Cultural Factors and Foreign Relations in Africa: The place of Creative and Performance Arts - Case study (East and Western Africa)

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DECLARATION

This is my original work and has not been presented for the award of a degree in masters this University or any other Institution of higher learning.

Signature……………………. Date…………..………….

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R50/7786/2017

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

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DEDICATION

To my mother Beatrice Anami, a rare gem and source of inspiration for which I am eternally grateful. I honor you.

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ABSTRACT

This research project seeks to investigate cultural factors and foreign relations in Africa: the place of creative and performance arts - case study (East and Western Africa). There are many avenues to foster these relations, my focus on this research being cultural factors. Foreign relations refer to the dealings of the relationships between countries and the consequent results. Creative and performing arts in this study refers to the type of art that involves artists using their voices, bodies or inanimate objects to convey artistic expression. My main focus in this study is how creative and performing arts are being used to bring conversations, education and cultural awareness to foster better understanding of the diversity that is in human interaction.

The study aims to establish the investigation of cultural factors and foreign relations in Africa: the place of creative and performance arts - case study (East and Western Africa). Specifically, the study seeks to answer the following questions: what is the role of role of creative and performance arts in promoting foreign relations in Africa? What the role music as an aspect the culture, what the strategies to enhance creative and performance arts in foreign relations and the challenges faced in the utilization of creative and performance arts as a means of promoting foreign relations in Africa? The study employs constructivism theory as the analytical framework. This study uses qualitative research approach and majorly utilizes secondary for data collection from books, journal articles and periodicals. For primary data is collected using a questionnaire. The study also incorporated use of primary data through the utilization of questionnaires. Findings of the same will be presented in a narrative form as well as in tables and charts.

1 CHAPTER ONE

1.1 Background to the study

States have related with each other for centuries and will continue to do so due to the interdependence nature of international relations. From globalization, economic development, security and advancing of human culture, the reasons to relate amongst states are vast. There are many avenues to foster these relations, my focus on this research being cultural factors. Foreign relations refer to the dealings of the relationships between countries and the consequent results. Creative and performing arts in this study refers to the type of art that involves artists using their voices, bodies or inanimate objects to convey artistic expression.

My main focus in this study is how creative and performing arts are being used to bring conversations, education and cultural awareness to foster better understanding of the diversity that is in human interaction. The goal here is to improve the relationships states have with each other. States cannot effectively relate without proper understanding of each other's state's ideologies and music here, serves the purpose of being the common language.

Today the film, music, and media businesses are Africa's driving accepted social ambassadors. In a moment level behind these excitement enterprises are different ventures, and additionally the projects of numerous administration offices and the parallel endeavors of some non-governmental organizations.[1] Thus in some senses, the tact with the most cultural effect is Africa's trade policy, a policy domain that attempts to set the conditions under which Africa's items (cultural and otherwise) are circulated in different countries. Culture's ability to cultivate understanding among people groups is particularly valid in the territory of instructive trade and cultural diplomacy.

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[1] Ibid, pp. 101-103.

The most established affairs experienced in Europe and Latin America has been on cultural basis.[2] The aspect of intertwining culture into politics has been achieved through usage of national foreign policy as an embodiment of state character machinations to the national affirmation, conviction frameworks, vital societies and national personality. This entails promoting of the current foreign communities and societies living beyond our borders and giving forth to a new generation.[3] Culture is the arena of public diplomacy is viewed a global performing artist's endeavor to advance the state's domestic culture giving a popular assessments encompassing partners and to assemble trustworthiness; believability through social interactions.

Current diplomacy is managed administered movement including correspondence, arrangement, and representation between states, global associations and trans-national members. These principles maintain a strategic distance from or settle clashes.In the present date and age there has been an influx of foreign artists that have expanded diplomacy through adopting more convincing styles and delivery in this new wave of diplomacy across the globe. This has significantly brought to light how much cultural diplomacy plays a key role in today's world.

The longing to expand a nation's standing and notoriety on the planet might be motivated by financial or political thought processes. It might be vital to attempt to advance one's very own good picture nation among foreign government officials and diplomacy producers, delegates of remote exchange and industry, researchers, scholastics and the media.[4] A good picture can be improved by more extensive information about the nation concerned and its culture.

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[2] Friedman, Thomas L. The Lexus and the Olive Tree. Farrar Strauss Giroux, (1999).
[3] Arndt, Richard. "Cultural Diplomacy and the Public Agenda."Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000).
[4] Cairncross, Frances. The Death of Distance. Cambridge, MA: Harvard Business School Press, (2007), p. 78

It is in this way sensible to realize that advancement is a financial work out, as well as includes both financial and politically aware matter. The intrinsic affable trait portrayed by people in Africa to other individuals created basically a culture driven by Africans. As a result, performance from Nigeria featuring on on-screen internationally, have created a new import image of their country abroad. Artists are social laborers and their commitment to Nigeria's foreign approach is enormous.[5]

The dependent variable here is foreign relations as it is the one being affected by the independent variable (creative and performance arts). The degree to which improvement of the use of music as an instrument to foster better understanding and awareness can affect the level of foreign relations; between states in the African continent is the focal point of my research. My aim is to establish a link between international relations and the use of soft power through cultural diplomacy. In this context cultural diplomacy is taken as interaction of ideas, talent, etymological, among other aspects relating to culture of citizenry of a country in promoting reciprocal understanding.

1.2   Problem statement

Since the creation of the African Union, fostering foreign relations amongst African states has always been key in Africa. States promote their interests by formulating various policies that guide how they relate with each other. For instance, in pursuing her national interests, different foreign policies are informed by economic, peace, diaspora, environmental, and cultural pillars of diplomacy.

However, creative and performance arts which is found within the culture of the Africans has taken quite some time before gaining prominence in promoting African foreign relations. Creativity and performance arts has not been given as much academic consideration as may be normal regardless of the late development in grant of the

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[5] Gaster, R. (2002). Protectionism with purpose: Guiding foreign investment. Foreign Policy, (88), 91.

different schools of International Relations Theory, Cultural discretion has been altogether overlooked. Most countries in the world have stepped up their diplomatic efforts to spur faster advancement in the development goals in the more extensive setting of foreign relations. Africa has lagged behind on this; therefore, the cultural factors are concerned with the management of interactions of states and non-state actors. This has created a gap for a long period of time in the pursuance of African states relations.

Creative and performance arts can turn into a quintessential instrument for practicing the nation's foreign approach through different articulations of culture. This study contends that cultural diplomacy is crucial for African states especially East and Western Africa, who are rich in art and performance skills. Since African states boast of different cultural background with diverse cultures and beliefs, they can relate with other countries in different ways and enhance their diplomatic relations through culture. Majority of African states come up with foreign policies relating to diplomatic relations of other countries. Therefore, there is need for further studies to be conducted in this area in order to enhance the use of creative and performance arts as a tool of cultural diplomacy.

