state's soft power is predominantly dependent on three resources: its culture (in areas where it appeals to others), political ideals (when it measures up to them, both at domestically and internationally), and foreign policy decisions. In light of their increasing economic and political presence on the continent, China, for example, has made substantial investments in Cultural Diplomacy in order to retain a positive reputation among African states for their multiple investments' projects.

President Hu Jintao articulated during the 17th Chinese Communist Party National Congress in 2007 that culture is becoming a more important aspect of social cohesion and creativity, as well as an element of national power enhancement. He reiterated that culture should be strengthened as part of China's soft power in order to properly defend the people's fundamental cultural rights and interests. In order to enhance its cultural diplomacy, China made no compromises in terms of

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<sup>6</sup>Zamorano, Mariano Martín. "Reframing cultural diplomacy: the instrumentalization of culture under the soft power theory." *Culture Unbound* 8, no. 2 (2016): 165-186.

execution or resources. The internationalization of Chinese media, the improvement of Chinese movies and films and the propagation of Confucius Institutes are among the most recognizable activities in this process (CI).<sup>7</sup>

The Chinese film industry has resources that enable it to enjoy a more advantageous global status owing to cultural diplomacy. China has surpassed the United States as the nation with the most movie theaters, attracting the focus of Hollywood and other major investors in the entertainment industry, providing for the production of a multitude of big-budget international films, creating jobs in the industry and promoting economic growth and development in the country. Moreover, Chinese media, which broadcasts in a variety of languages around the world, continues to boost the country's reputation through the media.<sup>8</sup>Nye in the soft power theory supports by articulating that having a favorable public perception and reputation aboard makes it easier for states to conduct its affairs. This viewpoint considers culture to be a component of foreign policy and a way of projecting soft power on a global scale.<sup>9</sup>

China has been able to promote the Chinese language and traditions, by providing cultural and educational exchange programmes, strengthening relations with other countries, promotion of cultural diversity, for an established more sustainable future via the Confucius Institutes (CIs). This is done through partnerships with various learning institutions creating a leeway for international students to go for higher education in their country.

Matsuura defines culture as "that which provides the context, values, subjectivity, attitudes, and skills on which the development process must take place." The complimentary essence of cultures,

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<sup>7</sup>Kerry Dumbaugh, China's 17th Communist Party Congress, Leadership and Policy Implications, CRS Report for Congress, December 5

<sup>8</sup>Thussu, D. K. "Globalization of the Chinese Media: the global context." In China's media go global, edited by D.K. Thussu, H. Burgh, and A. Shi. London: Routledge, 2018.

<sup>9</sup> Nye, J.. *Soft Power: The Means to Success in World Politics*. New York: Public Affairs 2004

their dynamism, and the development of cultural ideologies that are not mutually exclusive are all reflected in this description of culture.<sup>10</sup> Culture was given a comprehensive role in American diplomacy at the beginning of the Cold War. Soviet Communism was seen as a systemic threat to the American way of life, as well as a military and political risk. From high art, literature, and ideology through journalism, modern music, and even interior design, America's culture has been ingrained in the global collective consciousness.

Culture was big business all over the global economy; in 1997, the most recent year for which United Nations Educational, Scientifically and Cultural Organization (UNESCO) has numerical figures whereby cultural products accounted for 2.8 percent of all imports. Between 1980 and 1998, the value of cultural imports rose exponentially. A fifth of the total is made up of music materials, with the remaining 15%.<sup>11</sup> Made up of sound records and sound processing equipment. Exports of cultural goods, in particular, are a growing part of the American economy. The American dream and its culture have spawned a thriving industry that accounts for almost half of the country's GDP.

According to Jen Snowball, the United States' Media and Entertainment (M&E) industry is the world's largest. The default strategy of America's cultural diplomacy has been to bring investments into the export of culturally diverse elite art and intellectualism. Motion pictures, television shows, and commercials, digital content, musical and sound recordings, television, radio, book publishing, video games, and supplemental products and services accounts for a quarter of the entire M&E market, contributing for \$717 billion. According to Price Waterhouse Coopers' (PwC) 2018-2023 Entertainment & Media Outlook, the US industry will be worth more than \$825 billion by 2023.<sup>12</sup>

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<sup>10</sup> Matsuura, Koichiro. Speech on the occasion of UNESCO's World Day of Cultural Diversity (2008), p. 12.

<sup>11</sup> UNESCO Information Service, "International Flows of Selected Cultural Goods 1980-1998," available at [http://www.uis.unesco.org/ev.php?ID=5028\\_201&ID2=DO\\_TOPIC](http://www.uis.unesco.org/ev.php?ID=5028_201&ID2=DO_TOPIC)

<sup>12</sup> PwC Global Entertainment and Media Outlook: 2020–2024

Liberalism accommodates the notion that international relations are no longer only for states; in the liberal view, they also include individuals, societies, and international organizations. Liberalism is a broad concept that incorporates a variety of concepts and arguments about how institutions, behaviors, and trade relations impede and reduce states' coercive force. America has utilized Media and Entertainment (M&E) industry to achieve some of its national interests without using force even though it has the strongest military capability in the international system.

In Africa, the creative and cultural sectors are rapidly being recognized as potential employment generators, global growth sources, and sustainability catalysts. South Africa's creative and cultural industry is comparatively large. The cultural and creative sectors are estimated to have generated well over R62 billion, or 1.7 percent of the overall GDP, in 2017. The greater cultural economy hires 6.94 percent of the country's population, according to a mapping report conducted by the South African Cultural Observatory in 2018. As an outcome, one million new jobs were generated.<sup>13</sup>

Africa is a large continent with a diverse cultural landscape. Rather than viewing it as a barrier to progress, the continent should embrace its rich cultural diversity to help it achieve economic growth. According to William Frijhoff, Culture is how society presents itself, therefore there is an African cultural history, which is a symbol of social history, a unique approach to social construction based on the lives and experiences of African communities and developed from African cultures.<sup>14</sup> It can change governments and people's perceptions about cultural diplomacy and investing more in cultural export.

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<sup>13</sup>Jen Snowball, AmyShelver, The Conversation Academic rigour, journalistic flair **Arts and culture were given money in South Africa's budget. Why it matters** March 6, 2019

<sup>14</sup>Frijhoff, Willem. "Conceptual History, Social History and Cultural History: The Test of 'Cosmopolitanism.'" In I. H. Monk et al., eds., *History of Concepts: Comparative Perspectives*. Amsterdam: Amsterdam University Press. 1998:104)

### **1.5.2. Cultural Diplomacy Elements as Tools of Economic Development**

States employ different strategies that align with their foreign policy to achieve national interests in the International System. These strategies can be categorized according to their geographical location, their relations with other states, and most important the resources available at their disposal. The strategies employed by first-world countries to achieve economic development cannot be compared to the ones by developing and least developing countries.

The Belt and Road Initiative (BRI), which includes the re-establishment of the Old Silk Road, the Silk Road Economic Belt, which the 21st Century Maritime Silk Road, and is expected to reach 4.4 billion inhabitants, accounting for 63 percent of the world's population, has ushered in a new era of Chinese cultural diplomacy, according to Lai and Lu. The Belt and Road Initiative (BRI) is China's soft power policy for achieving national and foreign goals by projecting a non-confrontational and cooperative picture of the region.<sup>15</sup>

According to Winter, the BRI's significance as a part of China's strategic policy has gradually grown in magnitude, representing the "vision of connectivity" by massive investment, infrastructural growth, and other means, positioning the countries along the BRI route and allowing for multicultural exchanges and knowledge sharing. Analytically, China's BRI has resulted in an increase in the appreciation of different forms of cultural heritage in the Asian region, as well as an increase in the use of cultural diplomacy through the use of soft power strategy.<sup>16</sup>

Park argues that in Asia, South Korea has utilized exporting pop culture through cultural diplomacy to enhance economic development. S. Korea over the past two decades grew to the 12<sup>th</sup> largest economy through increased emphasis on the branding of Korean companies such as LG

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<sup>15</sup>Lai and Lu. *China's Soft Power and International Relations*. Routledge, New York. (2012)

<sup>16</sup> Winter, T. (2016) One Belt One Road Heritage Cultural Diplomacy and the Silk Road. *Tribune Content Agency. TheDiplomat*.



and Samsung electronics, increase focus on infrastructure, and banning censorship laws which led up to a phenomenon called Hallyu, translated to Korean wave. The "Korean Wave" of K-Pop, TV dramas, and gaming cultural approach contributed USD 9.5 billion to their economy in 2018, according to the Korea Foundation for International Cultural Exchange.<sup>17</sup>

Strategy depends on resources available and Cultural diplomacy relies heavily on the assistance of the private sector and a bit of government coordination in the USA. The role of the private sector in US cultural diplomacy can be seen in the powerful position of the Hollywood film industry as a global powerhouse, in addition to the commercial and, of course, the creative sectors. The USA being a developed country uses the strategy of global marketing to further their cultural diplomacy to attain economic development.

Ivan De Luce postulates that the state has utilized American popular culture and then marketed across the planet through their various brands such as McDonald's, Coca-Cola, Hollywood, and music. Their strategy of selling the American dream which is perceived as cool and trendy produces a positive image, more likable and approachable to other states.<sup>18</sup> The advertisements and cultural products sell the United States and it is evident how it has had a tremendous influence on much of the world. Culture and the arts also have a direct economic impact: The arts generate more than \$800 billion in annual economic production in the United States, accounting for more than 4% of GDP.

Also, representative democracy is deeply rooted in America's culture whereby they have seen to favor and have relations with countries that follow suit in political democracy. A number of countries are attempting to make the democratic transition and are actively pursuing American

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<sup>17</sup> Park, J ,Hallyu export earned \$9.5 billion in 2018, *The Korea Times*, 3 May. (2019)

<sup>18</sup> Ivan De Luce, 8 ads and products that sell America to the world, from blue jeans to coca cola, *Business Insider Africa* ,July 2019

assistance in establishing free media, combating corruption, and managing public resources in addition to established property rights; protect people's, religious denominations, and minorities' rights; ensure the freedom to lobby public officials; and coordinate election campaigns. Ensure free and equal elections, as well as the creation of think tanks.

Human rights, democracy, and the rule of law are all promoted by liberal standards, which include international co - operation, human rights, democratic values, and the legal system. When a country defies these principles, it faces a number of consequences, including economic sanctions. It's common for European visitors to Africa in general, to inquire about 'African Culture' which has no straight definitive answer. Africa consists of rich diverse culture coming from different countries therefore it is difficult to pinpoint a particular strategy for cultural diplomacy. Africa represents a vast topography ranging from sandy beaches to exotic wildlife and captivating natural sceneries not forgetting the historical museums, the traditional attire that is now gaining international recognition in high-end fashion shows the and diverse cuisine. This has become a selling point for most tourism activities in African countries.

Most African countries focus on tourism as a strategy to bring out a positive image to attract foreign investors for international trade. Africa's travel and tourism industry has significant potential to help produce revenue, create employment, and stimulate production, with a projected growth rate of 4.9% and accounting for about 9% of the continent's GDP. Africa has huge travel and tourist potential due to its vast natural and cultural riches, yet it is still in its infancy.

Tiffany writes that thanks to its comparatively well-developed infrastructure in contrast to its neighbors. South Africa is in first place, with a global ranking of 48th and a regional ranking of first in Africa. With multiple sporting arenas capable of hosting huge entertainment events, South

Africa is reaping the rewards of the 2010 World Cup. Due to its attempts to reduce government regulations and encourage tourism sector growth, South Africa also earned a high ranking.<sup>19</sup>

### **1.5.3 Challenges and Gaps Encountered in Enhancing Economic Development through Cultural Diplomacy**

To get the full economic benefits of cultural diplomacy there needs to be full cooperation and coordination within all sectors from government to non-state actors and the creative industry, this harmony is proving to be a challenge in many states that actively pursue cultural diplomacy to achieve their national interests.

Gould et al. argues that cultural diplomacy despite being a core pillar of foreign policy, could be described as a country's "expressive life." This is because Cultural diplomacy as an option of foreign relations requires a lot of resources and careful planning. Cultural diplomacy is often considered as a subsection of "public diplomacy," a trade strategy which incorporates craftsmanship, education, and sentiments. This makes it impossible to carry out and necessitates the use of professionals.<sup>20</sup>

Radcliffe postulates that one of the issues of cultural diplomacy is the unequal relationships of soft power informed by self-interest has been raised with regard to East-West and North-South countries. There is a huge demand for advanced education in developing countries. Owing to this, they are not willing to discourage those who wish to help either through scholarships or assistance with institutional development. These grants can develop the receiving nations in a human building

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<sup>19</sup>Tiffany Misrahi, Top 10 tourism-ready countries in Africa, *Community Manager, Travel & Tourism Industries, World Economic Forum*, 05 Jun 2015

<sup>20</sup> Gould, Helen G.; Marsh, Mary; Culture: Hidden Development. A practical working guide to Culture and Development for the international development sector, (Creative Exchange, London, 2004),

capacity. However, recipients 'nations of educational diplomacy must understand the motivations of such moves.<sup>21</sup>

Spencer-Oatey on the other hand states that nations and organizations use culture as a key tool of establishing and maintaining relations among themselves. It has however been a matter of circumstance before the cultural aspect gain reverence like other tools commonly used in diplomacy for creating, cementing, and maintaining relations between nations. Such tools include economic aid, political and trade relations. Since time immemorial, trade and Politics have been key dominants of interstate relations. The choice to embrace a matter of circumstance is a result of economics, trade, and political issues that have dominated interstate relations for too long. Even though attention has been accorded to the cultural aspect, that intensity of attention cannot be compared to the one given to trade, politics, and economics aspect.<sup>22</sup>

Rana in his writing notes that the greatest challenge is therefore how to approach universal solidarity when completely taking into account the wealth of the world's cultures and avoiding the fear reaction when faced with otherness. Peace is a right and an obligation that has become and continues to be an expectation and an ambition. However, in our fast-paced world, universal stability is jeopardized. Fronting of cultural diplomacy must therefore be done in such a way that it does not lead to the clash of cultures.<sup>23</sup>

According to Linton, culture and heritage are not only about the environment and its surroundings; instead, they are about identities and belongings. Cultural artifacts, which are strongly embedded

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<sup>21</sup>Radcliffe, Sarah.. Culture and Development in a Globalizing World. Geographies, actors, and paradigms, (Routledge, New York, 2006)

<sup>22</sup>Spencer-Oatey, H. Culturally Speaking. Culture, Communication and Politeness Theory.2<sup>nd</sup> edition. (London:Continuum, 2008), pp. 101-107.

<sup>23</sup> Rana K. S., Inside Diplomacy 2nd Ed. (New Delhi: Man as Publication, 2006), p. 19

in traditions, send a humane message about the importance of dialogues and tolerance, about renewing cultural identities broken by the war, and about offering inspiration for posterity.<sup>24</sup>

Webber and Smith note that cultural diplomacy has traditionally been a critical social approach taken by a country when a state wants to build social extensions in foreign countries. For African states, cultural diplomacy has been used to attract tourism or through promoting strategic trade with distant countries. However, any government seeking to enforce cultural diplomacy policies will face a host of unique obstacles. Cultural diplomacy is delicate as one misrepresentation can cause a permanent dent in a country's image.<sup>25</sup>

Berridge writes that "soft power is cultural power," Cultural soft power presents ways in which a country's preferred standpoint of delicate power is measured. The author further notes that culture and thoughts can be coordinate into winning strategies that can then be used to achieve various political and economic interests. Through Cultural soft power, a country can influence how its image is broadcasted in foreign countries. However, at the same time, cultural soft power can be the downfall of a country's foreign relations.<sup>26</sup>

## **1.6 Literature gaps**

The above literature has highlighted the importance of cultural diplomacy in contemporary international relations. However, cultural diplomacy has not been broadly concentrated on as a device of strategy in relation to economic development; it has been viewed as one of the pillars of foreign relations. There exists an academic gap on how possibly cultural diplomacy can be turned into a significantly more effective device for enhancing the economic development of various nations especially for Africa.

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<sup>24</sup> Linton, Robert. *The Cultural Background of Personality*, (London: Routledge, 2011) p.31

<sup>25</sup> Webber, M. and Smith, M. *Foreign policy in a transformed world*. (Harlow: Prentice-Hall, 2000)

<sup>26</sup> Berridge, G.R. *Diplomacy: Theory and Practice*. Basingstoke, New York: Palgrave Macmillan, (2005),

## **1.7 Justification**

The importance of justification in academic research cannot be overstated. As a result, the study's justification was explored on two levels which include academic and policy justification.

### **1.7.1 Academic Justification**

From a global and regional viewpoint, the reviewed literature covered the importance of cultural diplomacy in promoting international growth, as well as the different methods used to achieve economic development. It has been brought out there is a long way to go for Africa as there is a knowledge gap regarding the role of cultural diplomacy in development promotion in terms of fully understanding the concept and having proper coordination from the government and creative and cultural sector to fully economically benefit the country. This study aims to enhance theory and provide additional information in the field of International Studies and Diplomacy.

### **1.7.2 Policy Justification**

Despite cultural diplomacy having been practiced since historical times, many governments have not fully grasped the importance of it as a foreign policy tool and have not utilized it to bring economic development to their countries. Similarly, it has not been fully grasped by lawmakers therefore no proper structures and strategies exist in the particular field. The role of cultural diplomacy in foreign relations will result in recommendations that can be used to improve or influence Kenyan policies on, formulation and implementation of various diplomatic and development policies. It will help in the formulation of new policies as well as the refinement of current ones by policy makers on how to fully utilize cultural diplomacy to enhance economic development.