1.3 Research Questions

This study will be guided by the following research questions;

1. How does cultural factors help in shaping the foreign relations of countries?

2. What is the place of cultural factors on foreign relations in Africa?

3. What is impact of creative and performance arts on foreign relations in East and Western Africa?

4. What are recommendations on the role of creative and performance arts as a channel for further promotion of foreign relations in Africa?

1.4   Research Objectives

The general objective of the study is to investigate cultural factors and foreign relations in Africa: the place of creative and performance arts - case study (East and Western Africa).

1.4.1   Specific objectives

The specific objectives will be:

1. To access the place of cultural factors in shaping the foreign relations of countries.

2. To examine the place of cultural factors on foreign relations in Africa.

3. To analyze the impact of creative and performance arts on foreign relations in East and Western Africa.

4. To make recommendations on the role of creative and performance arts as a channel for further promotion of foreign relations in Africa.

1.5   Scope and Limitation of the Study

1.5.1   Scope of the Study

The geographical extent of this study will be limited to Kenya and Nigeria, with much of the information to be collected within Kenya and Nigeria. As for Kenya, most of the study sites will be based in the capital center Nairobi so it will be easy to get information from the area. Also, most of studios in creative and performance arts are also within Nairobi, Nairobi is center of academic research, so it facilitated access to some of the leading scholars in the topic of this project and the same case applies to Lagos, Nigeria. For these reasons, and also for practical considerations of effective reach, the study will use Nairobi and Nigeria as the center of focus.

1.5.2 Limitation of Study

This Study was limited due to several subject matters. In terms of primary data collection, it was limited in its geographical scope to Kenya and Nigeria, even though its implications will be valid for the other East and Western Africa region, at least. Otherwise the paper was subject to several other constraints including: logistical challenges that may prevent the researcher form physically sampling a maximum number of respondents; inadequate finances; time factor as the researcher is a full -time employee; and the course requirements itself for projects of this nature.

Long bureaucratic procedures involve while gathering information from the study site. The study will rely on the memories of officials of different arts to collect data. Memories may fade after a while. In order to counter these challenges, the researcher was persistent in collecting data from the various respondents. The study will also counter checked information provided by respondents with the already available literature of the violent conflicts.

1.6 Literature Review

The literature review intends to look at the different literatures written by different authors related to the study and bring out the gap on the creativity and performance art with special focus on music as an art. The review is as follows: the place of cultural factors in shaping foreign relations in different countries, the place of cultural factors on foreign relations in Africa, impact of creative and performance arts on foreign relations in East and Western Africa, and recommendations on the role of creative and performance arts as a channel for further promotion of foreign relations in Africa.

1.6.1 The place of cultural factors in shaping foreign relations in different countries

Values as depicted in culture can be utilized as an operational tool for global forecast; it is able to achieve inscribe individuality across the domestic boundaries and influencing how foreign interactions are carried out. Culture gives a people their personality, which is passed on starting with one era then onto the next. Culture is powerful and might be advanced by a slow and creative change process. Cultural relations policy comprises of two aspects of international relations.

Cultural exchange helps cooperation among the nations and urges individuals to take in more about different societies. Keeps an eye on notes that to accomplish a fruitful cultural diplomacy between countries, it is valuable to make a passionate connection, which is, cultural exchanges. Certain cultural activities can likewise undermine national approach goals. A case in point was open American contradiction to the Iraqi War while sanctioned by government diplomacy still upheld it.

Culture has been critical to America's relations with whatever is left of the world in various ways. While the stakes for exchange social products and enterprises have risen, access to, and comprehension of, the way of life of others offer the same number of chances for collaboration with respect to strife.[6]

1.6.2 The place of cultural factors on foreign relations in Africa

In the context of Africa, soft power has adversely influenced its foreign interactions with the rest of the world. This has influenced the continent to shy away from utilization of hard power in its undertakings; leading them to embrace domestic law makers and media expanding probable view point on diplomatic messages correspondences. What's more,

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[6] Gilcher, William. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 67-70.

crucial benefits that mold trait of a country. Among these is the economic prosperity and capacity to act self-reliant.[7] Overdependence is an impediment to nationwide interests and has a tendency of disintegrating a nation's sovereignty ability. It makes it troublesome for East and Western Africa to request correspondence, which is indispensable to national intrigue and feeling of national security. This suggests relative equity of states and involves requesting that a nation's subjects are regarded with as much regard in different places as they accord to foreigners.[8]

South Africa as a country has embraced the ideology of Ubuntu; this has greatly influenced and shaped how they interact with the rest of the world in global issues. Ideas such as Ubuntu have greatly put in a framework which can be imitated by the rest of the continent in formulation of foreign policy and carrying out diplomacy. National interest issues are not only tied down to the state alone, through promotion and strengthening debates amongst all partners in the global ecosystem in which they can identify and propel the most vital interest of its population.[9]

As depicted by the Kenyan government to intervene in Somalia increasing insecurity and oppression was applauded by its citizen. The citizen praised the move as it was move that protected and guarded their utmost national interest which is peace in the region and minimizing terror attacks. Kenya opted to used hard rather than soft power in order to achieve its national interest.[10]

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[7] Ibid
[8] Shannon R (2008) The history of the Internet
[9] Ibid, 21
[10] Tehranian M (1999) Global Communication and International Relations: Changing Paradigms and Policies
Introduction. The International Journal of Peace Studies

1.6.3 Impact of creative and performance arts on foreign relations in East and Western Africa

Taylor contends that today the film, music, and media businesses are Africa's driving accepted social ambassadors. In a moment level behind these excitement enterprises are different ventures, and additionally the projects of numerous administration offices and the parallel endeavors of some non-governmental organizations.[11] Thus in some senses, the tact with the most cultural effect is Africa's trade policy, a policy domain that attempts to set the conditions under which Africa's items (cultural and otherwise) are circulated in different countries.

Music is an important vehicle for cultural transmission, national identity, employment and entertainment among other things. Expressed by Friedrich Nietzsche "Without music, life would be a mistake" Kofi Annan, acknowledges role of music in international relations in his remarks made on October 24, 2003 at Geneva to mark the occasion of the celebration of United Nations Day.[12]   Michael Jackson was arguably more celebrated than even most sitting presidents of his time. The creative and performance arts gave him that worldwide platform and influence. Music is indeed life as it is the single most common factor shared across all cultures from the primal to the most sophisticated, over the centuries. It rarely matters whether we understand the language or not, music cuts across race, gender, age, religion, ethnicity and creed. This has led to the coining of the phrase; music is the language of the soul. Creative and performance have the power to unite humanity at a grand scale as well as segregate.