## **1.8 Theoretical Framework**

### **1.8.1 Liberalism Theory**

The study utilized liberalism theory to illustrate the connection between cultural diplomacy and economic development can exist. For theory development to support cultural diplomacy, certain liberalism concepts and principles are particularly important. The first is transnational, which involves the ability of actors other than states to share power. One of the most critical research categories of sociological liberalism is the interaction between people, communities, and institutions from different parts of the world.

Liberalism, in its broadest sense, and its myriad iterations endorses various assumptions about the international climate. The following is Andrew Moravcsik's classification of liberal theories: Several aspects of classical-liberal thought have made their way into contemporary international affairs, the most notable of which are: Liberal democracies, according to republican liberalism, are more pacific than other systems of government. Pluralist democracy is also known as sociological liberalism maintains that liberal democracies are more pacific than other forms of government.

When some scholars concluded that realism was no longer valid in the 1970s, liberalism evolved. Liberalism is centered on the writings of philosophers namely Immanuel Kant, John Locke, and Jean-Jacques Rousseau, as well as Thomas Jefferson and other founders of the Liberal politics. Liberals believe that state governments should work together to achieve stability and reduce conflict. "Liberalism reinforces institutionalism's effort to understand politics in required to formulate structures that enhance collaboration, wellbeing, and human rights," argues Robert Keohane.<sup>27</sup>

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<sup>27</sup>Keohane, R.O. *Power and Governance in a Partially Globalized World* (London: Routledge), (2002),

Consequently, international relations are no longer only for states; in the liberal view, they also include individuals, societies, and international organizations. Liberalism is a broad term that encompasses a wide range of ideas and arguments concerning how institutions, practices, and trade interactions restrict and weaken states' coercive power. Where it comes to determining what influences a state's actions, liberal scholars adopt a more moral (or what should be) approach. Taking on the beliefs that drive or inspire actions are inextricably linked to one's cultural community.

Theoretical approaches to understanding other cultures are realistic in nature, attempting to comprehend and clarify common norms and values between nation-states in the hopes of fostering interdependence, which will promote economic gains. It is clear that liberalism's "what should be" approach is influenced by hidden cultural ideals that influence decision-making and action on an instinctive level.

Immanuel Kant, Jeremy Bentham, and Giuseppe Mazzini, among other classical liberal philosophers, projected that the establishment of international institutions would help governments build confidence and foster cooperation and peace. International sports and art exhibits, for example, are made feasible by international organizations that involve nations as stakeholders.

Liberalism is an essential component of cultural diplomacy practice in international relations, and it provides a theoretical explanation of cultural diplomacy. Cultural diplomacy in international relations and how it is used for national benefit is best explained by liberal philosophy. It focuses on state cooperation. This theory is crucial to this research since it will be used to explain traders, investors, branding, and educational programs. When states work together and cooperate utilizing soft power techniques rather than employing force, there is peace and reconciliation.



## **1.9 Study Hypotheses**

1. Cultural Diplomacy contributes to economic development in Africa
2. There are various elements of cultural diplomacy that promote economic development in Kenya.
3. The challenges and gaps undermine the achievement of economic development through cultural diplomacy in Kenya.

## **1.10 Research Methodology**

A study's research methodology is the way used to investigate a phenomenon in order to offer accurate and consistent answers to research questions or problems. It is essentially a research description that highlights the techniques that the researcher will undertake in the eventuality of data analysis. The goal of research methodology is to offer research questions with objective, reliable, credible, and cost-effective responses. Research methodology sets the necessary conditions for successful data gathering and analysis as research is a systemic process. This section covers the research design, research area, target population, study area, data collection, and data analysis.

### **1.10.1 Research Design**

A research design, according to Cooper, is a technique that a researcher use to respond to questions accurately, effectively, and in consistent with the objectives. It's basically a blueprint for conducting studies, as it's the method the researcher uses to accomplish the study's goals. For data collection and interpretation, the researcher will use a descriptive research design using a mixed-method approach that combines qualitative and quantitative methods. Both qualitative and quantitative research methods will be used in the study. Using Kenya as a case study, the study will examine the role of cultural diplomacy in promoting economic development in Africa. The

methods of data collection are determined by the data sources, which will include primary and secondary data sources. Both combinations of data collection methods will be used in this study with equal emphasis, and will yield useful data for this research.

### **1.10.2 Research Site**

A research site is an area or region where a study was conducted. This study will be confined to Kenya specifically Nairobi County.

### **1.10.3 Target and Sample Population**

A sample is a small section of a population with similar characteristics to the population as a whole. The aim of sampling is to determine the representativeness of the data the researcher looking at and, in turn, to minimize bias. Purposive sampling, a non-probability approach, will be used to identify respondents for the interview. A sampling technique is used by a study to pick a sample of respondents from a population.

The target respondents comprise of key stakeholders in culture and diplomacy, and a purposive sampling strategy would be used to achieve maximum variance within a sample. These respondents will be selected based on the parameters that are thought to be the most useful for the study. Purposive sampling is used to ensure that a sample has as much variability as possible. Respondents will be selected based of their work and knowledge in international affairs and cultural diplomacy.

**Table 1.1 Target Population and the Sample Size**

<b>Target sample</b>	<b>Sample size</b>
Ministry of sports, culture, and arts and Ministry of Foreign Affairs (MFA), Ministry of Tourism	15
Visual artists and Musicians and sportspersons	10
Academicians	5
Cultural Institutes	5
General Public	15
Media	5
Financial Business Investors	5
<b>TOTAL</b>	<b>60</b>

#### **1.10.4 Research Sample Size**

The sample size, according to Kothari, is a comprehensive list of components or objects of similar interest from which the sample is taken. Representativeness, reliability, and efficacy are required to achieve adequate population coverage and avoid data duplication, saving time and money. A sample size that is either too small or too large does not represent the population well. A sample size of 10 percent to 20 percent of the target population, according to Kothari, is appropriate.<sup>28</sup>As a result, the test size can be calculated using size computations to statistically reflect the data needed for the study, yielding a representative fraction that includes age and gender.

#### **1.10.5 Data Collection Methods**

This study included both qualitative and quantitative methods. For primary data, online questionnaires will be the primary source of information. The questions would be structured and open-ended, and be given to respondents via online sources and collected within two weeks. This will give respondents with enough time to fully grasp and answer appropriately assisting in the

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<sup>28</sup>Kothari,C.(2004. Pretesting in questionnaire design: The impact of respondent characteristics on error detection .Journal of the Market Research Society. 36 (October), pp 295-300

collection of relevant data on the role of cultural diplomacy in enhancing economic growth in Africa, with a focus on Kenya. Secondary data will be gathered by a thorough examination of relevant journals, papers, books, and internet materials.

#### **1.10.6 Data Analysis and presentation**

Data will be collected, edited, coded, tabulated, and analyzed, and after Quantitative data will be analyzed using appropriate tools such as Microsoft Excel and SPSS packages. Content analysis was used to interpret qualitative results, which is to be done by grouping responses into similar themes. Direct quotes from the interview will also feature.

#### **1.10.7 Ethical Consideration**

Respect for respondents and confidentiality of knowledge obtained were two basic ethical concepts that were applied. These procedures were carried out to ensure that respondents understood the research's intent and that their involvement was voluntary, to ensure the research's consistency and integrity, to respect the confidentiality and privacy of research respondents, to avoid harming participants, and to demonstrate the research's independence and impartiality.

#### **1.10.8 Scope and Limitations to the Study**

This research study was conducted within the country of Kenya in urban areas where the majority of the cultural centers and government authorities, as well as economic investments, are situated. The limitation the study will incur is that due to the Covid -19 pandemic and the uncertainty with lockdown there were limitations in collecting data.

#### **1.11 Chapter Outline**

Chapter One: Introduction to the study, background to the study, the problem statement, Objectives of the study, literature review, justification, theoretical framework, study hypotheses and methodology.

- Chapter Two: Role of Cultural Diplomacy in Promoting Economic Development in Africa.
- Chapter Three: The role of cultural diplomacy elements that promote economic development in Kenya.
- Chapter Four: Challenges and prospects of cultural diplomacy in promoting Economic Development in Kenya.
- Chapter Five: Data presentation and analysis
- Chapter Six: Conclusions and Recommendations.

## CHAPTER TWO

### ROLE OF CULTURAL DIPLOMACY IN PROMOTING ECONOMIC DEVELOPMENT IN AFRICA

#### 2.1 Introduction

In the diplomatic world, cultural diplomacy is a type of international public relations soft power. Cultural diplomacy is the interchange of ideas, information, art, language, values, traditions, and other cultural features between nations and their populations in order to improve mutual understanding, strengthen connections, and encourage sociocultural cooperation and national progress.<sup>29</sup> Cultural diplomacy is essential for understanding the nation's ideals and institutions to promote its economic and political objectives.<sup>30</sup> In other words, cultural diplomacy defines the soul of a country which is the source of the nation's influence in the international arena.

Cultural diplomacy as soft power is a new concept in the foreign policy of many African countries and international relations domain. Although political scientists overly use the concept, it is hardly acknowledged by researchers. Various indicators have been created globally that annually assess a country's culture, education, politics, and economy to determine how it has succeeded or failed in cultural diplomacy.

In Africa, culture and heritage act as promoters of tourism and trade. Similarly, it portrays a country's personality as well as that of its people. Cultural diplomacy provides a platform for building external relationships since cultural affinity allows for the execution of actions in other sectors.<sup>31</sup> Thus, this portrays cultural diplomacy as key in advancing a country's interests in the

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<sup>29</sup> Waller, Michael. *Cultural Diplomacy: Political Influence and Integrated Strategy*. Washington, DC: Institute of World Politics Press, (2009), p. 74.

<sup>30</sup>Maack, M.N. "Books and Libraries as Instruments of Cultural Diplomacy in Francophone Africa during the Cold War," *Libraries & Culture* 36, no.1, (2001):59

<sup>31</sup> Rana, Kisha. *Inside Diplomacy*, 2<sup>nd</sup> Ed. New Delhi: Man as Publication, (2006), p.19.

international landscape. Culture forms part of the critical pillars of Kenya's foreign policy. It is a soft power to foster the exchange of ideas, information, traditions, and art to enhance mutual understanding with other states.<sup>32</sup>

Currently, countries are putting more political, cultural, and diplomatic resources to use and gain the support of other states and their people. Nations have thus designed their domestic policies in line with their cultural diplomacy, which forms a projection of the nation's foreign policy. Developing countries have therefore begun leveraging cultural diplomacy as a tool for engaging in international relations.

There have been various instances of cultural diplomacy at work among multiple states in recent years in Africa. Africa has a variety of cultural diplomacy instruments that can foster economic development for the region like tourism due to the wildlife and natural landmarks, film and music, cuisine, festivals, art and museums and some are integrated into the constitutions for various African countries. For example, in South Africa, culture and heritage are central to the state's socio-economic and sustainable development goals, partnering with other nations to promote international Development.<sup>33</sup> This chapter investigates the role of cultural diplomacy in fostering economic development in Africa.

## **2.2 The Concept of Cultural Diplomacy**

Cultural diplomacy is described as "foreign cultural policy" in international relations. It is a kind of public diplomacy that involves the exchange of language, art, music, views, and other cultural aspects between a nation and its people to promote a common understanding. The goals of cultural diplomacy are to enable other states to understand the institutions and ideas of a state in order to

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<sup>32</sup> Nye, Joseph. *Soft Power: The Means to Success in World Politics*. Cambridge: Perseus Books, (2004), p.59.

<sup>33</sup> Waller, Michael. *Cultural Diplomacy: Political Influence and Integrated Strategy*. Washington, DC: Institute of World Politics Press, (2009), p. 74.

enable support for political and economic objectives. In a variety of ways, culture has influenced Africa's ties with the rest of the region. While the potential rewards for cultural exchange have grown, access to and awareness of different cultures offers as many chances for cooperation.<sup>34</sup>

Concepts of diplomacy tend to be state Centric As well, foreign policies and the diplomacy of a state link cultural diplomacy and public diplomacy to various diplomatic practices. The current forms of cultural diplomacy create new practices for carrying out any diplomatic practices.<sup>35</sup>Non-state actors are highly taking significant political positions in the international space. According to Mowlana, a country's foreign policies and cultural relations share a meaningful relationship.<sup>36</sup> Therefore cultural diplomacy can be viewed as a unique diplomatic process that projects a state's foreign policy public communication.

Cultural diplomacy brings together values from various areas of social discourse. It is entirely beneficial to civil societies when they interrelate and work together. Cultural diplomacy is highly influential in forging relationships, shaping public opinion, and straining to win the support of the private sector.<sup>37</sup> Cultural diplomacy is becoming more increasingly popular way of engaging in international dialogue in developed countries in the Western World, although it is not limited to these countries. Across the African continent, there have been several examples of cultural diplomacy initiatives by states, organizations, and personalities in recent years. This region has seen major political and economic developments in the previous fifty years. The UNDP applauds the continent's democratic progress, highlighting that Africa has the largest number of nations running under democratic systems since the 1960s independence movements.

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<sup>34</sup>Gilcher, William. Unpublished paper on file at the Center for Arts and Culture, Washington, (2000), p. 72.

<sup>35</sup> Hamid, Mowlana, Communication and International Relations, p. 69.

<sup>36</sup> Ibid, p.71

<sup>37</sup> World Bank, Brazil and Sub-Saharan Africa: *South-South Partnering for Growth*. Washington DC: World Bank, (2012).



According to Minnaert, cultural diplomacy can be framed as cultural propaganda if the culture is not exposed.<sup>38</sup> Such propaganda is used for political advantages. Cultural propaganda is an old practical practice that dates back to the advent of international relations. The early Roman civilizations used it as a way of persuasion. Cultural diplomacy can be used to brand a country for the purpose of a lucrative gain, primarily an economic gain. By so doing, it represents the country in various aspects.

Through the facilitation of communication across different states, true cultural diplomacy is built on mutuality and cultural exchange. It is built on trust, cooperation and partnerships that are mutually beneficial to all parties involved and geared towards economic development.<sup>39</sup> Africa's development efforts are aimed at promoting cultural development and representing Africa in the international arena. Africa has taken substantial measures on various developmental grounds, such as promoting political stability, socio-economic growth, and safeguarding human rights. All these are aimed at fostering a culture of growth and projecting Africa in the global landscape.

However, Africa faces several challenges amid this progress. These include climate change, water shortage, a substantial disparity in wealth distribution, scarcity and conflicts of resources, massive unemployment, political instability and food shortage. Africa needs to develop new strategies to trigger innovation and guarantee a sustainable future based on equality.<sup>40</sup> Suppose Africa is to grow at the same pace as the developed world in economic growth and cultural development. In that case, a long-lasting solution to these problems must be established based on cultural, economic and political aspects. Africa should focus on balancing the interests of socially diverse groups and

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<sup>38</sup>Toine, Minnaert, "Footprint or fingerprint: International Cultural Policy as Identity policy." *International Journal of Cultural Policy*. Vol. 20. No. 1 (2014), p.99.

<sup>39</sup> Ali Al'Amin, Mazrui and Johnson, Peter. *The Africans: A triple heritage*. London: BBC Publications, 1986, p. 307-310.

<sup>40</sup>Sanghyung, Yoon and Feigenbaum, Harvey, "Global Strategies for National Culture Korean Media Policy in International Perspective," *Seoul Journal of Business* 3, 1(1997).

address their needs equally while upholding national cohesion. It should also invest in promoting its interests in the global landscape, maintaining favorable relations with its neighbors and the international community. Diplomacy is all about a nation's attitude towards relating with others. Thus, cultural diplomacy deals with how governments communicate and negotiate and is the foundation of the state system.

### **2.3 Cultural Diplomacy Impact on Cultural Exchange**

Cultural diplomacy plays a significant role in promoting cultural exchange between nations. Generally, efforts to impose or force particular cultures on others yield conflicts. Thus, cultural diplomacy is an essential tool in fostering diplomatic events within governments to prevent or solve cultural conflicts in promoting state culture. Theoretically, culture refers to any activity or event that preserves its natural form and is derived from the conscious efforts of man, thus being the outcome of distinct undocumented rules. As Linton posits, culture is a group of perfectly illustrated phenomena, processes, objects or particular behaviors.<sup>41</sup>

On the other hand, cultural exchange refers to the exchange of cultural aspects such as academics, sports, publications, art, music, literature, among others. Cultural exchange promotes the integration of different cultures leading to cohesion and harmony, among other favorable outcomes. It fosters interaction among nations and motivates individuals to be interested in other nation's cultures. High levels of cultural diplomacy among states requires strong emotional attachments to the particular cultural exchange. For citizens of a specific state to be interested in another state's culture, they must first be exposed to the culture more often over and over again. Cultural diplomacy as a tool of cultural exchange enhances understanding between distinct cultures. It facilitates the various communities to embrace the cultural differences among them and

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<sup>41</sup> Robert, Linton, *The Cultural Background of Personality*, London: Routledge & K. Paul, (1952).

establish a common ground for understanding all. It is significant in linking different cultures, which leads to favorable cultural diversity. As a tool of conflict resolution and prevention, cultural diplomacy is essential in interstate relations globally to promote an understanding of the various global cultures and what they mean for every state.<sup>42</sup>

The African continent is highly diversified culturally, which significantly influences the state's identity. States, communities and individuals are defined by ethnicity, religion and cultural elements. Thus, African states have well understood the relevance of culture and are willfully leveraging on it to attract international support and attention and promote and safeguard the views of their people. Contemporary cultural diplomacy is different from primordial times where only government officials or high-profile individuals were involved.