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[11] Ibid
[12] Ibid,24

Music is a powerful medium through which individuals, communities, and nations can express themselves. Awareness to roots of traditional based music with a deeper insight of its beliefs and cultural foundations will the basis through which politics, its people and perspective. As per Henry Wadsworth Longfellow's, gracefully expression, music is an "all-inclusive dialect of humankind". [13]

Sullivan paints an excellent picture of music as apparatus for making concordance as an all-inclusive dialect the tragic thing is that, music is seen diversely crosswise over societies of the world.[14] As Man clarifies it, generally as dialect is talked by everybody, there is no all-inclusive talked dialect; similar way music is found among all groups yet there is truly no widespread music". Daniel Levitin, in his exploration in the field of neuroscience of music clarifies that a quality of music which is by all accounts socially general is that moms all through the world utilize music to sooth their newborn children both through singing and rhythmic movement, for example, rocking or stroking.[15]

The Bomas of Kenya, Kenya National theater are social focuses, where old stories music and dramatization bunches, have demonstrated the enormous potential outcomes of African craftsmanship; so has the work of Afro-Americans. The Bomas of Kenya have demonstrated that youngsters anyplace in Kenya can perform moves from all the ethnic gatherings in the nation. Kenya acknowledges past endeavors, however does not have confidence in the propagation of remote societies to the detriment of its own way of life.

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[13] Ibid
 1852.
[14] Dwight, John Sullivan. The Concerts of the Past Winter and Other Selections (1840-1881). Journal of Music.
[15] Levitin, Daniel. This Is Your Brain On Music: The Science of a Human Obsession. London: Atlantic Books, 2006

1.6.4 Recommendations on the role of creative and performance arts as a channel for further promotion of foreign relations in Africa

This study views cultural players or actors as individuals, organizations or initiative in arts, cultural heritage, policies, trainings, sports, media and film. These numerous diverse aspects promote individuality coupled with uniqueness in their respective perspective alive in their day to day undertaking.[16] Historically, national cultural foundations, for example, exhibition halls, have generally been essential social arrangement performers in country states with the objective of building social scaffolds crosswise over fringes whether by creating social tourism or by encouraging strategic exchange with foreign countries.[17]

One key recommendation if for respective governments on the continent is to put in place mechanisms to promote cultural exports. Promotion of cultural exports can be reinforced in trade agreements at both bilateral and multilateral levels; this ensures prosperity and longevity in improving a country's competitive posture globally. This aspect places more emphasizes on nature of domestic and foreign with globalization perspective; in issues revolving around intellectual property coupled with consequences of education. [18]

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[16] Macharia, Munene (1999), *African Review of Foreign Policy*. A publication of United States International University, Africa, Kenya. p 48.
[17] Webber, M. and Smith, M. *Foreign policy in a transformed world.* (Harlow: Prentice-Hall, 2000), p11.
[18] Robert Jackson & Georg Sorensen, Introduction to International Relations: Theories and Approaches, 4th edition, Oxford University Press, Oxford, 2010, p. 59.

Another recommendation is for governments to establish cultural offices outside their domestic borders. These cultural offices should be custom made based on the needs and wants of the respective countries. In addition the individual should be selected in a manner which promotes the intended interests.[19] Cultural Ambassador and special envoys as well as good will ambassadors have been utilized by many countries for national branding. It is time for East and Western Africa to establish a cultural Ambassadors program to increase its appeal and expand foreign relations.

1.6.5   Gaps in the Literature review

The literature presented and examined has illustrated the foundation of the creative and performance arts in strategy theories, and as well examined the various studies carried out in this area. Studies into the choices made by creative and performance art have been presented, hence showing the importance of music as a response to changes in the culture and Africa`s foreign relations. With a focus on creative industries, literature has illustrated that creative industries are in a perpetual state of musical innovation, in response to issues such as IP issues and piracy, as well as changes in technology which has altered production and distribution of music.

It is important that these creative and performance arts create a maximum benefit so as drive sales and improve profit levels. These foreign relation tools provide the opportunity to create positive associations as well as promote different cultures. With that in mind, to what extent do creative and performance arts exercise the use of foreign relations to improve different cultural aspects? And further, to what extent do African states perceive this as well as its effects? While studies have been undertaken focusing on creative and performance arts in various industries, there are few studies that have been undertaken

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[19] Ibid

with a focus on creative and performance arts with a special focus on East and Western Africa and this study addresses this gap.

1.7   Hypotheses

H1: Cultural factors does not shape the foreign relations of different countries.

H2: Creative and Performance arts do not have an impact on foreign relations in East and Western Africa.

H3: Cultural factors does not promote foreign relations in Africa

1.8   Justification of the study

In this section, various reasons are given so as to better understand why it is necessary to carry out this study. The section is divided into general, academic and policy justifications.

•   **General justification**

This study will be crucial in helping the general public understand the importance of creative and performance arts in promoting relations not only between individuals but also amongst states.Promoting better relations is always key in strengthening economic, social and political development. This study will provide information on how such developments can be enhanced through music. With comprehensive knowledge obtained from this study, people will be able to appreciate the importance of music as a tool for promoting relations amongst states.

•   **Academic justification**

Currently, not much research has been carried out in the academic field to ascertain the role of music in promoting foreign relations. Moreover, only a few researches have been carried out on African states such as Kenya and Nigeria. Therefore, this study is crucial as

it aims at adding to the existing knowledge with regards to the role of music in promoting foreign relations.

It will be beneficial as it will address the gaps that exist in foreign relations literature. The study also aims at coming up with theories and conceptual framework that will help scholars in their debates.

- **Policy justification**

A good relation amongst individuals as well as amongst states is vital in promoting growth in the African continent. Every state in Africa is often making policies that are aimed at improving its relations with other countries. This study aims at providing results and recommendations that will help in improving and influencing Kenya's policies. This will help the government in employing all the available means that will enable it promote friendly relations with other states.