Currently, formal rules have been formulated to guide cultural diplomacy activities that involve government officials and the public in fostering international relations. States have further developed policies to promote ordinary individuals' role in representing culture in international relations. Therefore, culture can be utilized to promote economic development in Africa rather than just being used as an element of global entertainment. Culture is a connected reflection of politics and economics in every community. It is an efficient force, intellectual programming, and collective force that differentiates one community from another.<sup>43</sup>

Egypt is one of the countries in Africa that have actively participated in African cultural exchange. For instance, the Mubarak Initiative of Quality Education for African Future Leaders provides a scholarship programme for African non-Egyptian students' interested in future African leadership.<sup>44</sup> Through this and many other programs, Egypt is highly affiliated with the rest of

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<sup>42</sup>Schech, Susanne and Haggis, Jane; Culture and Development. A critical introduction, Blackwell Publishing, (2000).

<sup>43</sup>VALIYEV, A.. Connection Between Economics, Culture and Cultural Diplomacy. [2017]

<sup>44</sup>Cosv.org. 2021

Africa. It promotes socio-economic development in other African states by exchanging culture, knowledge, skills and expertise. The educational exchange facilitates knowledge transfer hence fostering economic development by preparing future African leaders with relevant education that would help solve the many African problems.<sup>45</sup>

Egypt has engaged in a wide range of cultural diplomacy initiatives at different levels, including international organizations, bilateral cooperation channels, and a comprehensive tourist policy that includes heritage as a fundamental component, as a result, the tourism sector continues to be the dominating force in cultural relations with foreigners, accounting for around 15-20% of the country's GDP. Similarly, Egypt hosts the cultural week annually in all foreign states sharing diplomatic relations with it. The program is aimed at strengthening diplomatic ties between Egypt and other foreign states. It promotes its culture, music, theatre and poetry. Egypt's cultural week has promoted cultural exchange and provided opportunities for artists from Egypt and foreign countries to uncover their talents and to forge favorable relations.<sup>46</sup>

Egypt's cultural influence sweeps across the Arab world and the whole of North Africa. Through several cultural and religious celebrations and events, the country has stamped its influence in the international arena. This enhances its brand and image internationally, thus providing numerous opportunities for economic development such as tourism, museology, music and art.<sup>47</sup>

Cultural diplomacy is a type of public diplomacy in which a state's culture (which includes fashion, dialect, film, dance, art, music, cuisine, religion, and so on) is projected abroad to accomplish the country's foreign policy objectives. The goal is to combat any stereotyping of the advocate state in the target state by promoting mutual understanding and pursuing national reputation and

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<sup>45</sup> Ibid

<sup>46</sup> "Egypt Country Report."

[https://www.Cultureinexternalrelations.Eu/CierData/Uploads/2016/08/Egypt\\_Report52.Pdf](https://www.Cultureinexternalrelations.Eu/CierData/Uploads/2016/08/Egypt_Report52.Pdf).

<sup>47</sup> Ibid

relationships on a broad scale. In West Africa, Ghana is a major cultural exchange hub. The state has high levels of cultural cooperation between state and non-state actors, which is essential for development through cultural exchange.<sup>48</sup>

Also, the country has substantially invested in arts and cultural development and training. The education system is highly diversified, providing vocational courses at the elementary level and degrees in arts, music, dance, cultural studies and drama at the universities. These have helped the state uphold cohesion in its multi-ethnic society hence sustaining cultural harmony. Ghana has also heavily invested in tourism by developing its scenic areas and providing various programs for its diaspora. The Pan-African Festival (PANAFEST), for instance, provides opportunities for diaspora integration through cultural exchange and development programs. These cultural diplomacy events and activities have boosted Ghana's economic development, placing it above other states in West Africa and Africa as a whole.<sup>49</sup>

#### **2.4 Cultural Diplomacy in Enhancing Economic Development**

Today, several cultural industries in Africa have depicted high creativity and innovation levels in the global market, where most of their goods and services are irreplaceable. These industries are sources of employment both domestically and outside the state. Industries in the cultural sector are the economic branch that commands the greatest level of employment. Even when the economy is stagnating, cultural industries create a substantial number of works.

Guiso, Sapienza and Zingales investigated the relationship between a country's culture, values and the economy. They established that individual's confidence in their country's organizations impacts many aspects of economic activity. Thus, when a state welcomes global business, items

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<sup>48</sup>Asafo-Adjei, Sandra. "The Promotion of Cultural Diplomacy Through The Use Of African Print Fashion: The Case Of Ghana." July 2019

<sup>49</sup>AfricaNews. "Pilgrimage Tourism of Diaspora Africans [Travel]." Africanews, August 3, 2017

intended for international consumption reach their target market and, by so doing, improves the lifestyles of individuals concerned with the particular items.<sup>50</sup>

Cultural diplomacy in Morocco is realized by a series of measures carried out within a strong traditional cultural framework involving a number of players. Morocco's cultural diplomacy encompasses a wide range of activities, including technological, academic, religious, spiritual, artistic, and creative pursuits. Morocco in Sub-Saharan Africa makes extensive use of these elements. Morocco holds a high place among African states that have taken a significant effort in enhancing their domestic value. The Moroccan government has invested in various cultural diplomacy projects and activities that have promoted its national brand and value.<sup>51</sup>

The importance of cultural diplomacy in Morocco's foreign policy, as well as the necessity of creating coherent and consistent cultural actions abroad, were emphasized by King Mohammed the Sixth during the Conference of Ambassadors in 2013. Understanding the significance of giving Moroccan cultural diplomacy the help and support it warrants through the formation of "Les Maisons du Maroc" and Moroccan Cultural Centers (MCCs) internationally, the intensification of cultural activities, the planning and hosting of events to promote cultural diplomacy. For instance, through the MACECE project, Morocco has managed to bolster its relationship with the United States through the inter-cultural exchange.<sup>52</sup> For over 30 years, the initiative has been sponsoring cultural exchange opportunities for Moroccan scholars. The initiative bridges religious gaps between Christianity and Islam and fosters a mutual understanding between America and Morocco.

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<sup>50</sup>Guiso, Luigi, Paola Sapienza, and Luigi Zingales. "Does Culture Affect Economic Outcomes?" *Journal of Economic Perspectives* 20, no. 2 (May 2006): 23–48.

<sup>51</sup>Aouad Lahrech, Oumama, "What role for Academic Diplomacy?" In *Revue Prospectives Universitaires*, N° 1,

<sup>52</sup>Le Discours du Roi: Message du Souverain à la 1ère conférence des ambassadeurs de SM le Roi. (2013).

The country also hosts various cultural events and festivals that unite artists from the world, promoting intercultural dialogue. The festivals and events are also forms of tourist's attraction, thus yielding national income. Cultural attraction is a crucial economic contributor to Morocco. These, among other cultural diplomacy activities, have helped Morocco boost its domestic value through national branding, intercultural exchange, and income generation through cultural tourism which is a national economic priority<sup>53</sup>

## **2.5 Cultural Diplomacy in Enhancing National Interests**

Several states undertake international cultural policies to enhance their national interests and promote developments outside the state's culture.<sup>54</sup> This is essential in cultural diplomacy as a tool for promoting mutual understanding among states, safeguarding the cultural identity of the states, and enhancing the state's national pride and prestige. Mutual understanding among states helps prevent conflicts that arise from cultural misunderstandings and ignorance. This yields global peace, which supports international collaborations.

Peace and cooperation are essential for economic development. Thus, various African countries strive to promote a good image of their country in the global landscape to various diplomatic actors such as politicians and policymakers, academics, media, and heads of foreign business enterprises. They achieve this by enhancing knowledge about themselves and their cultures globally, which helps foster a positive relationship between the state and its status accorded internationally.

Status for a country is vital in the political arena as it aids it in attaining favorable policies and support for the policies internationally. A country that has invested heavily in cultural diplomacy

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<sup>53</sup> Mohammed V-Agdal University Publication of, Rabat, pp 235-240 2008,

<sup>54</sup> Gilbert, William. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000).

has the upper hand in international relations since cultural diplomacy plays a significant role in the international roles of the state.

For instance, the Rwandan government is convinced that culture fosters a feeling of community and innovation, which leads to the establishment of an environment conducive to sustainable development. Also, Rwanda has undertaken significant and outstanding changes in order to create a business-friendly environment. The goal is that through liberalizing the economy, the government would be able to attract foreign investment and boost its economic activities. In May of 2019, Rwanda and Arsenal (an English football team) agreed to a three-year contract worth £30 million (€34 million) and has been promoting "Visit Rwanda" on the shirts of its players. The Rwanda Development Board (RDB) states that in comparison to the preceding quarter, the amount of foreign visitors from England had increased by 5% and, has increased total tourism by 8%.<sup>55</sup>

It is essential to remember that a product's national origin has a significant impact on its image and worldwide competitiveness. As a result, several countries employ foreign cultural policy to enhance the quality of their domestic products. This is accomplished through demonstrating the country's distinct identity, its various and multicultural characteristics, and, finally, its challenges and accomplishments. As a result, national branding is viewed as a means for a country to position itself in the eyes of potential visitors, consumers, and, most crucially, investors.<sup>56</sup>

Nigeria's cultural diplomacy aims to build relationships, enlighten, and influence other countries to Nigeria's principles and cultural traditions. As a result, Nigerian cultural diplomacy aims to draw the attention of other countries across the world to Nigeria, and through friendship, an attitude of

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<sup>55</sup>Théau Monnet. "Rwandan Tourism Scores Big after Arsenal Deal, despite Criticism." The Africa Report.com. The Africa Report, September 6, 2019.

<sup>56</sup> Richard, Collins "The Screening of Jacques Tati: Broadcasting and Cultural Identity in the European Community," *Cardozo Arts and Entertainment Law Journal*, 11. 2 (2003), pp. 78-80.



understanding would be built between Nigeria and other international players, promoting and boosting collaboration and economic progress.<sup>57</sup>

It also aims at developing a cultural infrastructure that integrates recent technologies. Nigeria's cultural policy aims to promote national identity while protecting the cultural diversity and identity of its varied ethnic society. Nigeria's culture, particularly music and film (Nollywood), has been a source of employment to several artists and a source of tourist attraction. About a million people are employed in the industry, which provides about \$7 billion in revenue for the economy. According to IMF statistics, the industry accounts for 1.4 percent of GDP. Nigeria produces about 2,500 films each year, with total cinema income expected to reach US\$22 million by 2021. The overall revenue from music in Nigeria is predicted to increase at a 13.4% to US\$73 million in 2021.<sup>58</sup>

These have boosted the country's economic development through income and foreign exchange generation. As such, cultural exchange in Nigeria has fostered greater interstate understanding, which has raised international interest in the country.<sup>59</sup> This translates to economic growth through employment creation, bilateral trade relations, tourism, and Nigerian goods and services consumption.

## **2.6 Chapter Summary**

This chapter set out to achieve the first objective of the study which was to assess the role of cultural diplomacy in promoting economic development in Africa. Through the areas discussed such as the concept of cultural diplomacy, the impact of cultural diplomacy on cultural exchanges,

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<sup>57</sup>Sotubo, EC-U & Chidozie, Felix. Cultural Diplomacy and National Development: A Study of the Nigerian Entertainment Industry. (2014)

<sup>58</sup>Nigeria - Media and Entertainment Industry (Nollywood and Nigerian Music)." International Trade Administration | Trade.gov, 2020.

<sup>59</sup> Ibid

the relationship between cultural diplomacy and economic development and also the role cultural diplomacy plays in advancing national interests in Africa, the findings of this chapter reveal that cultural diplomacy does indeed play a role in promoting economic development in Africa.

The chapter aided the understanding of how soft power approaches of cultural diplomacy have facilitated economic development among African countries peacefully. The chapter demonstrates that the diverse cultural diplomacy elements that exists that include tourism, film and music, educational foreign exchange programmes and festivals contribute to the economic development of various African countries achieving the objective of the study. This affirms the first assumption of the study that indeed Cultural Diplomacy contributes to economic development in Africa. The various examples of how African countries use cultural diplomacy aids in understanding that culture is an integral element of economic development as it links politics with economics. We also learn that countries can promote their national interests and national image globally without using hard approaches of political power.

**CHAPTER THREE**

**THE ROLE OF CULTURAL DIPLOMACY ELEMENTS THAT PROMOTE  
ECONOMIC DEVELOPMENT IN KENYA**

**3.1 Introduction**

The importance of culture and national heritage to a state's socioeconomic and sustainable development goals cannot be overstated or downplayed. The global effort centered on the Sustainable Development Goals (SDGs) emphasizes the importance of culture in addressing global development issues. Kenya has acknowledged Culture and cultural diplomacy as part of its foreign policy pillars and as a tool to advance national interests. Kenya's cultural impact has tremendous potential, and its utilization is essential for the country's growth and development. Kenya has consistently emphasized cultural awareness as the foundation for interaction over the past. A state's perception of itself is best reflected via cultural activities. Kenya's cultural diplomacy tries to develop awareness of the nation's multiculturalism and inspire interest in its culture.<sup>60</sup>

According to Lederach, cultural diplomacy, or the use of a country's culture to advance its foreign policy aims or negotiations, is usually considered a component of public diplomacy, or the use of a government's medium of communication with international audiences to favorably impact them.

<sup>61</sup> Kenya has made several steps and strategies to realize its national interests through cultural diplomacy and also to promote and protect the country's culture and heritage. Therefore, this chapter provides an in-depth look and analysis of Kenya's cultural diplomacy activities, as well as the various actors collaborating and engaging in Kenya's cultural diplomacy and the contribution they make.

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<sup>60</sup> Kenyan Foreign Policy, November 2014

<sup>61</sup> Lederach, John Paul, *The Moral Imagination*. Oxford University Press, (2005), p. 102-103.

### **3.2 Cultural Diplomacy Overview in Kenya**

Diplomacy, according to the liberalism school of thought, may be a very successful means to persuade governments to communicate honestly with one another and promote nonviolent solutions to issues. Liberals believe that states can enhance development and reduce conflict if they have the correct institutions and diplomacy.<sup>62</sup> Kenya acknowledges Cultural diplomacy as an important diplomatic tool that when better understood and utilized may be used to strengthen a country's international relationships while also promoting and projecting the country's image and reputation and achieve national interest.

Communities in Kenya coexisted well within their socio-cultural and geographical environments in pre-colonial times. However, on the onset of colonization there was a drastic change whereby foreign languages, values, beliefs, lifestyles and cultures were imposed on the society and the various communities. Colonialism disconnected many Kenyans from their traditional cultures by suppressing indigenous aspects of culture and history. Moreover, the colonizers established their own laws and institutions that would promote and safeguard their own cultural, political and economic interests to further their agenda in Africa.<sup>63</sup> Post colonization Kenya now recognizes the need to restore national pride and acknowledge the importance of culture and heritage that promote unity and patriotism in the country.

Kenya's Constitution recognizes culture to be foundation of the country, and the development blueprint as well as the people's and nations collective civilization. The inclusion of culture in the constitution represents a pivotal point, since issues of cultural development now have a legal basis.

The Constitution of Kenya 2010 under Article 2 attempts to provide the utmost representation of

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<sup>62</sup> Eric B Shiraev (George Mason University USA), Vladislav M Zubok (Temple University) Current Debates in International Relations Oxford University Press, USA 2014,90

<sup>63</sup> Settles J. Trace: The Impact of Colonialism on African Economic Development. Tennessee Research and Creative Exchange 1996.

culture and legacy in all of its forms, including equitable access to scientific and technical knowledge, including digital forms, for all cultures.<sup>64</sup> Some of the measures to be implemented in the constitution include encouraging Kenyans to incorporate intellectual property rights and promoting all aspects of cultural and national representations through literature, the arts, traditional commemorations, scientific research, communication information, mass media publications, libraries, and other cultural heritage.

Under Vision 2030, the social pillar identifies culture as a critical facilitator for the country's socioeconomic, political, and cultural progress. It is acknowledging Kenya's cultural history has great promise, and it is critical that we take use of it for the benefit of the country. One of Vision 2030's main flagship objectives is the formation of an international arts and cultural center for the development of young talents and cross-cultural dialogue. This initiative is crucially significant for Kenya's creative and cultural sector development. Once finalized, the venture will create a national arena for cultural representation discourse as well as public places to promote cultural appreciation, as well as facilities for the development, creation, and distribution of cultural products and services.<sup>65</sup>

Kenya's Foreign policy comprises of five interconnected diplomacy pillars set to aid in achieving its national interests. The pillars include peace, culture, environment, economic and the diaspora pillar. The Ministry of Foreign Affairs (MFA) undertook to create a roadmap for the application and actualization of the cultural diplomacy pillar by formulating the Kenya's 2018-2022 Cultural Diplomacy strategy. There also exists a national policy on culture and heritage that was developed to guarantee that the country's cultural heritage is protected and fostered. These

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<sup>64</sup> The Constitution of Kenya, 27 August 2010

<sup>65</sup> Kenya Vision 2030. Kenya Vision 2030. Diversity of Cultural Expressions. Published July 22, 2020.

initiatives demonstrate that Kenya considers culture and cultural diplomacy as vital tools for achieving national goals and boosting economic growth and development.

### **3.3 Cultural Diplomacy Activities That Promote Economic Development in Kenya**

Kenya's cultural diversity has sparked interest in the nation's heritage. Kenya's cultural diplomacy aims to raise awareness of the country's cultural endowment and generate awareness in its cultural heritage. When it comes to assessing Kenya's prospects as a leading country for cultural diplomacy in Africa, the nation's recent development and established policies are noteworthy. Kenyans today have a strong culture of discourse and global interaction, in addition to having attained a stable and successful degree of democracy.<sup>66</sup>

Activities endorsed for cultural diplomacy include: Promotion of cultural exchanges and partnerships through Gifting and marketing of the Kenyan cultural products, promotion of Kiswahili language, Promotion of global intercultural dialogue, Promotion of Sports and Arts Diplomacy by leveraging Athletics and Sports finally Identification and appointment of Cultural Ambassadors

#### **3.3.1 Enhancing Trade through the Promotion and Recognition of Kiswahili Language**

With more international firms doing business in African countries and the continent's expansion expected to continue, several of these African languages might become power languages, with the ability to wield actual and significant influence. One of these is Kiswahili, which will become increasingly essential as time goes by.<sup>67</sup>

Since John Stuart Mill (2004), who stated that cultural and linguistic distinctions might be even more significant than self-interest, cultural and linguistic differences have been recognized as

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<sup>66</sup> Kimonye, Mary. Country Branding: Key lessons and challenges. Capital FM News, (2013), p. 81

<sup>67</sup> Payne, Neil. "Seven Reasons to Pay Attention to the Swahili Language." How we made it in Africa, February 28, 2014.

fundamental determinants of economic decision-making and preferences. Since then, a significant and rising body of research has demonstrated that language and cultural heterogeneity generates non-tariff entry barriers and is a key determinant of cross-national economic exchanges. Language proficiency and common language, for example, have been proven to be reliable and important predictors of bilateral trade and FDI flows.

Kenya's Ministry of Foreign Affairs developed a cultural Diplomacy strategy 2018- 2022 to facilitate implementation of the foreign policy pillar of cultural diplomacy and to serve as a contribution of culture to socio economic development. One of the activities is promotion and recognition of Kiswahili as a continental and global language. Language is one the most important instruments of soft power. <sup>68</sup>Traditionally language was regarded as the best way of spreading national culture in foreign countries. Not only is Kiswahili one of Kenya's national languages but also a recognized language in the African Union and widely spoken in the East Africa region.

The activity includes the identification of Kiswahili materials that include films, music and reading materials in Kenya's missions across the world and collaboration to develop a Kiswahili handbook for teaching basic Kiswahili in Kenyan missions across the world. Recognizing that Kiswahili is rapidly becoming the predominant language of East and Central Africa and the Great Lakes Region, it is necessary to highlight, educate, and popularize the language. Kiswahili has been an effective component in the East African Community's (EAC) integration and economic development.

Kiswahili was recommended as a language of greater communication in the region in Article 137 of the 2007 Protocol establishing EAC. This Protocol suggested the formation of a Kiswahili commission to defend, propagate, and aid the growth of the Kiswahili language. The goal of raising

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<sup>68</sup> GURA, R. : Francophonie - part of the foreign policy of France. In: Interpolis'06. 2006, pp.48-5

Kiswahili's prominence was to aid in the development and integration of regional commerce, economics, politics, culture, science, technology, and social interactions. Cross-border trade is one of the ways that Kiswahili develops and strengthens cohesion among East Africa's different ethnic populations. In all of the states, there is significant trade between bordering groups. The border trade along, Isebania, Malaba and Namanga is primarily performed in Kiswahili, a shared language among the region's populations. There is both formal and informal border trading.<sup>69</sup>

### **3.3.2 Global Intercultural Dialogue attracting FDI**

Many organizations that aim to enter a market or grow their profitability regard conferences, events, and exhibitions to be significant international activities in today's working climate. Many states that want to promote their domestic commodities use meetings, conferences, and exhibits as a technique to promote their products' markets. This activity focuses on fostering international cultural exchange between Kenya and other nations. This is done through hosting international and local forums that amplify Kenyan Culture and heritage. This strategy upholds Kenya's cultural position internationally for example Kenya had a vibrant, culturally diverse celebration to commemorate the United Nations World Day for Cultural Diversity for Dialogue and Development organized by Kenya Ministry of Sports and Heritage, 2018.<sup>70</sup>

This can also be harnessed when Kenya hosts international meetings and there is an opportunity to expose the delegates present to Kenya's culture. Meetings, conferences, and exhibitions have proven to be an important means of reaching out to the global market. This function is seen to be capable of serving as a meeting place for local and international actors with worldwide reach, as well as providing a platform for local firms to promote and converse where information is

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<sup>69</sup> Habwe, John. "The Role of Kiswahili in the Integration of East Africa." *The Journal of Pan African Studies*, vol.2 no.8, March 2009

<sup>70</sup> United Nations Educational, Scientific and Cultural Organization. (2018).



exchanged. Kenya will also be able to get access to new global markets as a result of the conferences.

Hosting international conferences is an important indicator of a country's status, prestige, and influence. Kenya's hosting of events like the Global Entrepreneurship Summit (GES), the Africa Travel Association's Annual World Congress (ATA), the World Trade Organization (WTO), Tokyo International Conference on African Development (TICAD VI) and United Nations Conference on Trade and Development (UNCTAD 14) conference has reiterated its position as the preferred African nation to visit and invest in.

Because mega events promote investment, tourism, and trade, harnessing nation branding possibilities through such events has become a strategy for improving nation brands, and Kenya is leading the way in Africa in this respect.<sup>71</sup> During such events, the promotion of Kenyan cultural products that are done through gifting and marketing of Kenyan products. Kenya has a variety of products that are recognized internationally like Kenyan Coffee and Tea. Giving cultural gifts such as tea, jewelry, coffee, and textiles at international events such as athletics competitions, sports, and international conferences is one of the strategies considered to provide local businesses more market exposure that will influence economic development in the country by attracting Foreign Direct Investments (FDI). A few of the country's products have found their way to the global market. Enda shoes, running shoes made in Kenya for instance, are recognized on the international sporting world.<sup>72</sup>

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<sup>71</sup> Mary Luseka,, Brand Kenya Board ,TICAD, UNCTAD enhancing Kenya's brand . The Exchange. Published July 4, 2016.

<sup>72</sup> Ross W. Introducing Enda: Kenyan-made Running Shoes | Zafiri. Published December 2, 2020.

The decision to host conferences in Kenya strengthens Kenya's status as the region's economic hub. Kenya is considered as the suitable venue because of its leadership position in East Africa's socioeconomic development, as well as its vitality and innovative creativity. The government not only creates an opportunity for the sharing of experiences and ideas by holding these conferences, but it also helps to promote Kenya as a desirable tourism and conferencing location. The additional revenue that comes with hosting local and international delegations benefits the local hospitality industry as well.

### **3.3.3 Enhancing Kenya's Image through Cultural Tourism**

Cultural tourism is a type of tourism that focuses on a country's or region's culture. It focuses on people's lifestyles in terms of cuisine, art, fashion, architecture, and other factors that contributed form their culture. Cultural tourists, according to Riddhagni and Taylor, spend more money in a tourist destination than any other sort of tourist. Cultural tourism is becoming considerably more popular in the world than other forms of tourism, especially to the present surge in commercialization of cultural products. Tourism branding and promotion cannot be conducted without considering the country's image. In other words, successful tourism promotion can only be achieved best if there is a successful national brand which is achieved through cultural diplomacy.

Kenya has been investing in the development of tourism as a key contributor to the country's economy. The Kenya Tourism Board, the Ministry of Tourism, and several tourism industry stakeholder groups have all worked hard to promote tourism in Kenya. The Kenyan government established the Brand Kenya Board, whose mission is to develop a national brand and maintain it throughout time. All of these organizations are using the internet and major events held in and

outside the country, whether local or international, as platforms to promote Kenya, both domestically and globally, and, as a result, to promote Kenyan tourism.

Through cultural tourism, marketing of Kenyan artefacts is sold in curio shops in tourist destinations across the country that in turn also support the local communities supports the strategy of cultural exchange. Kenya produces a large number of fashionable items. Kiondos, for instance, are woven sisal bags with leather trims that are appreciated both domestically and internationally. Kangas, a sort of women's wraparound garment with attractive designs and frequently with Kenyan proverbs embroidered on them, and kikois, a type of men's sarong that comes in a variety of colors and fabrics, are popular textiles not forgetting the popular Maasai shuka print. These cultural artifacts have given Kenya a worldwide image and are widely recognized as Kenyan.

Kenya's tourism sector, especially in the rural areas, is fundamental to the country's socioeconomic development in terms of foreign exchange earnings, employment generation, and poverty alleviation. Tourism accounts for almost ten percent of the country's GDP, placing it third behind agriculture and manufacturing. Due to the high multiplier effects, tourism in Kenya promotes the development of other sectors such as agriculture, transport, entertainment, crafts/souvenirs, as well as trade and commerce.

The impact of tourism on the Kenyan economy cannot be underestimated. Kenya's Gross Domestic Product increased by 4.2 billion dollars in 2020 as a result of travel and tourism (GDP). In compared to the previous year, the amount has decreased by about half. The tourist sector's contribution to the economy peaked at 8.1 billion dollars in that year. The coronavirus (COVID-19) epidemic is currently having a negative effect on the sector. The number of foreign arrivals in Kenya has dropped significantly as a result of the pandemic.<sup>73</sup>

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<sup>73</sup> Kenya: Contribution of Tourism to GDP 2009-2020 | Statista 2020.

Cultural tourism is a valuable instrument for recognizing, conserving, and showcasing a state's distinct heritage. It's also a viable strategy to boost a state's economy since it expands artist opportunities, stimulates public involvement in the arts, and enables cultural trade. During such activities, it is expected that a strengthened cultural diplomacy would boost to increasing visitor numbers and economic activity.<sup>74</sup>

### **3.3.4. Sports Diplomacy Promoting Economic Development**

Kenya has made significant progress in sports over the years. Kenya's government and its people recognize the significance of sports as a tool for economic and social development, which has aided its rise to prominence. Sports has made a significant contribution to Kenya's social, economic, cultural, and political development. Sport, without a doubt, has made a significant contribution to Kenya's economic development. The fact that sport is one of the country's most important economic sectors is undeniable. Sport, like other commodities, has been produced, promoted, and sold to the general population.

According to The Observer Team (2018), sponsorship partnerships are a major factor in African sports success. International corporations recognize Africa's sporting potential and want to capitalize on it through partnerships and investments. Sponsorship agreements have provided services both off and, on the sports field, allowing coaches, athletes, clubs, and management to upgrade sports infrastructure, purchase sports equipment, and aid with sports and development. Sports betting businesses like Betway, global airlines like Emirates, and multinational corporations like Nike, Coca-Cola, and British American Tobacco have all made investments in sports throughout the world.

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<sup>74</sup> Nabila LA. Helen Spencer-Oatey Culturally Speaking Culture, Communication and Politeness Theory 2nd Edition.2020

National economic prosperity is fueled by hosting sporting mega-events. This has become increasingly significant to governments' diplomatic strategies. Bidding and hosting are mainly influenced by the economic rewards to the hosting country. Developing countries have gradually begun to assert their right to host international competitions and so gain monetary rewards. Hosting these international competition entails considerable expenditures as well as the potential for major rewards in terms of industry relocation, tourism, and inward investment.<sup>75</sup> Apart from giving spotlight to the hosting country, sports activities stimulate trade.

Kenya will host the Safari Rally of the World Rally Championship (WRC) every year until 2026, after a successful event in June 2020 and 19-year absence. The rally is expected to pump roughly \$6 billion into the Kenyan economy, as well as create jobs in service industries like caterers, local mechanics in workshops, and the purchasing of locally manufactured items. Kenya stands to benefit greatly from the World Rally Championship's approximately 800 million spectators, resulting in greater country brand exposure, increased tourist inflows, and increased FDI investment. The country will undoubtedly benefit from the growing reputation as a sport, recreation, commercial, manufacturing, and education powerhouse in Africa.<sup>76</sup>

It is through sports and arts that Kenya is best represented internationally and the strategy seeks to increase the role of Kenyan artists and sports men and women. Kenya has always been recognized internationally in its outstanding performance in Athletics and sports and it is an important element in Kenya's culture.<sup>77</sup> Sport has provided many cadres of sports professionals with career possibilities in Kenya's private and public sectors over the years. Indeed, sports, according to

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<sup>75</sup> Mutisya, Mary, Mwangeli. "The Role of Sports Diplomacy In Promoting Kenya's Foreign Policy Goals (2002-2018)," 2019.

<sup>76</sup> Reuben Wanjala, "Kenya the Home of Safari Rally," Brand.ke, June 29, 2021.

<sup>77</sup> Wanderi, M. The traditional games of Africa: Directions and challenges in their promotion and formalization. *International Journal of Physical Education*, 43(1), 31–38. (2006).

Achola and Njororai (1999), provide an outlet for players' economic survival in terms of finding employment or even earning a livelihood directly through match allowances.

The flying of Kenya's flag following victories in international sporting events is seen as a potent symbol of the country's sovereignty and a soft power move. Kenya's athletes have earned the country an identity and culture all its own, as well as further recognition through the election and appointment of some of the country's athletes, officials from national sports federations, and entities to key positions in regional, continental, and international sports federations and organizations, including the International Olympic Committee.<sup>78</sup>

Kenya, being a developing country, requires infrastructure to help it speed its growth. Sport has successfully accelerated the development of a variety of infrastructure in the country's diverse regions. Counties that have stadiums and sporting facilities has coincided with the construction of accompanying infrastructure. To service the stadiums and the surrounding communities, roads, telecommunication networks, electricity lines, hotels, medical centers, police stations, supermarkets, and water supply facilities have been established. Also, Sportspeople attract investments because of the media attention and national pride they generate. They can also endorse commercial merchandise for the worldwide market.

In addition, sportspeople's investments in their home towns help communities expand economically by tapping into ready consumers. Eldoret town has grown as a result of real estate investments made by Kenyan athletes. These sportsmen have amassed a fortune via winning international athletic competitions, setting world records, and winning the World Marathon Major Series. Kenyan athletes have made real estate investments at the Winstar Hotel, Grandpri Hotel, Johannesburg Plaza, and Rotterdam Centre.

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<sup>78</sup> Hazlewood Arthur. *The Economy of Kenya. The Kenyatta Era* (New York: Oxford University Press, 1979), p. 1.

### **3.3.6 Identification and Appointment of Cultural Ambassadors**

A cultural ambassador can be defined as a person who represents their country internationally from a cultural perspective. Kenyans have excelled in a variety of fields, earning local, regional, and worldwide acclaim. An example is Eliud Kipchoge who put Kenya onto the international stage when he took on the INEOS 1:59:59 Challenge, a sub-two-hour marathon challenge. Eliud Kipchoge was hailed as the greatest marathon runner of the 21st century by international leaders and sports fans worldwide and entered the Guinness world book of records<sup>79</sup> also being crowned the marathon king during the Tokyo 2020 Olympics.

The strategy in place is aims towards the involvement of eminent Kenyan athletes and artists, including those from the Kenyan Diaspora, as goodwill ambassadors to advance Kenya's brand and reputation via arts and sports. During International competitions Athletes represent their country, and their accomplishment translates to national patriotism and pride, as seen by the performance of their flag and national anthem. Sports help to bridge cultural divides, encourage communication, and promote international participants to a variety of cultures.

Leveraging on influential sportsmen and women as cultural ambassadors helps amplify Kenya's image and attract the country's potential for investors through sports diplomacy. The inclusion of prominent Kenyan athletes in the high-level diplomatic group was strategically planned during the bid for the non-permanent seat in the United Nations Security Council. Kenya aspired to portray its image via their accomplishments and demonstrate the value of Citizens to the international community by putting these sports icons at the forefront of its campaign.<sup>80</sup> Kenya securing a non-permanent member seat at the UNSC puts it in a position to form alliances critical to promote any

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<sup>79</sup> First Marathon Distance Run under Two Hours.2019. Guinness World Records. October 11, 2019.

<sup>80</sup> Kipchoge Joins Kenya's Charge for Top UN Seat | Nation." 2019. Nation. Africa. November 2, 2019.

interests and also will be more successful in garnering wider support on security and trade matters. Accelerated security and trade alliances that will aid the country in achieving its foreign policy goals as stability and peace are the main drivers for economic development.

Kenya's literature is similarly rich and represents the people's beliefs and ideals, which is important in regaining the country's worldwide position, with Kenya authors winning several prizes. Kenyan motion pictures and films, as well as skilled artists, are gaining international acclaim. Kenya has also generated notable figures in a variety of fields, including scientists, scholars, researchers, diplomats, environmentalists, philanthropists, economists, entrepreneurs, artists, and athletes. Their role is putting Kenya on the global map, marketing the county for tourism and foreign investments.

The strategy entails taking advantage of these well-known figures by appointing them as cultural ambassadors. Students going for foreign exchange programmes abroad can serve as cultural ambassadors for their home countries, building strong links with their host communities and families to promote mutual understanding. These various strategies are Kenya's national mechanisms towards promoting cultural diplomacy to help the country achieve its national interests including economic development.

#### **3.4. Role of Non- state actors in Kenya's Cultural Diplomacy**

In Kenya, cultural diplomacy has gained traction as a foreign policy instrument for advancing the country's national interests and improving its global image. Kenya welcomes the role of non-state actors in its interactions as a member of the United Nations and several regional organizations. Kenya has collaborated with and formed relationships with organizations that assist the advancement of culture both at home and abroad. Non-governmental organizations, international



non-governmental organizations, cultural institutions, and other non-state actors now play a significant role in decision-making, funding, and support for cultural diplomacy in Kenya.

Liberalism's ideological beliefs inform the behavior and tradition of non-state actors and non-governmental organizations.<sup>81</sup> They are also autonomous actors who engage in diplomatic operations to raise worldwide awareness, carry out their missions, and collaborate directly with governments, nongovernmental organizations (NGOs), and other international organizations (IGOs). Multilateral organizations are increasingly relying on cultural diplomacy and other forms of communication to foster greater understanding and long-term connections with their target audiences.

### **3.4.1 Key International Organizations**

Kenya has formed ties with key international organizations to assist the cultural diplomacy pillar. Although they primarily function at the international level, their existence and influence have frequently affected the substance and conduct of national governments' foreign policies and cultural diplomacy. Kenya is a member of the United Nations Educational, Scientific, and Cultural Organization (UNESCO), and has signed numerous UNESCO treaties for the conservation of culture and heritage. The 1972 Convention on the Protection of Cultural and World Heritage, for example, inscribed key sites such as national parks, the Great Rift Valley, and Fort Jesus on the prestigious World Heritage List.