1.9   Theoretical framework

1.9.1   Constructivism Theory

The theoretical basis for this study is based on the constructivism theory. Constructivism is from the word construct and here, the focus is on how perception, beliefs and social interactions are core elements for the structure of international relations. Creative and performing arts are the tools used in cultural diplomacy to enhance foreign relations through soft power and promotion of understanding through culture, communication and human interactions.[20]

Alexander Wendt wrote that interactions and associations of human beings is determined by the ideas shared amongst each other. Music is the tool used to create a link between the information it passes across to the emotions evoked. Not only does this foster

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[20] Webber, M. and Smith, M. Foreign policy in a transformed world. (Harlow: Prentice-Hall, 2000), p11

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education, it also enhances the communication of a desired message. This intertwining of cultures, opinions and interests leads to better understanding and state cooperation for effective and peaceful foreign relations. Joseph Nye stated wrote it is possible for a state to influence another through culture and shared interests. He also opined that once a state gains understanding of the others needs and perceptions it easier to influence the opinions of others.[21] Nye clarifies "culture" as one of three wellsprings of a country's delicate power. He distinguishes three wellsprings of a country's delicate power as its way of life, political values, and foreign policies with universally agreed credibility and moral power.[22]

1.9.2   Role Theory

The Role Approach was initiated by Kal Hosti in 1970, where he examined the correlation between the perception of national roles and the framework of participation in international political affairs. The Role Approach is the study of behavior through the lenses of the role.[23] The role approach explores and examines the impact that sources of foreign policy have on shaping perceptions of roles and the consequent performance of those roles.[24] An in-depth study of the international system portrays that the international units perceive and embark on a series tasks and duties in the international system. Key among these roles are Developer, Leader, Mediator, Protector, Peace Maker, Policeman, Liberation Supporter, Agent of Anti-Terrorism, Ally amongst others. A state can play multiple roles simultaneously.These roles are guided by the following questions when analyzing a nation's foreign policy:

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[21] Joseph Nye, 2006. "World economy of develoing countries"economics journal vol 2
[22] Ibid
[23]Holsti, "National Role Conceptions in the Study of Foreign Policy", International Studies Quarterly,
Vol. 14, No. 3 , September, 1970, p. 245–246
[24] Vit Benes, "Role Theory: A Conceptual Framework for the Constructivist Foreign Policy Analysis?"

1. What are the sources of role conceptions held by policy makers?

2. What are the circumstances under which the national role conception is built?

3. What is impact do these sources of foreign policy have on the foreign affairs decisions and actions?

4. To what extent are the ensuing strategies and actions in harmony?

Scholars of this theory opine that the performances of various roles in matters foreign policy originate mainly from the conceptions of policy makers.[25]

1.10 Research Methodology

1.10.1 Introduction

This section presents the methodology adopted by the study. Therefore, it will outline the choice research design adopted for the study, the target population and sample, approaches to sampling, the methods of data collection, as well as the approach to data analysis.

1.10.2 Research design

According to Cooper and Schindler, the research design functions as the map that guides the conduct of the study.[26] It provides a basis or rationale for the approaches to collecting data and analyzing it, with a focus on addressing the research objectives. Multiple designs are available to the researcher depending on the objectives for the study.

Specifically, the current research will apply the descriptive survey design.[27]The design is selected due to its focusing on the accurate description of a situation and the variables of interest, without necessarily delving into the cause and effect relationships existing in such contexts. It is suitable in situations where the objectives seek to identify trends or

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[25]Chih–yu Shih, "National Role Conception as Foreign Policy Motivation: The Psycho-cultural Bases of Chinese Diplomacy", political Journal vol 2

[26] Cooper, D. R., & Schindler, P. S. (2008). Business research methods (8th Ed). New Delhi: Tata McGraw-Hill Publishing Company. India

[27]Ibid 26

characteristics, as well as categories and trends.[28] The implication of the design, therefore, is that it can adequately address the questions of *what*, *when, where, and how*, but it should not be expected to address perspectives of *why*.[29] As the study objectives focus on what and how, then this design is deemed acceptable for this study.

The research also applies the mixed method research approach. This approach encompasses both the practices of the qualitative and quantitative methods in the processes of data collection and analysis. Conventionally, quantitative studies focus on the statistical or numerical findings, while qualitative studies explore phenomena and people's experiences for the provision of in-depth understandings of the phenomenon.

The use of the mixed methods study in this research ensures the benefits of both approaches; as well as data triangulation to overcome any methodological weaknesses.[30]Since the objective of this research is to analyze the role of creative and performance arts in foreign relations in Africa, the qualitative approach is dominant. However, some quantitative data will be applied to the context to facilitate an understanding of patterns such as the awareness of foreign policy approaches. It is also instrumental to understanding the distribution of participants in this context.

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[28] Mugenda, O. M., and Mugenda, A. G. (2003). Research methods: Quantitative and qualitative approaches. Nairobi: Acts Press.
[29] Ibid
[30]Frankfort-Nachmias, C. and Nachmias, D. (2008). Research Methods in the Social Sciences, 7th ed. New York: Worth.

1.10.3 Target population

The collection of data takes place within a specific population, which has the desired characteristics representing the phenomenon under study by the researcher.[31]Therefore, the researcher focuses on the components of this population in determining the eventual participants that provide information to address the study objectives. The research will involve various Government institutions, parastatals, embassies, and other relevant ministries.

In Nigeria the research site will be;

i.   The Ministry of Foreign Affairs

ii.   ACI Entertainment

In Kenya the sites will be;

i.   Ministry of Foreign Affairs

ii.   Permanent Presidential Music Commission (PPMC)

iii.   Alliance Francaise

iv.   Goethe Institute

v.   Kaka Empire Studios

1.10.4 Sampling Procedure

It is impractical to collect data from an entire population, which leads to the use of a representative number to provide data on the phenomena under study and the consequent development of analysis and conclusions.[32]The sample, therefore, is a population sub-set that participates in the actual research as a representation of the views of the entire

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[31] Mugenda, O. M., and Mugenda, A. G. (2003). Research methods: Quantitative and qualitative approaches. Nairobi: Acts Press.
[32] Cooper, D. and Schindler, P. S. (2006). Business research methods. London: McGraw-Hill

population. The research applies purposive sampling. This is a non-probability approach, whereby the researcher selects respondents within a population who they are confident will be useful for the purposes of their research.[33] The researcher that is interested in gaining specific insight about a phenomenon, as opposed to developing quantitative trends, applies this approach. It is advantageous as it is time and cost effective.[34] Purposive sampling technique is effective in data for analysis in the selected sites both in Kenya and Nigeria.

However, using purposive sampling in this research could present the disadvantage of researcher bias in the selection of the respondents. It is expected that the inclusion of secondary data in the analytic process will overcome this issue, offering triangulation as a means to the confirmation of the validity of the approach.[35] The research will employ a purposive sampling technique as it will allow for the selection of only those respondents with relevant information for the study. The study will be administered to the respondents of the following in Nigeria the Ministry of Foreign Affairs, ACI Entertainment and in Kenya the Ministry of Foreign Affairs, Permanent Presidential Music Commission (PPMC), Alliance Francaise, Goethe Institute and Kaka Empire Studios.

1.10.5 Data collection

This dimension to the study process addresses the specific methods that will be used in the process of data collection. This is both for the primary and secondary data that is part of the research. The approach to collecting primary data includes the use of interviews as well as questionnaires. Interviews have the advantage of enabling in-depth data collection

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[33] Ibid
[34] Mugenda, O. M., and Mugenda, A. G. (2003). Research methods: Quantitative and qualitative approaches. Nairobi: Acts Press.
[35] Ibid

as well as the clarification of questions and responses.[36] However, they may prove expensive and time-consuming. On the other hand, questionnaires are useful as they enable the simultaneous collection of data among multiple respondents. However, they present challenges in clarifying responses.[37]Therefore, these tools will be applied together to compensate for each other's weaknesses.