The International Fund for Cultural Diversity (IFCD) is administered by UNESCO and aims at promoting sustainable development and reducing poverty in underdeveloped nations that have ratified the 2005 Convention on Cultural Diversity, to which Kenya is a signatory. The IFCD funds

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<sup>81</sup> Pierik, Roland & Gordon, Geoffrey. (2010). Liberal Political Philosophy: The Role of Non-State Actors and Considerations of Global Justice.

cultural initiatives, Kenya being a recipient, with the goal of promoting economic development and social betterment.<sup>82</sup>

### **3.4.2 Cultural Institutions**

Kenya does indeed have a rich cultural heritage. People may learn about their roots and how far they've progressed as a people by studying cultural history. The Kenya National Archives and Documentation Service in Nairobi is home to a large collection of government and historical documents, as well as art and craft exhibitions and artifacts. To equip, administer, and expand libraries, Kenya has established a national library service board. A parliamentary archive, as well as books and periodicals, may be found in Nairobi's McMillan Memorial Library. The National Museum of Kenya (NMK) is a multi-disciplinary organization tasked with collecting, preserving, studying, documenting, and exhibiting Kenya's past and current cultural and natural heritage and also the archaeological history.<sup>83</sup> These institutions play an important role in the preservation of national culture and history, as well as serving as cultural tourism destinations that enable Kenya develop economically.

Foreign cultural institutions have a role in improving cultural diplomacy as a result of Kenya's diplomatic connections and partnerships. Even though these organizations' principal mission is to promote and educate their own nations' cultures, they do contribute to Kenya's cultural scene. The Alliance Française of Nairobi and the Goethe-Institute, are two of these institutes. These cultural organizations provide a venue for Kenyan artists to display their work and host music concerts to support Kenyan musicians on a regular basis. Using this platform, art and culture through music is showcased and commercialized.

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<sup>82</sup> What is the IFCD.. "What Is the IFCD?" Diversity of Cultural Expressions. February 15, 2018.

<sup>83</sup>Carotenuto, M., & Luongo, K. (2005). Navigating the Kenya National Archives: Research and its Role in Kenyan Society. *History in Africa*, 32, 445-455.

These cultural institutions also fund cultural projects for example the Goethe-Institute through the Jenga CCI - Global Project. The project has an integrated educational and financing approach, as well as advocacy, also the global project of cultural and creative industries strives to promote sustainable development and support of the culture and creative industries. A project that has benefitted from the funding is the perFORM Music Incubator whereby it aims to substantially contribute to the formalization and professionalization of the music sector in Kenya, create opportunities in the music industry by fostering peer and industry-wide networks to convert creators into viable creative enterprises that creates job opportunities for the youth in the sector. This aims in reducing the unemployment rate among the youth who can harness their talents and be able to contribute to the economy.<sup>84</sup>

### **3.4.3 The Media**

The media is a very important tool of soft power. During the 20<sup>th</sup> century the information and communication revolution made a significant change in the practice of diplomacy more importantly in the development of foreign policy. The media increasingly influences international relations by portraying a positive image of a country, persuading people to alter their minds and make changes that are acceptable to the public through communication making it attractive for relations, tourism and foreign direct investment. Positive media coverage of cultural diplomacy can assist in increasing a country's image and public opinion.<sup>85</sup>

Apart from the traditional media avenues like TV, radio and print, social media continues to play a big role in cultural diplomacy. Through social media whereby anyone can follow and be in the

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<sup>84</sup> perFORM.. “Performmusicincubator.com. 2019. <https://performmusicincubator.com/>.

<sup>85</sup> Calhamer, Allan. *Diplomacy: Chapter of the Games & Puzzles Book of Modern Board Games*. Games & Puzzles Publications, London, UK (1975) pp. 26-40.

know about what is going on in different parts of the world, government agencies have social media handles that are used to portray positive view of the country at the international level.

For example, the Kenya Tourism Board and Ministry of tourism that embarked on a digital campaign called 'Brand Kenya' that showcases Kenya's products and Kenya's culture and heritage tourist destinations, the Team Kenya an initiative by the ministry of sports, culture and heritage which is the official handle for the Kenyan Olympic Team that highlights the achievements of the country during the Olympic games. Also, Kenyan missions abroad can utilize digital media to provide information about investment prospect that can benefit the country and encourage economic growth and development.<sup>86</sup>

#### **3.4.4. The Diaspora**

Cultural diplomatic participation represents a global reemergence to Diasporas, which has developed as a critical component of a state's growth and development strategies. The Kenya diaspora policy recognizes that there is a critical need to integrate the Kenyan Diaspora into the national development process, in accordance with Kenya Vision 2030's objectives and goals. The Kenya Vision 2030 recognizes the involvement of the Diaspora as a significant contributor of the economic development and a vital aspect in achieving the overarching vision of an internationally competitive and thriving Country by 2030. Kenyans living abroad are enthusiastic about their homeland and willing to spread positive information about it in their residing countries, making it simple to capitalize on their presence to promote Kenya's tourism, trade, image, culture, and goodwill.

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<sup>86</sup> Patrick Maluki, "Integrating Digital Media as a Diplomacy Tool in Advancing Kenya's National Interests." 2020. Africa Portal. 2020.

### **3.5. Chapter Summary**

The chapter set out to achieve the second objective of the study which is the role of cultural diplomacy elements that promote economic development in Kenya. It highlighted that cultural diplomacy had legal foundations, as the constitution protects and promotes culture and heritage. The chapter discusses the various elements used by Kenya to promote cultural diplomacy, including the promotion of the Kiswahili language, the promotion of cultural exchanges and partnerships, as well as the gifting and marketing of Kenyan cultural products, the use of sports and arts, and the identification and appointment of cultural ambassadors and the various economic impacts they have that include attracting FDI, enhancement of trade, job creation and infrastructural development achieving the objective of the study

Cultural diplomacy's actors were also addressed with the cooperation of state and non-state actors as well as the important role they play in promoting culture and heritage through financing, collaboration, and a variety of programs in the cultural sector. The chapter brought how the various elements do have an impact on the economy through the examples illustrated therefore supporting the hypothesis that the various elements of cultural diplomacy promote economic development in Kenya.

## **CHAPTER FOUR**

### **CHALLENGES AND PROSPECTS OF CULTURAL DIPLOMACY IN PROMOTING ECONOMIC DEVELOPMENT IN KENYA**

#### **4.1 Introduction**

This chapter is going to look into the challenges and prospects of cultural diplomacy in Kenya. Cultural activities play a big role in economic development through various prospects, these opportunities present an avenue for the growth and manifestation of cultural diplomacy and it is to achieve economic development. There also exist challenges to cultural diplomacy both internal and external that hinder cultural diplomacy and why it is not being utilized to its optimum to bring about economic development. Cultural diplomacy is a strong instrument for bridging gaps between individuals, particularly among the youth, and reinforcing shared understanding. It can also be an engine for economic and social development

#### **4.2 Challenges of Cultural Diplomacy**

##### **4.2.1 Financial Challenges**

Kenya faces the challenge of inadequate human and financial resources to promote cultural diplomacy. Because many African and developing nations do not understand the value of cultural diplomacy as a tool for advancing national interests and achieving economic development, limited financing is allocated to the creative and cultural sector. Agriculture and manufacturing industries receive special attention during budget development and allocation, resulting in a dependency on donors. Different donors have taken a variety of financial initiatives, which have prompted acclaim and criticism from the sector as a whole. Artists, sportspersons and people from the creative sector who contribute to cultural diplomacy have long complained about a lack of support, inadequate or

non-existent infrastructure, expertise, and funding to further their careers and craft.<sup>87</sup>

Donors have been stepping in for years to help with some of these issues. Concerns have been expressed that donor funding for the industry has generated dependency, inhibited creativity, and stunted creative artists' economic development. The majority of financiers come in to advertise and promote things. Potential funders are also looking for trade volumes to serve as security and an assurance that their investment will be repaid. Governments, on the other hand, must deal with "more significant" concerns such as poverty, natural and man-made disasters, education and health care, and physical infrastructure development.<sup>88</sup>

Sports financing has always been a source of contention in the country. In a study of athletics coach training in Kenya, insufficient financing, corruption and misappropriation of funds were shown to be major factors in poor program execution. In addition, due to a lack of funding, teams intended for international events would be reduced to a bare minimum. Inadequate financing also has an impact on the number and diversity of incentives offered to athletes. This destroys their enthusiasm and prevents them from achieving higher levels of performance.

In sports federations, leadership wrangling and chances to control funds and resources are frequent conflicts and squabbles. This draws focus away from sports growth, sponsorship deals withdrawal, court cases, the mistreatment of athletes, and worldwide censure by sports federations. Many excellent Kenyan athletes have transferred to other nations and changed nationalities due to the lucrative offers to further their careers in foreign countries. This is a strong indication that athletics are not well-represented in the regional sports industry. Other countries have recruited footballers, leading to the loss of talent in the country.

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<sup>87</sup>Roberts A. Always Behind: Kenya's Languishing Creative Industry. The Elephant. Published January 10, 2019.

<sup>88</sup>Challenges of funding creative industries in Africa. The East African. Published December 2, 2010.

#### **4.2.2 Lack of coordination**

Throughout the processes, coordination is essential at both the national and local levels, as well as among all stakeholders to achieve the strategies put in place. Lack of industry cohesion and ineffective collective agreements relationships is a major challenge. Kenya's creative industry lacks cohesion, leadership, and participation platforms to promote inclusive advocacy. Since one cannot perform without the other, the Ministries, Departments, and Agencies (MDAs) that are necessary to coordinate for the efficiency and implementation of cultural diplomacy plan are slacking. The Kenyan government's MDAs are highly interconnected, and collaboration is critical to the success of strategy and policy execution therefore within the sectors, there are weak links and inadequate coordination and involvement in the implementation, monitoring, and reporting.

#### **4.2.3. Intellectual property and copyrights infringement**

Trademarks, patents, industrial designs, copyrights, and geographical indications, among other things, are examples of intellectual property rights that allow the proprietor to maintain a monopoly over the matter of the IP rights.<sup>89</sup> They are concerned with the welfare of consumers of the products or services to which they pertain, as well as the protection of IP owners' imaginative and creative abilities and the promotion of innovation in a variety of industries. IP rights give owners exclusive rights and serve as a link between the consumers and the manufacturer, allowing customers to recognize and associate products with their owners.

According to Sihanya. B et al's Study on Intellectual Property in Kenya, inadequate knowledge of intellectual property rights (IPRs) within the sector. There is a lack of awareness of copyright rules and how creative sector entrepreneurs may utilize them to safeguard their original work from

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<sup>89</sup>Bowmans, Intellectual Property and Consumer Protection in Kenya - Bowmans., January 8, 2020.



rampant piracy.<sup>90</sup> New advancements, particularly in the Information and Communications Technology (ICT) sector, have made the struggle against piracy much more, for example, it has had a significant impact on the copyright owners' economic and moral rights. The ease with which music may be produced, published, transferred, and duplicated through the internet has generated significant copyright protection and promotion difficulties. Patents have still not been taken more seriously in Africa; hence intellectual property ownership rights are a challenge. The Kenya Industrial Property Institute (KIPI) issues copyrights in Kenya under the Industrial Property Act (2001).

It enables companies to invest in talent while still ensuring a financial return. The law makes it possible for artists, authors, designers, craftsmen, filmmakers, and songwriters to make a livelihood from their skills. It serves as the foundation for financial flows that support investment in the whole creative economy, from studios to performance venues, fashion collections, and movies, as well as music streaming services that build new technologies to distribute content and goods to customers. Licensing agreements in which the licensee is required to pay royalties for both the patented product and unpatented information related to the patent.

This, however, has not been done very effectively. Kenya's *kiondo*, for instance, was patented and modified with leather and hooks by the Japanese without any benefits accruing to Kenya, and this patent has not been revoked to date.<sup>91</sup> In Kenya, where American studio Disney opted to trademark the terms '*Hakuna Matata and 'Simba for the film The Lion King,' infringement has been rampant. There was outrage from the people, which was voiced through numerous internet petitions to*

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<sup>90</sup>Dr Ben Sihanya and Dr Hellen OmmehNattu, Challenges to intra-EAC trade from the perspective of EAC Intellectual Property Rights and Rules of Origin, (2010).

<sup>91</sup>Wekundah JM. Why Protect Traditional Knowledge? Africa Portal. Published 2012.

remove Disney's trademarks, with headlines reading "Disney robs Kenya of renowned Hakuna Matata slogan."<sup>92</sup>

#### **4.2.4 Lack of Culture Preservation**

Every culture has a propensity toward stability as well as an inclination toward change. Globalization is a two-edged sword since it has both positive and negative aspects in terms of societal development and welfare. Globalization has made it easier and more common for people to travel around the world, and advances in communications and global marketing of ideas, locales, and images can contribute to a cultural supermarket phenomenon. People are no longer limited to creating identities depending on where they reside, but can instead select from a variety of identities. They now replicate the clothing, speech patterns, attitudes, and lifestyles of whatever group they like.<sup>93</sup>

According to Gergen, when individuals are overloaded with a multitude of media, their reality, as well as their value system, constantly shifts. One's sense of self is in a state of change. Such people frequently have no idea what they believe in or what they stand for.<sup>94</sup>For example, the media has been a powerful tool for influencing, validating and shaping the world. Africans are overwhelmed with ideas that are regrettably not reflective of themselves through media representations. People are, unfortunately, striving to build their identities through these channels. This tendency may explain why Kenyan youth are so fixated with changing themselves into "American

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<sup>92</sup>JaneireneMaina, Saida Thuo. Intellectual Property in Kenya: Challenges in character and celebrity merchandising Wamae& Allen. Wamaeallen.com. Published 2020

<sup>93</sup> E. O. Wahab, S. O. Odunsi, O. E. Ajiboye, "Causes and Consequences of Rapid Erosion of Cultural Values in a Traditional African Society", Journal of Anthropology, vol. 2012,

<sup>94</sup>Gergen,K.J, The Saturated Self: Dilemmas of Identity in Contemporary Life. New York: Basic Books (1991)

representations." Young people in the country are catching on to the trends, symbols, and vocabulary of foreign music, television, and cinema as a result of media exposure.<sup>95</sup>

What is required is an innovation that is customized to Kenya's specific needs and beliefs while also ensuring that the cultural legacy is neither harmed nor become obsolete. Kenyans are accused of being blatant, if not blind, followers of the West. Kenyans, like Westerners, have become first-rate worshippers of consumerism, but with a variation confusing westernization with progress. Kenyans, unlike the Westerners they idolize, spend time attempting to imitate western culture others, therefore, limiting innovation and creativity as well as originality.<sup>96</sup>In terms of cultural transmission systems, there is a disproportion between developing and developed countries, with the former being cultural consumers and the latter propagating their culture. This has led to an identity crisis among the Kenyan youth who are expected to carry on the mantle for future generations on culture and be cultural ambassadors.

### **4.3 Prospects of Cultural Diplomacy**

#### **4.3.1 Growing Creative Economy in Kenya**

The creative industry has an indisputable influence on a country's potential GDP and can provide a built-in answer to unresolved "development" challenges. According to a 2013 UNESCO report, the cultural sector is an important part of a country's long-term development because the creative sector is among one of the world's fastest-growing fields, but it can also be extremely impactful in terms of income generation, employment opportunities, and export earnings. Culture is the fourth pillar of sustainable development for every state, according to a policy statement published by the United Cities and Local Governments (UCLG) in 2010.

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<sup>95</sup>Gakahu, Nancy, Ruth Joyce, and NyawiraKaguta. "The Social Implications of a Global Culture to Africa: Kenya's Case, Vol.2, No.4, 2011

<sup>96</sup>Were, Gideon S. "Cultural Renaissance And National Development: Some Reflections On The Kenyan Cultural Problem." *Journal of Eastern African Research & Development* (1982): 1-12

In an era of tremendous innovation, the service sector has developed rapidly, disrupting previously established social systems and redefining the face of contemporary work while involved in other fields has gradually declined. A sub-sector known as the cultural and creative industries (CCIs) has arisen as people and corporations across the globe have begun to invest in and profit on the prospects of creative products on the international economy as part of this move toward a service industry and/or knowledge-based economy. In the global market, properly utilizing the creative economy provides a competitive advantage.<sup>97</sup>

Both the government and the private sector in Kenya agree to the UNCTAD definition and description of the creative economy, which includes a variety of creative sectors that include the development, production, promotion, and distribution of goods and services arising from human creativity. Numerous knowledge-based economic activities including tangible items and intangible intellectual assets, with economic and cultural value, creative content, and market aims, are also included in the creative economy. The creative economy, therefore, is defined as the collection of cultural assets in which creativity is used to drive economic growth and development.

Given the socio-economic activities structure of the economy, it is expected that the creative economy would overtake tourism and agriculture as the leading employer in both official and informal sectors of the national economy. Kenya's creative economy holds a lot of promise as exports of creative products were (\$40.9 million) Sh4 billion in 2013. With a vast and rising youth population looking for a new self-identity, the quality and quantity of artistic expression are increasing across the country. Music, art, fashion, cinema, and other types of creative commodities are also in high demand. As a result, policymakers in Kenya are becoming increasingly interested in the creative economy, particularly in terms of the prospective job possibilities for Kenyan youth

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<sup>97</sup>Creative Economy Report 2008: The challenge of assessing the creative economy towards informed policy-making (UNCTAD/DITC/2008/2)19 Apr 2008, 357

in the country's major towns and counties.<sup>98</sup>Because of the enormous importance of these sectors to the economy, many nations are increasingly treating their cultural and creative industries seriously.