The collection of secondary data will also take place; with the researcher making use of a range of textual sources and websites as potential sources.

1.10.6 Pilot Testing Instruments

A pilot study will be conducted for this study through pre testing of questionnaires administered to data subjects drawn from the target population. At this stage, the researcher will try to identify items that confuse respondents or those which take unnecessarily long to complete. Any weaknesses detected in the questionnaire will be rectified to ensure that it is clear and user friendly before the final study is conducted. From the pilot study a rough estimate of the average time required to administer the questionnaire is assessed. The data subjects will be used in the pilot study will not be used in the final study.

1.10.7 Data Collection Procedure

For the interviews, most of them will be conducted using telephones and Skype. This is according to the preferences of the respondents. To facilitate this process, prospective participants will be contacted in advance and part of the process of acquiring their consent will involve their choice approaches for the interviews. Once a day and time is agreed upon, the researcher will reach out for the sessions. The expectation is that each interview session will take about 30 minutes.

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[36] Mugenda, O. M., and Mugenda, A. G. (2003). Research methods: Quantitative and qualitative approaches. Nairobi: Acts Press.
[37] Cooper, D. and Schindler, P. S. (2006). Business research methods. London: McGraw-Hill

On the other hand, the questionnaires will be sent through e-mail. They will contain both closed and open-ended questions, facilitating the collection of both quantitative and qualitative data. Once the respondents complete the questionnaires, they will be sent back to the researcher for analysis. In both methods of data collection, the participants will be reminded of the voluntary nature of their participation at the beginning of the process.

The collection of secondary data will take place using multiple texts. These texts include scholarly articles, official government documents, discussions, and websites that provide insight on culture and foreign relations. The researcher will engage these documents, continuously transferring the information for analysis alongside the primary data.

1.10.8 Data analysis

Once the data has been collected and verification of their completion is done, I will use the Statistical Package for Social Science to analyze the quantitative data. The software allows for the analysis of various statistical components including frequencies and percentages.[38] These will be reflected in the form of tables and graphs. At the same time, the study will apply thematic analysis for the analysis of the qualitative data.[39] The outcome is the accomplishment of multiple themes in the form of headings, which should represent the study objectives if relevant data is collected for the research. Ultimately, the qualitative analysis will weave the results of the primary data into the wider secondary findings towards the development of a comprehensive descriptive analysis.

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[38] Frankfort-Nachmias, C. and Nachmias, D. (2008). Research Methods in the Social Sciences, 7th ed. New York: Worth.

[39] Cooper, D. and Schindler, P. S. (2006). Business research methods. London: McGraw-Hill

1.11 Ethical consideration

Ethics has become a major concern in conducting an important and effective research. Hence, the ethical behavior of the researcher is often under thorough scrutiny. This research intends to put into consideration all the ethical concerns throughout the research process. This research aims at ensuring that voluntary participation, informed consent, privacy, confidentiality and anonymity of the respondents are highly observed.

1.12 Chapter Outline

The study will have four more chapters as outlined below:

Chapter Two provides the background of the role of creative and performance arts in promoting foreign relations in Africa.

Chapter Three looks at the impact and role of music as an aspect of culture.

Chapter Four analyses the challenges faced in the utilization of creative and performance arts as a means of promoting foreign relations in Africa.

Chapter Five looks at the comparison of Kenya and Nigeria's cultural and foreign policy.

Chapter Six analyses Summary, Conclusions and Recommendation

CHAPTER 2: The place of Cultural Factors in shaping Foreign Relations Globally

89% of the respondents agreed that culture has a role to play in foreign relations globally. Perspectives from the primary and secondary data provide insight into the cultural factors as they shape foreign relations from a global dimension. One of the bases for analysis is the understanding of concepts in smart and soft power as they manifest in the context of foreign or relations in a global perspective. In the period after the Cold War; global politics became multipolar and multicultural in a manner that differed from the previously Western-dominated approach of the period before.[40]

The cultural pluralism of the world has proven consistently inevitable, ultimately featuring in international relations and efforts of diplomatic policy creation. The realization has been behind the reinvention of international relations and foreign policy theory, bringing into the limelight concepts such as Joseph Nye's soft and smart power.[41]

Unlike hard power, soft power remains difficult to explain on the basis of the conventional geopolitical factors. Instead, countries either fully follow or are compelled to follow the provisions of specific nations even in the absence of militaristic conventions.

Constructivist theory has also seemingly leaned towards this perspective, with the recognition that culture forms an inevitable form of attraction and ideology that supersedes that which emanates from military superiority.[42] Nevertheless, there seems to be an overt tendency in the secondary data towards ignoring the place of culture on the global scale and the definition of foreign policy. Indications from Harrison and

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[40]Xintian Yu. *Cultural Factors in International Relations.* (Chicago: CRVP, 2004).
[41] Ibid, 12
[42]Howard J Wiarda. *Culture and Foreign Policy: The Neglected Factor in International Relations.* (New York: Routledge, 2016)

Huntingdon are that the fact that culture tends to be difficult to change also imposes difficulties on the analytic processes.[43]

Consequently, theoretical approaches to the understanding of cultural relations overlook this component especially due to the implications it would have on social reform efforts.[44] At the same time, the emphasis on the cultural dimension of foreign relations and international relations tends to challenge the universality of beliefs[45]. Particularly, major models like the American approach would be heavily challenged if culture gained the fore in IR theory from dimensions such as freedom and authoritarianism.[46] Therefore, while recognition for this dimension grows, there are limitations to its recognition in theory and practice.

Regardless of the reluctance to acknowledge culture as a key constituent of the foreign policy value and process, there are still indications of cultural factors playing a critical role in this perspective.[47] Britain, for instance, emphasizes the cultural dimension of its foreign relations through aspects it advocates through the British Council. This description offers one of the primary components of this analysis, focusing on the application of culture from the global dimension. The emphasis of the council's work, therefore, has been on the cultural aspects as opposed to the political pursuits of the official embassies. The focus of the council has been on cultural areas such as teaching the English language, promoting British education, as well as the establishment of English libraries.[48]

These serve as indications of the active pursuit of cultural involvement in the establishment of international relations and policy among Western countries. It is particularly notable that the council has been effective in penetrating and successfully facilitating policy development in politically controversial regions such as the Arab

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[43]Lawrence E. Harrison and Samuel P. Huntington. *Culture matters: How values shape human progress.* (New York: Barnes, 2000)

[44]Howard J Wiarda. *Culture and Foreign Policy: The Neglected Factor in International Relations.* (New York: Routledge, 2016)

[45] Ibid Wiarda, 76

[46]Lawrence E. Harrison and Samuel P. Huntington. *Culture matters: How values shape human progress.* (New York: Barnes, 2000)

[47]Ibid 46

[48] Ibid

world. It has been noted that Egypt was one of the pioneers with relations to having a BC office and influence; these was however affected in the course of the Suez Crisis.[49]

At the same time, host nations have continuously recognized the council as inherently anti-communist despite its efforts to detach from the politics of the day. This is testimony to the significance of the council and its efforts of cultural development as a component of tailoring foreign policy, both in the countries where it exerts influence as well as in the UK.[50] The implication of this finding, consequently, is of organizations concerned with culture being used to represent the presence of specific countries and influencing the political perception globally.

Beyond the UK, there is evidence in the documents characterizing the use of culture to pursue foreign relations. The Goethe Institute remains, by far, one of the most recognized organizations in the practices of German foreign policy.[51] It was founded in 1951, taking over the education of the German language abroad and especially managing cultural events in foreign countries.[52] It is notable that Germany has limited its cultural dimension of foreign relations and policy to the European context, with the majority of the Goethe Institutes being in Europe.

More than a third of the GIs in Asia are found in India and Pakistan, while only a few countries in Africa have evidence of these institutes.[53]These rather limited choices of the location of the institute suggest deliberateness in targeting countries for cultural applications as part of foreign policy. The strategic importance of these countries internationally may be a factor determining the choice locations that Germany selects; especially based on existing theoretical views. The presence of the cultural promoter in multiple countries attests to the wider approach in international relations. German

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[49]Kerstin Martens. *Culture and Foreign Policy– A Comparative Study of Britain, France and Germany* . (Bremen: Collaborative Research Center , 2008)
[50] Ibid
[51] Ibid
[52]Kerstin Martens. *Culture and Foreign Policy– A Comparative Study of Britain, France and Germany* . (Bremen: Collaborative Research Center , 2008)
[53] Ibid

presence in Africa is rather muted, both in the political dimension as well as in the views of business environments.

Unlike other countries, the country has often refused to examine its colonial past or build on any of the relationships with individual countries it may have colonized.[54] Therefore, it is unsurprising that the country's most evident cultural perpetuator lacks a significant presence in the continent. This also attests to the rather limited influence that Germany has on the affairs of most countries in the continent. Evidently, the minimal presence of cultural factors goes a long way in determining the ability of a country to exert any powerful influence in its foreign relations.[55]

However, unlike most of the European nations, the country's foreign relations in relation to India tend to be actively friendly and integrational. In fact, India was among the first countries to establish democratic ties with Germany in the after of the World War II and long before the Cold War.[56] Bilateral relations and specific strategic ties have expanded over time in the areas of commerce and defense.[57] These patterns are reflected within the cultural context, characterized by the heavy presence of the GI in India. In this manner, patterns in cultural presence continue matching the effectiveness of foreign policies and their strategic importance.[58]

The primary data reflected awareness of the presence of the Goethe Institute as part of Germany's use of culture in foreign relations. Specific programs such as GI's guest artist performances locally and internationally comprise a significant component of the foreign

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[54]Lawrence E. Harrison and Samuel P. Huntington. *Culture matters: How values shape human progress.* (New York: Barnes, 2000)
[55] Ibid
[56]MEA, India. *India-Germany Relations.* (New Delhi: Ministry of External Affairs, 2018)
[57] Ibid
[58]Howard J Wiarda. *Culture and Foreign Policy: The Neglected Factor in International Relations.* (New York: Routledge, 2016)

relations efforts by the country.[59] The support for such events often emanates from the conviction that the soft power approach by the country is the most suitable to accomplishing international influence.

This is despite the country's capacity to harness military power and exert forceful influence. The Festival of German Films in Australia, for instance, characterizes the self-representation efforts that the country has adopted in its overall approach to diplomacy.[60] The cultural diplomacy, labelled the *auswärtige Kulturpolitik*, characterizes the effort by Germany to provide an authentic image of the country to the world in a manner that relinquishes it from its militaristic history.[61] As such, while invitations to the country may be limited, the country focuses on actively presenting its cultural products to the world in a manner that represents it positively.

This approach serves to perpetuate the wider foreign policy and develop an approach based soundly in smart power.[62]Further evidence from the secondary data draws towards France. France has often been identified as the home of the contemporary cultural diplomacy.[63] The country's obsession with its language and culture is, undoubtedly, not a feature of the recent past. Instead, the institutional nature of culture within France's local ventures and its global pursuits is evidenced by the establishment of the Academy Francaise by Cardinal Richelieu in the 17th century and the later Alliance Francaise in the 19th century.[64] The institutions operate on a global scale towards teaching the French language and popularizing the culture in countries where it would otherwise go unnoticed.

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[59]Kerstin Martens. *Culture and Foreign Policy– A Comparative Study of Britain, France and Germany* . (Bremen: Collaborative Research Center , 2008)
[60]I Herrschner. "The role of art in German cultural diplomacy: an analysis of the festival of German films in Melbourne, Australia." *Media transformations* 11 (2015): 124
[61] Ibid
[62]Diana Stelowska. "Culture in International Relations: Defining Cultural Diplomacy." *Polish Journal of Political Science* 1, no. 3 (2015): 58
[63] Ibid 62
[64]Ibid 62

The Alliance Francaise is particularly emphatic on the presentation of artistic materials such as plays and music in other countries. The presence of a cultural office in the Foreign Affairs Ministry in France has also served to integrate cultural factors with efforts towards the articulation as well as perpetuation of foreign policy in the country.[65]

France's zeal in cultural factors forming a component of their foreign policy continues manifesting with the changes in diplomatic interactions globally. The developed nations have gained economic and political interests in Arabic countries, seeking friendly relations despite the inconsistencies stemming from ideology.[66]

This premise contextualizes culture as potentially negotiation areas where conventional foreign relations may be ineffective. Brand diplomacy is quite a real feature in France as it seeks other forms of foreign cultural policy pursuit without the influence of the Napoleonic conquest of the French. Prominent features such as the Louvre Abu Dhabi are indicators of the cultural dimension of this approach to international relations.[67] The French, beyond language, also maximize on unique cultural exchanges such as food and dress in the form of individual investors as well as government-supported events on a global scale.

The commercialization of French culture has, in the words of the French ambassador to UNESCO, provided an alternative to militarization as an approach to promoting French

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[65] Ibid 30

[66] Ibid 62

[67] Thomas Adamson. *Could other nations follow France's example and export their culture as a brand?* November 13, 2017. https://www.csmonitor.com/World/Europe/2017/ (accessed August 12, 2019)

influence internationally.[68]Despite seemingly having been overlooked in the context of relations outside the border, the notion that culture is of a significant component in foreign relations has significant historical basis.