#### **4.3.2 Political Goodwill**

Kenya's government has demonstrated political goodwill and support for the creative industry to encourage economic development over the years. Through the various ministries such as the Ministry of Sports, culture and heritage and the Ministry of foreign affairs having a cultural diplomacy strategy to support the cultural pillar in the foreign policy not forgetting the recognition of culture in the constitution and the country's development plan of Vision 2030. Goodwill has also been shown whereby The Ministry of Sports, Culture and Heritage launched a Kshs. 100 million stimulus packages for artists, performers, singers, and cultural creatives called work for pay. This is in accordance with H.E. President Uhuru Kenyatta's Executive Order of April 6, 2020, instructing the Sports, Arts and Social Development Fund to provide Kshs. 100 million to people working in the creative industry during the COVID-19 epidemic.<sup>99</sup>

The outbreak of the COVID-19 pandemic and the consequent stringent containment measures had a significant impact on the tourism, sports, culture, and arts industries. To aid recovery, the Treasury proposed a KSh15 billion allocation for the Sports, Arts, and Social Development Fund, as well as Sh90 million for regional stadium renovation project during the 2020/2021 annual budget reading. These measures demonstrate that there is government support and political goodwill towards the culture and arts sector.

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<sup>98</sup>Nyariki et.al Economic Contribution of Copyright-Based Industries in Kenya 2009

<sup>99</sup>Sports, Arts & Social Development Fund - The Ministry of Sports, Culture and Heritage. The Ministry of Sports, Culture and Heritage. Published July 28, 2020

### 4.3.3. Evolving Global Cultural Space

A multiplicity of actors is necessary for order and growth in the ever-changing international system of the twenty-first century.<sup>100</sup> Cultural diplomacy is being transformed by changes in the political-economic system, neoliberal policies, globalization, and the engagement of new diplomatic players such as nonprofit organizations, private entities, and citizen initiatives. Cultural interaction, international trade, and economic drive are all essential features of human activity, as is the underlying human urge to provide for the future. More governments are devoting time and resources to developing their soft power capabilities, which include the use of influence, attraction, persuasion, and trust-building. In the twenty-first century, culture is seen as a source of long-term social and economic growth.

Technological advancement and the use of new media also serves as an opportunity for cultural diplomacy in Kenya. The emergence of new communication technologies is boosting and facilitating nations' cultural programming efforts, increasing the number of possibilities for cultural events that foster cross-national connections, partnerships, and mutual understanding. New media provides policymakers with certain tactical advantages when it comes to controlling information networks.

Hwajung Kim points out, new manner of communicating with information technology offers cultural policymakers' new opportunities to widen their target audiences and promote culture even more broadly through new media platforms. If cultural policymakers utilize new communication tools efficiently and deliberately, cultural diplomacy via digital technology can increase soft power.<sup>101</sup>

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<sup>100</sup>Slotin J, Wyeth V, Romita P. Power, Politics, and Change: How International Actors Assess Local Context June 2010.

<sup>101</sup>Kim, Hwajung "Cultural Diplomacy as the Means of Soft Power in an Information Age", Institute for Cultural Diplomacy, (p. 1-18) 2011

Having the UNESCO Office in Nairobi that was created in 1965 as the regional office for Eastern Africa also serves as an opportunity for Kenya's cultural diplomacy. Following the United Nations Sustainable Development Goals and the African Union's Vision 2063, the UNESCO Prioritized Africa Flagship Programme for leveraging the power of culture for sustainable development and peace in a context of regional integration, the country benefits greatly from UNESCO's cultural activities and projects as well as further its approaches through collaboration and partnerships.

#### **4.3.4 Significant Diaspora**

Kenya has a large population that reside in many countries all over the world. Diasporas have the potential to contribute significantly to the economic growth of their home nations. Diasporas may encourage trade and foreign direct investment, start enterprises and spur entrepreneurship, and transmit new information and skills in addition to their well-known function as remittance senders. Although some governments regard their citizens living abroad as a loss, they are increasingly understanding that an active diaspora may be a resource, if not a counterbalance, to skilled and talented migrants' departure.<sup>102</sup>

Kenya recognizes the diaspora's essential role as cultural and brand ambassadors for the country, as well as their ability to contribute to national progress. The Kenyan government developed dedicated diaspora portals for each Kenyan embassy and consulate, which feature skills matching program. The government's decision to create a diaspora strategy in 2014 appears to have opened the way for the diaspora to connect economically and socially with their home country. Remittance figures from the Central Bank of Kenya (2019) reveal that the number of remittances has increased, with 60 percent coming from the diaspora in Europe and North America. The Central Bank of

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<sup>102</sup>Newland K. What We Know About Diasporas and Economic Development. migrationpolicy.org. Published September 2013.

Kenya has highlighted the efficiency of transferring money back home as a significant reason for Kenyan remittances' rapid rise, and it has established a variety of financial instruments aimed at the diaspora, including some effective diaspora bonds and services like M-Pesa.

#### **4.3.5 Unique Kenyan Culture and heritage**

According to Singh, intangible cultural heritage (ICH) is a group's or society's legacy of physical and intangible features that are passed down from previous generations, preserved in the current, and given for the benefit of the present and future. Oral traditions and expressions, which include dialect as a vehicle of intangible cultural heritage; performing arts; social practices, ritual practices, and festivities; knowledge and practices concerning nature and the universe; and traditional artistry are among the five broad areas proposed by UNESCO in its 2003 Convention for the Protection of Intangible Cultural Heritage.<sup>103</sup>

Kenya is appreciative of its rich and diverse cultures, and it has a National Heritage Policy that acknowledges this. With more than forty indigenous languages and dialects, the nation is multilingual. Kenya has a diverse and unique tangible and intangible history, ranging from the Kaya Kinondo sacred woodland on the southern coast to Lake Turkana in the north. The intangible side of Kenya includes several dialects; food culture and cuisines, eating habits and periods; cultural traditions and ideologies; names and naming systems; lifetime ceremonies and festivities, such as death, births, weddings, and initiations; dressing styles, and the knowledge base, all of which are little known.

This presents an opportunity for the country to utilize to maximize the rich and unique Kenyan culture and heritage that can be turned into an avenue to benefit the country economically and empower its citizens using cultural diplomacy to market, and contribute economically, socially,

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<sup>103</sup>Singh, Anil. Digital preservation of cultural heritage resources and manuscripts: An Indian government initiative. *IFLA Journal*. 38. 289-296. (2012).



and culturally in ways that are both respectful of historical values and beneficial to society.

#### **4.4 Chapter Summary**

The chapter looked into the challenges and prospects of cultural diplomacy in promoting economic development in Kenya which was the third objective of the study. The challenges discussed that include financial constraints, misappropriation of funds and corruption, lack of coordination between the various MDA's which is a major challenge as it slows down the implementation of policies and the various strategies that have been put in place to propel cultural diplomacy in Kenya. The issue of not having enough knowledge on IP rights has also costed the cultural sector whereby the development is hindered as other countries are patenting and benefitting from Kenya's cultural goods.

The chapter affirms the assumption that as there are indeed challenges and gaps that undermine the achievement of economic development through cultural diplomacy in Kenya. The country presents a myriad of opportunities that can be exploited more and utilized to enhance cultural diplomacy that were discussed in the chapter. The country possesses a growing creative economy that contributed to the GDP and serving as an avenue for job creation for the youth. There also exists political goodwill that backs support from the government for the creative and cultural sector that even entails stimulus package during the pandemic period. There also presents an opportunity to utilize the large number of Kenyan nationals that live and work abroad to spread and enhance the country's image abroad.

## **CHAPTER FIVE**

### **DATA ANALYSIS AND PRESENTATION OF THE FINDINGS**

#### **5.1 Introduction**

This chapter describes data analysis followed by interpretation and presentation of research findings. In this section, the research findings correlate to the research objective and research questions, guiding the study. Data analysis was conducted to determine the role of cultural diplomacy in promoting economic development in Africa with a specific focus on Kenya. The study targeted a sample population of 60 respondents out of which 46 responded through the administered online questionnaires. This indicates that the study had a response rate of 76.6%. A study with a return rate of above 50% is accepted for analysis and publication. In the study, both primary and secondary data are analyzed using Excel 2016 and Statistical Package for the Social Sciences (SPSS) Version 26.0. Furthermore, the data is presented using tables, bar graphs, histograms, and pie charts.

#### **5.2 Demographic Characteristics**

Although this was not part of the study, this set of data was designed to describe the demographic characteristic of the sampled population and evaluate for any impact on the research findings. In this study, the demographic characteristics included gender, age, level of education, and institution or organization or occupation name.

##### **5.2.1 Gender**

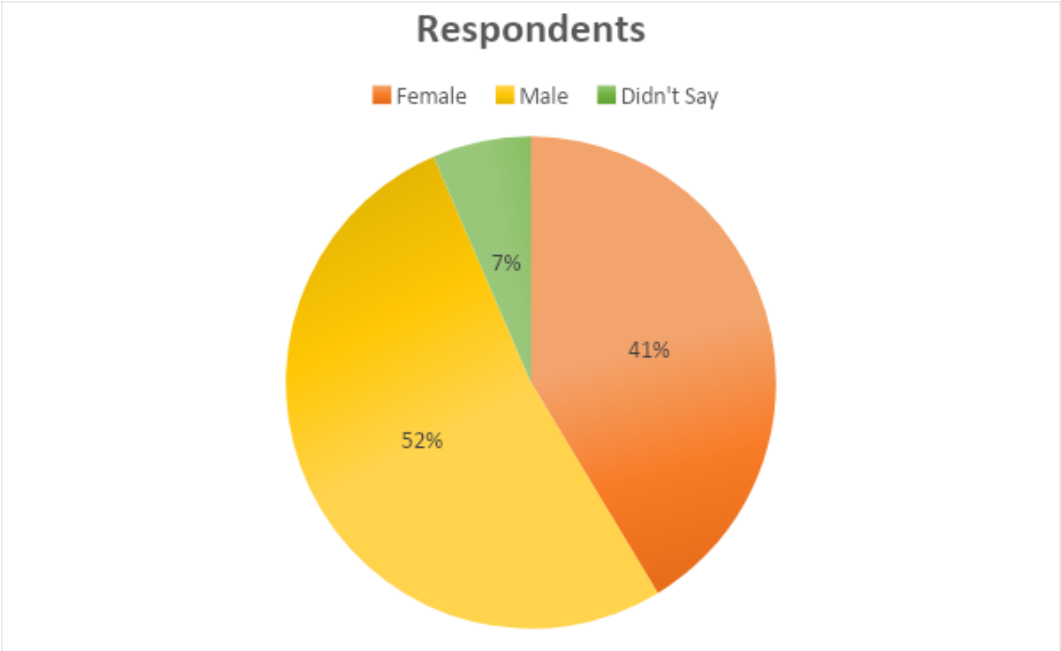
The participants of the study were asked to indicate their gender (Male or Female or Prefer not to say). All respondents responded with 19 (41.3%) female, 18 (24%) male and 3 (6.6%) prefer not to say as shown in Table 5.1 below

		Frequency	Percent	Valid Percent
Valid	Female	19	41.3	41.3
	Male	24	52.1	52.1
	Prefer not to say	3	6.5	6.6
	Total	46	100.0	100.0

**Table 5.1 Gender of the Respondents**

Mixed results existed on the gender of the respondents towards the role of cultural diplomacy in promoting economic development. According to the findings, males and females contribute to an important role in the cultural diplomacy although activities under cultural diplomacy have a higher male percentage.

The results in Table 5.1 above are presented in the pie chart as shown in Figure 5.1 below;



**Figure 5.1 Percentage of the Gender of the Respondents**

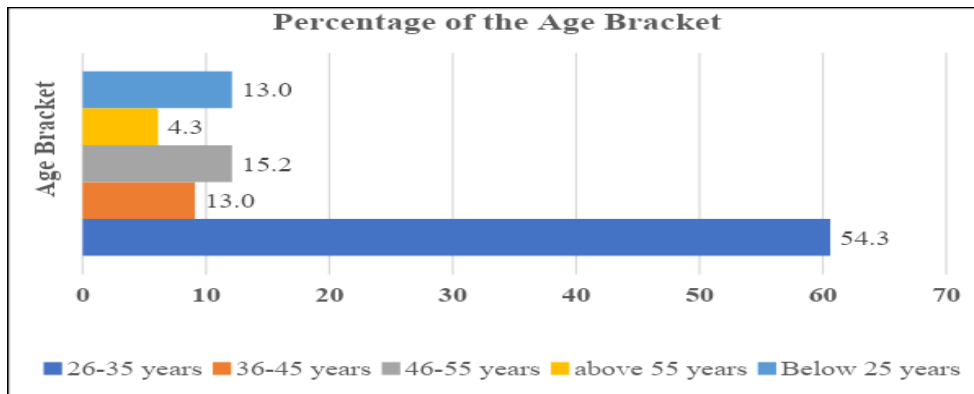
### 5.2.2 Age

The participants were asked about their age by indicating the age bracket they fall in. In the study, the age brackets were below 25, 26-35, 36-45, 46-55, and above 55 years as shown in Table 5.2 below;

What is your age bracket?				
		Frequency	Percent	Valid Percent
Valid	26-35 years	25	54.34	54.3
	36-45 years	6	13.04	13.0
	46-55 years	7	15.22	15.2
	above 55 years	2	4.35	4.4
	Below 25 years	6	13.04	13.0
	Total	46	100.0	100.0

**Table 5.2 Age of the Respondents**

From the table above, 25 (54.3%) respondents had 26-35 years, 6 (13.0%) were 36-45 years, 7 (15.2%) were 46-55 years, 2 (4.4%) had above 55 years, and 6 (13.0%) were below 25 years of age. This implies that most of the respondents were between the age of 26 and 35 years, an age bracket that is known for its activeness in Kenya and also young people are mostly involved in the various cultural diplomacy activities. The following clustered bar graph is the presentation of the data information in the table above.



**Figure 5.2 Percentage of the Respondents Age Bracket**

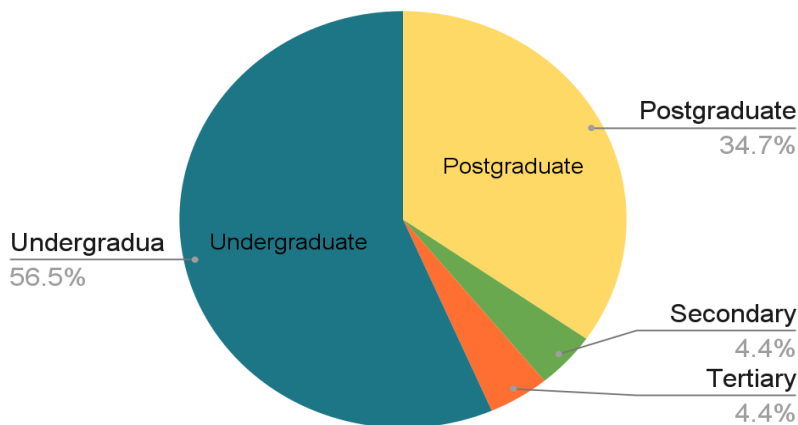
### 5.2.3 Level of Education

The researcher found out the level of education of the 46 respondents who responded to the question. From this response on the level of education (postgraduate=16, secondary=2, Tertiary college= 2, and Undergraduate=26).

		Level of Education		
		Frequency	Percent	Valid Percent
Valid	Post Graduate	16	34.7	34.7
	Secondary	2	4.34	4.4
	Tertiary College	2	4.34	4.4
	Undergraduate	26	56.5	56.5
	Total	46	100.0	100.0

**Table 5.3 Level of Education of the Respondents**

In terms of percentage, 34.7% were postgraduate, 4.4% were secondary and tertiary college and 56.5% were undergraduate. This implies that most people dealing with the role of cultural diplomacy in promoting economic development are undergraduate and postgraduates since they are enlightened. The following pie chart shows the percentage of the level of education of the respondents.



**Figure 5.3 Percentage of Level of Education of the Respondents**

## 5.5 Forms of Cultural Diplomacy Applied as a Tool Are Promoting Economic Development in Africa

The study tried to identify different forms of cultural diplomacy elements used as a tool for promoting economic development. The respondents agreed with Gichuhi when it is pointed out that the cultural diplomacy tools for promoting economic development include tourism, sports, literature, religion, and arts such as music, dance, paintings, sculptures, and films among others. In the study, the respondents chose more than one element.

Form of Cultural Diplomacy	Frequency	Percentage
Arts (e.g., music, dance, paintings, sculptures, and films)	13	25.0%
Tourism	20	38.5%
Sports	10	19.2%
Literature	8	15.4%
Religion	1	1.9%
<b>Total</b>	<b>52</b>	<b>100%</b>

Figure 5.3 Percentage of the Level of Education of the Respondents

### 5.2.4 Name of the Institution/Organization/ Occupation

The researcher continued to identify the institution, organization, or occupation of the 46 respondents. 100% of the respondents responded to this question, giving several of the organizations as shown in Table 5.4 below;

Name of The Institution/Organization/ Occupation	Frequency	Percentage
Government Ministries (MFA, Sports and culture, Tourism)	12	26.0%
Artists, Musicians and sportspersons	10	21.7%
Academicians	5	10.8%
Cultural and Heritage Institutes	3	6.5%
Media	4	8.7%
Financial Business Investors	3	6.5%
General Public	9	19.6%
<b>Total</b>	<b>46</b>	<b>100.0%</b>

### Table 5.4 Sample Populations

The role of cultural diplomacy cuts across all occupations or organizations, especially in the promotion of economic development. In these occupations or organizations, cultural diplomacy is contributed from different perspectives.

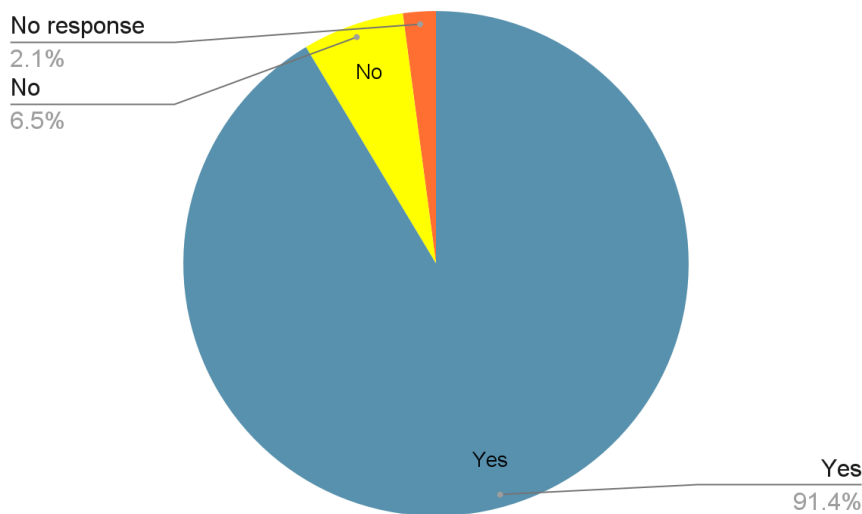
### 5.3 The Connection between Culture and Economic Development

The study sought to find out the relationship between culture and economic development. When the respondents are asked about the existing relationship 42 out of 46 respondents agreed that there is a connection between the two, while 3 out of 46 disagreed on the connection and 1 out of 46 respondents never responded.

	Frequency	Percent	Valid Percent
Valid Yes	42	91.3	91.3
No	3	6.5	6.5
No response	1	2.1	2.1
<b>Total</b>	<b>46</b>	<b>100.0</b>	<b>100.0</b>

Table 5.5 Connection between Culture and Economic Development

The percentage of the response on the relationship is given in the pie chart below;



### **Figure 5.4 Percentage of the Connection between Culture and Economic Development**

To realize the objectives of the study, the researcher narrowed it down to those respondents who gave "Yes" as their answer in the above table and figure. In this case, several cultural traits are connected with high-income economies, which have developed a broader and more efficient approach to social transactions over time. Income growth also depends in part on cultural characteristics which can be determined at the country level.

### **5.4 Understanding of the Concept of Cultural Diplomacy**

The study tried to explore if the respondents had an understanding of the cultural diplomacy concept. 44 out of the 46 respondents understood while 2 of the respondents did not as shown in the table below;

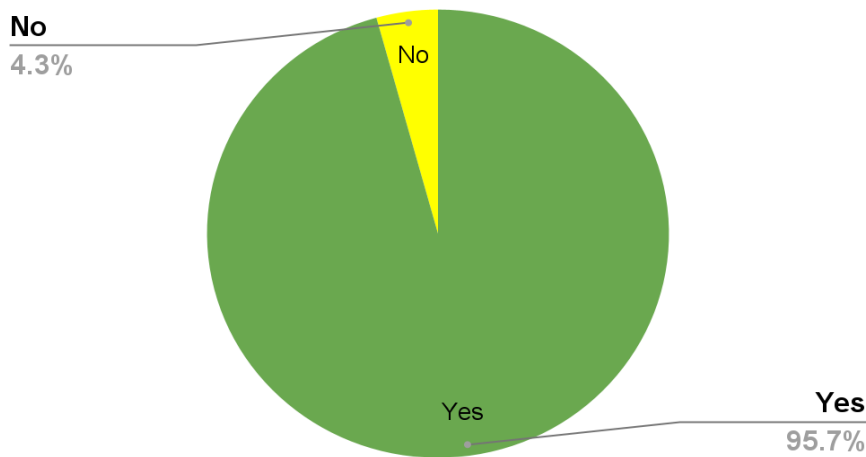
#### **Do you understand the concept of Cultural Diplomacy?**

	<b>Frequency</b>	<b>Percent</b>	<b>Valid Percent</b>
Yes	44	95.7	95.7
No	2	4.3	4.3
Total	46	100.0	100.0

**Table 5.6 Understanding of the Concept of Cultural Diplomacy**

From the table 95.7% of the respondents understood the concept of cultural diplomacy while only 4.3% did not. The findings indicate that most respondents knew what cultural diplomacy meant and hence were well suited to provide responses for the study.





**Figure 5.5 Percentage of the Understanding of Cultural Diplomacy Concept**

**5.5 The Use of Cultural Diplomacy as a Tool for Promoting Economic Development in Africa**

The study aimed at assessing whether cultural diplomacy can be used as a tool to promote economic development. 93.5% of the respondents agreed on the use of cultural diplomacy as a tool while 6.5% of the respondents did not agree that cultural diplomacy can be used a toll for promoting economic development in Africa

**Can cultural diplomacy be used as a tool for promoting Economic Development in Africa?**

	Frequency	Percent	Valid Percent
Yes	43	93.5	93.5
No	3	6.5	6.5
Total	46	100.0	100.0

**Table 5.7 Whether Cultural Diplomacy can be used as a Tool of Economic Development**

Culture is a unique way of creating connections and opportunities to showcase, cuisines, art, and other attributes that can trickle down to economic engagement such as tourism amongst others. Through cultural diplomacy a country can export and promote its image, leading to regional and globally hence impacting on the economic development. As if that is not enough, cultural diplomacy can shed light on African cultures that can attract a variety of interested tourists. For instance, the United States culture has spread across the world and has become a tool for it is soft

power as most populations of various countries are intrigued by the culture of America, therefore, are very influenced by it. Also, in Africa, the culture can be assimilated into other nations by way of say language such as Kiswahili. If made an international language, it can reduce language barriers and ensure successful trades between countries and MNCs. Finally, culture is already being used in tourism, sports, and music and can be extended further. Sharing Africa's culture and heritage brings about a better sense of understanding of the different beliefs and customs that exist to their advantage, therefore, drawing interest from the international community and foreign investors thus boosting economic development.

### **5.6 Forms of Cultural Diplomacy Applied as a Tool Are Promoting Economic Development in Africa**

The study tried to identify different forms of cultural diplomacy used as a tool for promoting economic development. 93.9% of the respondents responded to this question while 6.1% never responded. The respondents agreed with Gichuhi when it is pointed out that the cultural diplomacy tools for promoting economic development include tourism, sports, literature, religion, and arts such as music, dance, paintings, sculptures, and films among others<sup>104</sup>. In the study, the respondents mentioned at least one of such forms.

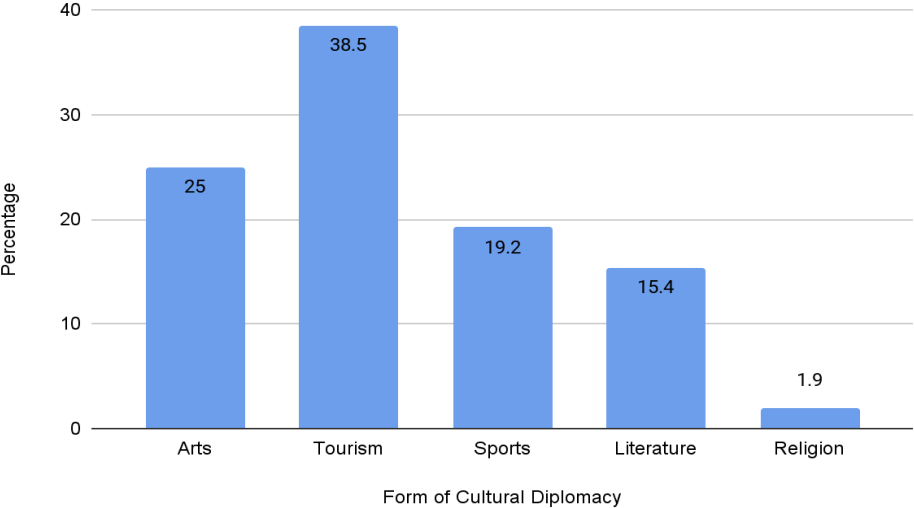
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<sup>104</sup> Gichuhi, Geoffrey N. "Role of Cultural Diplomacy in Promoting Development in Africa: a Case Study of Kenya." Ph.D. diss., University of Nairobi, 2018.

Form of Cultural Diplomacy	Frequency	Percentage
Arts (e.g., music, dance, paintings, sculptures, and films)	13	25.0%
Tourism	20	38.5%
Sports	10	19.2%
Literature	8	15.4%
Religion	1	1.9%
<b>Total</b>	<b>52</b>	<b>100%</b>

**Table 5.8 Forms of Cultural Diplomacy Used in Promoting Economic Development**

From the table, (Arts=25%, Tourism=38.5%, Sports=19.2%, Literature=15.4%, and Religion=1.9%). This implies that Tourism is the most used form of cultural diplomacy in promoting economic development as shown in the figure below;



**Figure 5.6 Percentage in the Forms of Cultural Diplomacy as used in Economic Development According to the Respondents**

**5.7 African Countries Benefiting from Using Cultural Diplomacy to Promote Economic Development**

The respondents were asked whether they know any African country that is using cultural diplomacy to gain economic development. The study found that 10 (21.7%) said they do not know, and 36 (78.3%) said that they know such African countries as shown in Table 5.9 below;

**Do you know any African Country that is benefitting from using cultural diplomacy to promote economic development?**

	<b>Frequency</b>	<b>Percent</b>	<b>Valid Percent</b>
Yes	36	78.26	78.3
No	10	21.7	21.7
Total	46	100.0	100.0

**Table 5.9 African Countries Benefiting from Using Cultural Diplomacy in Economic Development**

The study focused on the respondents who responded “Yes” to the question above and highlighted some of the African countries. The respondents agreed with the work of Xue, Ding, Chang, and Wan when they mentioned countries such as Egypt, Kenya, Nigeria, Botswana, Ghana, Zanzibar, South Africa, Ethiopia, and Mali. According to the respondents, Egypt is well known for pyramids that attract tourists that lead to economic development and participation in sports such as AFCON. Secondly, Kenya is globally known for athleticism; Kenya as a Country through Brand Kenya has managed to market the Country 'Buy Kenya Build Kenya' products abroad with the message that promotes Kenya as a tourist destination. Finally, Kenya has Maasai mara, other national parks which attract tourism and further promote economic development. Third, Botswana has developed its cultural diplomacy that promotes its economic development. Fourth, Nigeria is well known for its film industry, cultural festivals, literature, and delicious foods served in restaurants. All these leverage cultural diplomacy in the promotion of economic development. As if that is not enough, Ghana hosts cultural festivals, has a clear constitutional bill on free media and speech, and literature. Being a large importer of cocoa, Ghana has butter, Kente, and black soap among other commodities, has attracted investors from the fashion and beauty industries to source for these raw materials for their products and in turn, Ghana's economic growth is boosted. Finally, Zanzibar has Islands that have had a high tourist attraction bringing foreign exchange to the country of

Tanzania, South Africa has national parks and rugby that have contributed to the development of infrastructures and improved transport systems. The study established that through the various cultural diplomacy activities employed to in fact have a positive impact on portraying the image of Africa positively and improving economic development.

### **5.8 The Possibility for Kenya to Leverage Its Culture to Attract Economic Foreign Investment**

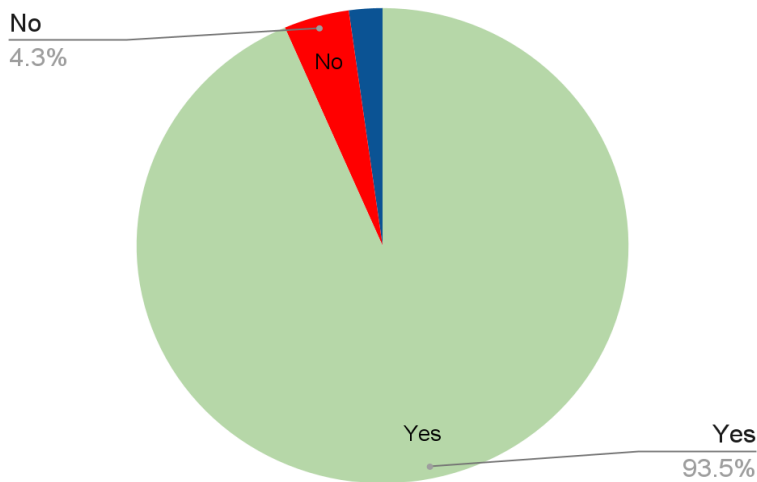
The study sought to find out if Kenya can leverage its cultural diplomacy elements to attract economic foreign investment. 43 out of 46 respondents agreed that indeed it is possible, while 2 respondents did not agree and 1 responded was not sure it was possible as shown in the table below;

**Is it possible for Kenya to leverage its culture to attract economic foreign investment?**

		Frequency	Percent	Valid Percent
Valid	Yes	43	93.5	93.5
	No	2	4.3	4.3
	Not sure	1	2.2	2.2
	Total	46	100.0	100.0

**Table 5.10 The Possibility for Kenya to leverage its culture to attract Economic Foreign Investment**

The study indicated that 93.5% of the respondents agreed, 4.3. % disagreed while only 2.2% were not sure shown in the pie chart below;



**Figure 5.7 Percentage Possibility for Kenya to leverage its culture to attract Economic Foreign Investment**

The 93.5 % of respondents who said that Kenya can leverage its culture to attract economic foreign investment explained their responses. According to the respondents, an elaboration of the benefits and gifts that our indigenous culture has bestowed can help attract tourists and develop the economy. For instance, if Japan and South Korea can do so with pop music and martial arts among other things, then Kenya can. Because of its diverse cultural heritage, Kenya can positively use her culture to market her image regionally and globally, attracting tourism and hence promoting her economic development. Kenya focuses more of its resources on free speech and media, enable a just and receptive society, and empower youth creatives stemming from flexible curriculums to youth creative centers

Kenya has a rich culture especially the tourism sector with a vast tourist destination, varying from wildlife, birds, National Parks, sandy beaches, and water bodies. Through marketing of culture, Kenya can attract tourists who come to experience these natural resources in return improving our economy. The respondents further stated that Kenya has marketed itself as a destination where attractive cultures continue to thrive. For example, International Tourists visit Kenya to see the

Maasai tribe and their vibrant culture. It has also marketed itself as a hospitable and peaceful country attracting foreign investments. Finally, the respondents pointed out that Kenya’s tourism sector has great potential if together with her sports person collaborations can be made to put Kenya on the map.

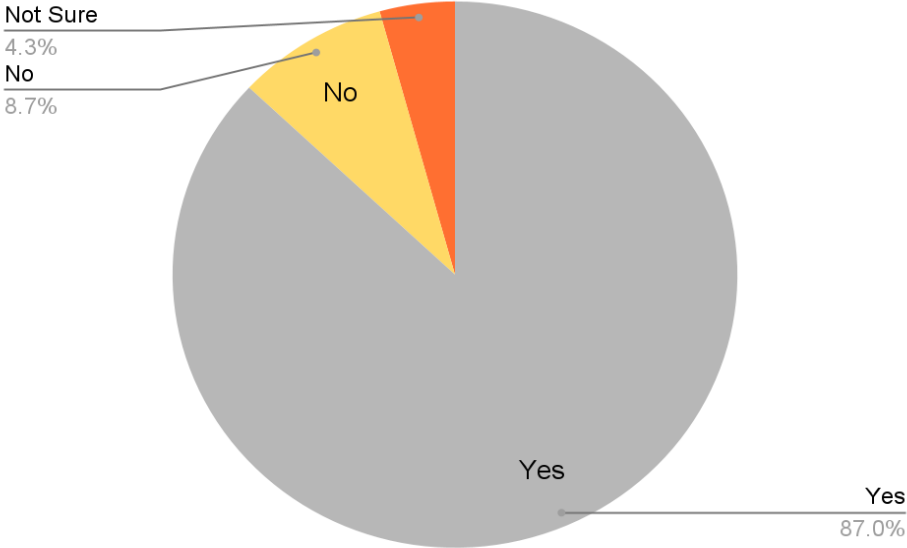
**5.9 Impact of Cultural Diplomacy on Kenya's Economic Development**

The study sought to find if cultural diplomacy has had an impact on Kenya’s economic development. Out of 46 respondents, 40 responded with Yes, 4 with No and 2 were not sure as shown in the table below;

**Do you think cultural diplomacy has had an impact on Kenya's Economic Development?**

Valid	Frequency	Percent	Valid Percent
Yes	40	86.9	87
No	4	8.7	8.7
Not Sure	2	4.3	4.3
Total	46	100.0	100.0

**Table 5.11 Impacts of Cultural Diplomacy on Kenya's Economic Development**



**Figure 5.8 Percentage of the Respondents on the Impacts of Cultural Diplomacy on Kenya's Economic Development**

According to the respondents Cultural Diplomacy's impact on Kenya's Economic Development include; the attraction of tourists, sale of cultural artifacts at duty-free shops and curio shops is one avenue that culture has impacted on economic development in Kenya, huge impact on Kenya's economic development as it is through an activity like tourism that Kenya's GDP has grown thus far because of the position Kenya holds as the home of the big five animals and the wildebeest migration and source of foreign exchange and income for the government and local communities. The study notes that through tourism, infrastructure has developed such as construction of roads and improved communication networks with local airports coming about. This has seen the expansion of towns that were previously dormant to now have a vibrant growing population and economy like Narok, because of Maasai Mara and Ukunda because of the Diani beaches.

The study also noted that sports has had a big impact on economic development as it has provided career opportunities for many young people and facilitated the construction and refurbishment of many stadiums. This has given Kenya the opportunity to host various international sporting competitions that has resulted in economic development as various industries benefit such as the transport, hotel and food industry during such events. Having Kenya's name exhibited in international media during such events such as the World Athletics U20 Championships positions it at a favorable position to attract investors.