The opening of China to the West is often attributed to the carrying of European cultural features as gifts to the East. This were inclusive of items such as Prism, which were used in teaching concepts like optics as well as portraits of the Virgin as a basis for religious penetration.[69] Art in the medieval periods was a church and state-funded concept, with the resulting productions carried by emissaries to far nations as gifts and underlying efforts to transform the worlds they reached.[70] Culture, therefore, formed a critical component of the initial efforts to transverse the globe diplomatically and the resulting conquests.

Perhaps the most intriguing evidence of culture and cultural factors with respect to international relations and foreign relations emanate from the American perspective. The USA's perspective of foreign relations often draws from what is perceived to be the basis for its existence, the fundamental belief in freedom for all.[71] This aspect has grown to perpetuate the notion of a universal or global culture, one, which is increasingly facing dismissal as a figment of the West.[72] Nevertheless, it is notable that America maximizes on multiple cultural tools and factors to spread their foreign influence especially in the form of soft power.

[68] Ibid

[69]Howard J Wiarda. *Culture and Foreign Policy: The Neglected Factor in International Relations.* (New York: Routledge, 2016)

[70]Diana Stelowska. "Culture in International Relations: Defining Cultural Diplomacy." *Polish Journal of Political Science* 1, no. 3 (2015): 56

[71]Joseph S Nye. *The future of soft power in US foreign policy.* (New York: Routledge, 2010) 19

[72] Ibid

Religion, ideology, and language, continue being the main factors through which the USA forges its international relations and foreign pursuits.[73] The interactions between individuals and nations with the US are often contingent on these factors. Religious beliefs continue manifesting as an underlying factor directing the nature of the foreign policy of the United States of America.

Particularly with the current context, under the ruling of President Donald Trump, foreign policy has reflected an aversion towards Islamic nations and immigrants. The implication is of a strained global interaction between the nation and the largely Islamic Arabic countries.[74] Notably, this effort often proves significantly controversial due to the conflict between the cultural factors and the economic and political factors that direct IR. For instance, the relationship of the USA with Saudi Arabia is of importance, which makes the barriers against immigration from Islamic countries rather inconvenient.[75] The country, therefore, is often subjected to having to make deliberate choices differentiating these areas towards a particular compromise. Ultimately, this effort could prove inherently ineffective.

Ideology is particularly important in the definition of international relations. The unique history of the USA makes it difficult to identify aspects in the cultural realm that are the basis for the wider ideology and the resulting foreign policy.[76] Unlike nations such as Latin American countries, those of Europe, and in Asia, where religious foundations and historical institutions conventionally influence policy, America lacks the direct link to

[73]Zaid Eyadat and Mohammad Mahafza. "Culture and foreign policy: american foreign policy post 9/11." *Il Politico*, 2010: 168
[74]Brenda Shaffer. *The Limits of Culture: Islam and Foreign Policy.* (Washington: The MIT Press, 2015)
[75]Ibid 75
[76]Zaid Eyadat and Mohammad Mahafza. "Culture and foreign policy: american foreign policy post 9/11." *Il Politico*, 2010: 168

these institutions.[77] Its position as a multicultural nation or one of diversity also largely contributes to this challenge.

It would seem from the secondary data, therefore, that the cultural dimensions that are the basis for foreign relations are the unified perceptions developed over time in the country as an understanding of the required way of life. This perspective has been the basis for some explanations as to the reactions to the events of 9/11, where more isolationist ideology has gained prominence.[78] Aversion to welcoming Islamic culture within the country has also grown from the association of foreign cultures with relations and the dominant perception of the incorrectness of these alternative ways of belief.[79]Further understanding of the place of culture in foreign relations is also available within the context of the US. Historically, the US also maximized on culture as a tool for the perpetuation of ideology.

This is particularly perceptible in the efforts by Japan towards incorporating cultural exchange as a component of foreign policy in the 1980s.[80] The US welcomed large numbers of Japanese students into the country under Prime Minister Takeshita Noboru, enabling cultural exchange while also weaving political and economic liaisons with the country.[81] Ultimately, however, there is a notable unwillingness of the US to modify its integral cultural components as a result of new cultures brought into the country.

Ideologies such as liberalism remain staunchly rooted in the nation's perspective of foreign policy despite the potential for transformation within the multicultural context.[82] This reluctance reflects beyond the cultural view of the country, such as in the

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[77] Ibid 84

[78]Ibid 76

[79]Brenda Shaffer. *The Limits of Culture: Islam and Foreign Policy.* (Washington: The MIT Press, 2015)

[80] Ibid

[81]Akira Iriye. *Cultural Internationalism and World Order.* (New York: John Hopkins University Press, 1997)

[82] Ibid

unwillingness to commit to global or regional agreements. Such underlying dimensions, therefore, could have an influence on the determination to maintain its cultural factors despite interactions with other countries and powers on the global scale.[83]

It follows, therefore, that the American foreign policy may be one of the few where the culture and cultural factors play a rather paradoxical role. Typical aspects of culture, such as the arts and religions of the country, are muted in the definition of IR. It is on rarities that cultural features receive state support as some of the official instruments of government diplomatic efforts. This is unlike other leading economies like Germany, who have devoted efforts to maintaining institutions that perpetuate their culture.[84]

On the other hand, while not explicitly making the claims of influence, cultural features do serve as an important role in guiding the nature of foreign policy. This is perceived already in the role of religion and the defining of the ideology as well as the arts-especially in the role of music as a feature of advancing and supporting US policy. The interest in the arts of the United States is inherently global. Music and film from the country have gained international acclaim, with Hollywood products being mainstream globally.[85]

The penetration of this content is, to a great degree, at the core of the relations that the country has with others on the international scale.[86] For instance, strained Sino-American relations have often been partially mediated by collaborations in the production of

[83]Zaid Eyadat and Mohammad Mahafza. "Culture and foreign policy: american foreign policy post 9/11." *Il Politico*, 2010: 163

[84]Christopher Somerich. *The Cultural Role of the State in Domestic and International Relations.* (Graduate Thesis: University of Nebraska, 2001)

[85]Hanes Walton, Robert C. Smith, and Sherri L. Wallace. *American politics and the African American quest for universal freedom.* (New York: Routledge, 2017)

[86] Ibid

Chinese film in Hollywood.[87] Despite underlying ideological differences, the foreign policy has been crafted in such that the mobility of labor is not limited- even as other economic barriers are put in place.

Similarly, the pop music of the USA has contributed to the relatively unanimous acceptance of the foreign relations of the country and its liberal ideology. Countries like China, on realization of the influence of artistic products like music on policy, have placed limitations on some of these products like music pieces by Beyoncé. In this regard, not only do the cultural features influence the foreign relations of the US but also affect the approaches to policy in countries with which it relates. This view from the secondary data can lead to the position that culture may not be comprehensively positive as a feature for the perpetuation of foreign policy. However, this seems to be an isolated case, and it also reflects other aspects of the foreign relations between China and the US.