#### **5.10 Set Policies and Strategies for Cultural Diplomacy in Advancing Kenya's Economic Development**

The study sought to know if there are set policies and strategies for cultural diplomacy in advancing Kenya's economic development. From the study 12 (26.1%) declined the existence of set policies and strategies, 5 (10.9%) were not sure and 29 (63 %) agreed that set policies and strategies for cultural diplomacy in advancing Kenya's development exist as shown in the table below;



**In your knowledge, are there set policies and strategies for cultural diplomacy in advancing Kenya’s development?**

		Frequency	Percent	Valid Percent
Valid	No	12	26.09	26.1
	Not sure	5	10.87	10.9
	Yes	29	63.04	63.0
	Total	46	100.0	100.0

**Table 5.12 Existence of Set Policies and Strategies for Cultural Diplomacy in Advancing**

**Kenya’s Development**

According to those respondents who gave “Yes” as their response, the policies and strategies include the fact that cultural diplomacy is one of the fundamental pillars for Kenya's engagement in the outside world. The Constitution's Bill of Rights gives the right to citizens to form, join and maintain cultural and linguistic associations and other organs of civil society and finally Vision 2030 has given priority to the development of national arts as a way of developing youthful talent. Information derived from the study notes that the existence of a cultural diplomacy strategy 2018-2022 serves as a set policy for cultural diplomacy.

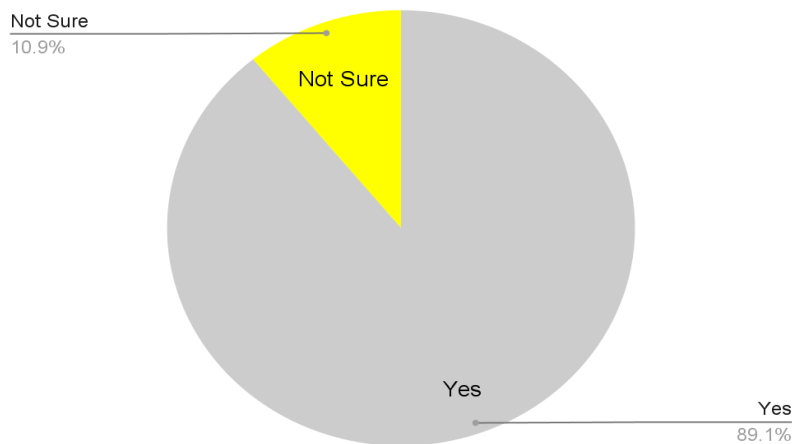
**5.11 The Challenges Kenya Experiences in Cultural Diplomacy**

The study sought to find out the challenges of cultural diplomacy in Kenya. The findings of the study are presented in the table below, where 5 (10.9%) was not sure of the challenges and, 41 (89.1%) provided the challenges of cultural diplomacy in Kenya.

<b>Response Rate of Challenges of Cultural Diplomacy in Kenya</b>	<b>Frequency</b>	<b>Percentage</b>
Not Sure	5	10.9%
Yes (the challenges)	41	89.1%
<b>Total</b>	<b>46</b>	<b>100%</b>

**Table 5.13 Rate of Challenges of Cultural Diplomacy in Kenya**

For easy understanding of the response rate, the above table is presented in the form of a pie chart below;



**Figure 5.9 Percentage of Response on Challenges**

The study focused on the 89.1 % of the respondents who provided the challenges. The challenges included; Lack of Awareness of cultural diplomacy as a concept and the impact it has on the economy therefore not much advocating for the subject matter, Lack of clear policies that facilitate cultural diplomacy to promote economic development such as lack of IP and copyright on Kenyan products hence the country not benefitting from them like the kiondo’s pattern and the phrase hakuna matata, Corruption and embezzlement of funds came out as a major challenge of cultural diplomacy especially when it comes to funds allocated by the government or cultural activities such as sports and music. Corruption was most mentioned as a challenge to the progression of the economy

Lack of enough advocacy and support for the cultural and creative sector came about as the country puts most of its focus on agriculture and manufacturing sectors not knowing the creative and cultural sector can also have positive output on the economy. The issue of security, both internal and security threats like terrorism also is a challenge as stability and security is one of the drivers of investment and economic development. The fact that Kenya still experiences threats

of terrorism does not portray a positive image of the country therefore potential foreign investors lack the confidence to invest in the country.

### **5.12 The Opportunities That Kenya Can Leverage in Cultural Diplomacy to Enhance Economic Development**

The study sought to find out the opportunities that Kenya can leverage in cultural diplomacy to enhance economic development. The findings of this came from a total of 40 respondents with 4 of the respondents declaring that they are not sure about the opportunities and 2 respondents did not respond to the question.

The opportunities given include Kenya's athletes should be promoted as important cultural exports. Their prowess can also translate into the development of products that celebrate their advanced skills and allow the global citizenry to participate by purchasing these products, establishing cultural institutes in foreign countries, creation of cultural centers and festivals, Branding and patenting our cultural products, Promotion of local arts within and outside the country and Promote Cultural Diplomacy on international levels to attract more foreign investors and tourists.

The study established that there is an opportunity that lies in the Kenyan music and film sector. This sector can be nurtured to bring about economic development in terms of exporting Kenyan music abroad which is already gaining traction and popularity in Africa. The recent development by the American film streaming company Netflix to establish a free streaming plan in Kenya will enable more Kenyan films to be showcased locally and abroad and will develop the sector to create employment and be a contributor to the country's GDP.

## **CHAPTER SIX**

### **CONCLUSION AND RECOMMENDATION**

#### **6.1 Introduction**

This chapter examined the role of cultural diplomacy in promoting economic development in Africa with a focus on Kenya. The study also aimed to evaluate the elements and activities of cultural diplomacy that promotes economic development and also the prospects and challenges in cultural diplomacy in enhancing economic development in Kenya. The key findings of the study are summarized in this chapter.

The study's conclusions are also highlighted in reference to the three research objectives and questions, and study hypothesis stated in the first chapter of this research study. This chapter also includes recommendations that are critical to realizing cultural diplomacy's full potential and the influence it may have on economic development.

#### **6.2. Conclusion**

##### **6.2.1 Role of cultural diplomacy in Africa in promoting economic development in Africa**

The study's first objective was to assess the role of cultural diplomacy in promoting economic development in Africa. Cultural diplomacy is essential for understanding the nation's ideals and institutions to promote its political and economic objectives. Africa has a variety of cultural diplomacy elements that foster economic development such as Art, film, music, tourism, sports, fashion, and cuisine among others. The study realized that the African continent is highly diversified culturally which significantly influences the state's identity. The cultural diversity of the African continent has a profound impact on the state's identity. Ethnicity, religion, and cultural factors determine states, communities, and people. As a result, African governments have grasped

the importance of culture and are using it to gain worldwide support and attention, as well as promote and protect their people's ideas.

The study demonstrates that many African nations gain economically by leveraging what they do well as cultural components through varied activities, and that combining these factors has a greater economic impact than focusing on just one. For example, Nigeria with its music and film industry that generates employment opportunities for the youth, Egypt getting foreign and domestic tourists for their pyramids to South Africa hosting the 2010 world cup thus opening up the country for investments in the country.

Additionally, cultural diplomacy can be used to advance development, as evidenced by the large percentage of respondents who agreed that there is a link between culture and diplomacy and that both can promote development. Culture also played a key role in endorsing a reputation abroad, and thus attracting investors. The study also indicates that cultural diplomacy can be used to promote a country's development, that culture can be used to promote a country's foreign policy issues, thereby fostering economic development.

The first hypothesis states that cultural diplomacy contributes to economic development in Africa. The study's findings affirms that indeed the various elements and activities that different countries undertake in cultural diplomacy does have an impact on economic development as they interact in the international system. The combination of these various elements shows that there is a contribution in the GDP, creation of job opportunities and export of culture in Africa thus providing a positive hypothesis.

### **6.2.2 Cultural Diplomacy Elements That Promote Economic Development in Kenya**

This was the study's second objective, to assess the various elements that Kenya undertakes in its cultural diplomacy. The study found out there are several elements that contribute to Kenya's

cultural diplomacy which include Promotion of cultural exchanges and partnerships through Gifting and marketing of the Kenyan cultural products, promotion of Kiswahili language, the Face of Kenya Abroad, Promotion of global intercultural dialogue, Promotion of Sports and Arts Diplomacy by leveraging Athletics and Sports finally Identification and appointment of Cultural Ambassadors.

These activities are implemented and done by the collaboration of state and non-state actors that include cultural institutions that provide various opportunities in the cultural sector, the media that plays a role in image building and portraying a positive image abroad, UNESCO that undertakes prioritizes the preservation of culture and offer financial support and the diaspora community. The various actors play a significant role in funding and implementation of the cultural diplomacy elements that Kenya undertakes

Kenya recognizes cultural diplomacy as an essential diplomatic instrument that, when well understood and applied, may help a country enhance its cooperation and coordination while also promoting and projecting its image and reputation and achieving national goals as stipulated as one of the pillars of foreign policy. Culture is recognized as the basis of the country, the development blueprint, and the people's and nations common civilization, according to Kenya's Constitution. Culture's inclusion in the constitution is a great milestone, since matters of cultural development now have a legal foundation.

The second hypothesis, states: There are inadequate elements for Cultural Diplomacy in Kenya to promote economic development. The study provided a null hypothesis are there are indeed a variety of elements under cultural diplomacy for Kenya. The issue is the implementation and actualization by the actors involved

### **6.2.3 Challenges and Prospects of Cultural Diplomacy in Promoting Economic Development in Kenya**

This study details the various prospects and challenges encountered in cultural diplomacy. Challenges such as lack of funds, the lack of coordination among the different actors and MDA's leading to delay in implementation of policies, Intellectual property and copyrights infringement. The lack of understanding about intellectual property rights has also hampered the cultural sector's development, as other nations patent and profit from Kenya's cultural commodities. Also, the negative impact of globalization such as the lack of preservation of culture, young people embracing consuming the western culture, forgetting their culture which with time will lead to erosion of various elements of our culture.

Additionally, the study underscores that despite there being challenges that hinder the realization of the full potential of cultural diplomacy for economic development, there exists some prospects that can be explored. The Growing Creative Economy in Kenya is a prospect and important because the creative sector has an undeniable impact on a country's potential GDP and may give a built-in solution to unsolved development issues. Also, political goodwill as Kenya's government has demonstrates political goodwill and support for the creative industry to encourage economic development over the years. Evolving Global Cultural Space and technological advancement of the 21<sup>st</sup> century contribute as also prospects in cultural diplomacy alongside a significant diaspora. The third hypothesis declares that the challenges and gaps undermine the achievement of economic development through cultural diplomacy in Kenya. This research agrees with the third hypothesis that indeed the challenges and gaps experienced. These challenges are faced in the various elements of cultural diplomacy in Kenya and affect the various sectors involved in the cultural sector.

### **6.3 Recommendations**

The research recommends the need of investing in and leveraging on cultural and creative industries to grow local and worldwide markets for creative goods and services. Many jobs will be generated and a large number of youths will be able to develop careers in the industry with even moderate levels of market growth. The government should engage in long-term cultural diplomacy initiatives that will benefit the country in the long run and will play a development role, with a focus on cultural projects that will create jobs and diversify the economy. The music and film industry in Kenya remains untapped and holds potential to create a positive image of the country and at the same time be exported for economic development therefore to improve the quality and innovation potential of other sectors, creative industries should be positioned as value-adders across the economy.

The study also recommends that cultural diplomacy be promoted and made more widely known at all levels. From government officials to Kenyans in the diaspora. This will help stakeholders in the tourism, sports, music and film, art and literature sectors become more conscious of their potential role as cultural ambassadors. When the value and relevance of cultural diplomacy are properly expressed and understood, the influence, particularly on economic development, will be enhanced. This will raise awareness of our country's cultural diversity and spark interest in Kenya's cultural heritage.

The study also recommends that cultural diplomacy can enhance economic development through the adoption of annual cultural festivals whereby different communities around the country come together in order to showcase their diverse cultures. For instance, sampling a variety of cuisines, showcasing various cultural dances and practices as well as embrace the different cultural garments



and ornaments so as to enhance and promote unity among the citizens but also boost tourism in the country who in return get to understand and appreciate our culture even more.

Finally, the study advocates that the private sector in Kenya be included and involved in cultural diplomacy. The corporate sector's investment in cultural diplomacy will go a long way because they have the necessary resources for marketing to foreign audiences. They may be used to advertise the country and present it as a development and investment destination as they conduct their operations locally, across Africa, and internationally. This would necessitate tight engagement and partnerships with the government in order to establish a common objective on advancing cultural diplomacy to promote economic development.

#### **6.4 Areas for further studies**

The role of globalization and the impact it has had on cultural diplomacy needs more research as it is a developing issue. There is need to show the various ways globalization has impacted cultural diplomacy negatively in terms of westernization and erosion of culture in Africa and how positively it has been harnessed by some countries to achieve their foreign policy.

There also needs further research on how Africa has deployed different types of soft power approaches to bring peace and security to the region, especially the north of Africa and how soft power in Africa can be harnessed to bring economic prosperity to the continent.

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## APPENDICES

### APPENDIX 1: FIELD RESEARCH QUESTIONNAIRE

University of Nairobi

Institute of Diplomacy and International studies

Dear Respondents,

**RE: DATA COLLECTION.**

I am a Master's student studying diplomacy and international affairs at the University of Nairobi. I'm working on a research project in order to complete the requirements for a Master of Arts in International Studies. The name of my project is "**The Role of Cultural Diplomacy in Promoting Economic Development: A Case Study of Kenya.**"The information you will give will be treated with confidentiality and will be used for academic purpose only.

Thank you very much for your assistance.

**Maina Karen Wanjiru**

**Student at University of Nairobi.**

**SECTION A: BIO DATA.**

**Please tick [√] as appropriate**

i) Sex:  Male  Female

ii) Age:  20 – 30  31 – 40  41 – 50  51 – 60  61 – 70

iii) Level of formal education:

Primary education  Secondary education  Tertiary College  Undergraduate

Post Graduate

iv) **Name of the institution/organization/ occupation**

.....

**SECTION B: Questionnaire**

1. Do you think there is a connection between Culture and Economic Development?

Yes [ ]                  No [ ]

2. Do you understand the concept of Cultural Diplomacy?

Yes [ ]                  No [ ]

3. Can cultural diplomacy be used as a tool for promoting Economic Development in Africa?

.....  
.....  
.....

4. Which among these forms of cultural diplomacy applied as a tool are promoting Economic development in Africa?

Tourism [ ]

Sports [ ]

Arts (e.g. films, dance, music, paintings, sculptures etc.) [ ]

Literature [ ]

Others (Kindly specify)

.....  
.....  
.....

5. Do you know any African Country that is benefitting from using cultural diplomacy to promote economic development?

Yes [ ]                  No [ ]

6. If yes, briefly state which countries and how they are leveraging cultural diplomacy to promote economic development

.....  
.....  
.....  
.....  
.....  
.....

7. Is it possible for Kenya to leverage its culture to attract economic foreign investment?

Yes [ ]                  No [ ]

8. If yes, briefly explain how

.....  
.....  
.....  
.....  
.....  
.....  
.....

9. Do you think cultural diplomacy has had an impact on Kenya's Economic Development?

Yes [ ]                      No [ ]

If yes, briefly explain

.....  
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.....  
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.....  
.....  
.....

10. In your knowledge, are there set policies for cultural diplomacy in advancing Kenya's development?

Yes [ ]                      No [ ]

If yes, briefly explain your answer

.....  
.....  
.....  
.....  
.....  
.....  
.....

11. Are you aware of any examples of cultural diplomacy practices/ activities undertaken by Kenya?

Yes [ ]                      No [ ]

If yes, briefly explain your answer

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.....

12. What are some of the challenges Kenya experiences in cultural diplomacy?

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.....  
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.....  
.....  
.....

13. What are the opportunities that Kenya can leverage in cultural diplomacy to enhance Economic Development?

.....  
.....  
.....  
.....  
.....  
.....

## APPENDIX 2: DATA COLLECTION LETTER



**UNIVERSITY OF NAIROBI**  
Faculty of Social Sciences  
**Institute of Diplomacy and International Studies**

Tel : (02) 318262  
Telefax : 254-2-245566  
Fax : 254-2-245566  
Website : www.uonbi.ac.ke  
Telex : 22095 Varsity Ke Nairobi, Kenya  
E-mail : [director-idis@uonbi.ac.ke](mailto:director-idis@uonbi.ac.ke)

P.O. Box 30197  
Nairobi  
Kenya

August 25, 2021

TO WHOM IT MAY CONCERN

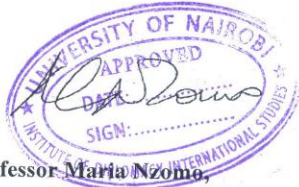
RE: MAINA KAREN WANJIRU –R50/34916/2019

This is to confirm that the above-mentioned person is a bona fide student at the Institute of Diplomacy and International Studies (IDIS), University of Nairobi pursuing a **Master of Arts Degree in International Studies**. She is working on a research project titled, **“ROLE OF CULTURAL DIPLOMACY IN PROMOTING ECONOMIC DEVELOPMENT IN AFRICA. A CASE STUDY OF KENYA”**.

The research project is a requirement for students undertaking Masters programme at the University of Nairobi, whose results will inform policy and learning.

Any assistance given to her to facilitate data collection for her research project will be highly appreciated.

Thank you in advance for your consideration.




Professor ~~Maria Nzomo~~,  
Director, IDIS  
&  
Professor of International Relations and Governance



**APPENDIX 3: NACOSTI PERMIT**



**REPUBLIC OF KENYA**



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## APPENDIX 4: Plagiarism Report

### ROLE OF CULTURAL DIPLOMACY IN PROMOTING ECONOMIC DEVELOPMENT IN AFRICA. A CASE STUDY OF KENYA

#### ORIGINALITY REPORT

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