Beyond the major powers in the West, the countries of Latin America, Australia, and Asia offer an interesting view from which to assess cultural factors as potential influences in the direction of foreign relations. Australia, for instance, recognized the value of building bridges with the Latin American nations towards the conclusion of 20th century.[88] While the interest was in the solidification of economic relationships, Australia maximized on the adoption of the cultural interests as the basis for this relationship building.[89] This was most bluntly exemplified by the views on the cultural exchanges in the form of physical artistic products, theatre, and music.

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[87]Howard J Wiarda. *Culture and Foreign Policy: The Neglected Factor in International Relations.* (New York: Routledge, 2016)
[88]Ralph Newmark. "Culture as a Key to Connections: Using culture to promote Australia's strategic relationship with Latin America." *Australia and Latin America*, 2014: 239
[89]Ibid 88

Australia, in addition, has been emphatic on the strategic promotion of productions from other cultures in the country including film and music. This is often in collaboration with efforts to integrate the presence of Australian artists in other countries, such as its actors and directors in Latin America as well as in the USA.[90] Australia has also encouraged the integration of Chinese architecture and other cultural products within its artistic areas, which has been core to the maintenance of the strong diplomatic relations between Australia and this growing power. The diversity of cultural efforts by Australia attests to their recognition of the importance of culture in drafting and implementing foreign policy. Evidently, pursuing culture as an element of soft power has the capacity to overcome constraints imposed by conventional foreign relations such as in economic and ideological negotiations.[91]

The nations of Latin America also vary their cultural exports to reflect their interests from a diplomatic dimension. With the growth of China as the main export/import partner with Brazil, the countries have also increased their levels of cultural exchange. Brazilian telenovelas are actively promoted in China, corresponding with the growth of economic activity between the two countries.

Similarly, the countries of Latin America seek to showcase their artistic productions such as in the Market of Cultural Industries of the South event.[92] It featured items such as designs, music, and theater arts- all illustrative of the South American cultures and intended to welcome more foreign interests in the region. The active promotion of these local cultures has corresponded with the effort of the nations to seek a greater presence in

[90]Howard J Wiarda. *Culture and Foreign Policy: The Neglected Factor in International Relations.* (New York: Routledge, 2016)
[91]Howard J Wiarda. *Culture and Foreign Policy: The Neglected Factor in International Relations.* (New York: Routledge, 2016)
[92] Ibid

international engagements, as well as gain more collaborations from political and economic dimensions.[93]

These latter efforts are particularly crucial in an attempt to shed the communist connections most of the nations, including Cuba and Uruguay, had established in the course of the Cold War.

The Chinese culture has also played a rather integral role to the direction of its foreign relations. Indications are that Chinese cultural products derive from contextuality; with features like paintings and medicine being grounded in the whole as opposed to being individual existent features.[94] This emphasis on contextuality is not only perpetuated in the sharing of cultural products like art, but it also serves as the background in the development and pursuit of international relations.

Decisions in China, therefore, is often based on multiple contextual features such as time and even morality.[95] The overarching Guanxi ideology, for instance, determined the extent of resources that China dedicated to the protection of Hanoi in the course of the conflicts in Vietnam.[96] Quality relations are perceived as a crucial component of governance, which defines their approaches to conflicting issues like climate change and tariffs with Western nations. Therefore, the perspective remains of the value of ideology in defining the approaches to foreign policy in China. While specific components may not be as aggressively manifest, the country's core ideology is embedded in traditional beliefs especially on morality and religion. These guide decisions on policy as well as the direction of foreign relations with multiple nations or blocs.

[93]Ralph Newmark. "Culture as a Key to Connections: Using culture to promote Australia's strategic relationship with Latin America." *Australia and Latin America*, 2014: 239
[94]M Lajčiak. "China´s cultural fundamentals behind current foreign policy views: Heritage of old thinking habits in Chinese modern thoughts." *Journal of International Studies* 10, no. 2 (2017): 19
[95]Yaqing, Qin. *Chinese Culture and Its Implications for Foreign Policy-making.* April 12, 2012. http://www.ciis.org.cn/english/2012-04/12/content_4934865.htm (accessed August 20, 2019)
[96] Ibid 95

A more recent finding in a comparative analysis using dyad selection[97] showed that states are culturally different in terms of values-orientations and that these differences impacts foreign relations. Represented in Table… the data form the study showed that states with most cultural differences (Russia: United States) have the most strained foreign relations.

Dyad	Absolute values of difference per dimension						Dyad Total Difference
	PDI	IDV	MAS	UAI	LTO	IND	
Russia : United States	53	52	26	49	55	48	283
Russia : United Kingdom	58	50	30	60	30	49	277
China : United States	40	71	4	16	61	44	236
Japan : United States	14	45	33	46	62	26	226
Japan : United Kingdom	19	43	29	57	37	27	212
China : United Kingdom	45	69	0	5	36	45	200
China : France	12	51	23	56	24	24	190
Germany : Russia	58	28	30	30	2	20	168
France : United States	28	20	19	40	37	20	164
China : Japan	26	26	29	62	1	18	162
France : United Kingdom	33	18	23	51	12	21	158
China : Germany	45	47	0	35	4	16	147
China : Russia	13	19	30	65	6	4	137
Germany : United States	5	24	4	19	57	28	137

[97] Jones, Stephen W. *The Impact of Culture on Perceptual and Communication Processes in International Relations*. (Hong Kong: 2017).

Japan : Russia	39	7	59	3	7	22	137
France : Japan	14	25	52	6	25	6	128
France : Russia	25	32	7	9	18	28	119
Germany : United Kingdom	0	22	0	30	32	29	113
France : Germany	33	4	23	21	20	8	109
Germany : Japan	19	21	29	27	5	2	103
United Kingdom : United States	5	2	4	11	25	1	48

Evidently, there is a sound interest in the protection of cultural interests among the major countries and influencers of universal policies on a global scale. However, there have remained potentially controversial questions in this perspective especially in the justification of seemingly flawed cultural ideologies- such as in the militant actions of Arab countries.[98] There are evolving interests for the nations of Central Asia as well as the Caucasus, and these interests tend to be inherently bound to their cultural evolution.[99] Historians, for instance, predicted that Muslim members of the Soviets would gravitate towards all-Muslim identities and prove anti-Soviet.[100] However, these predictions have turned out inaccurate, owing to the fluidity that emanates from cultural evolution and the influence it exerts on the crafting of foreign policy.

Nation building has also been depicted as a top-down effort in Central Asia as opposed to emanating from a natural evolution from culture.[101] Foreign relations in these nations, therefore, has often founded on affiliation to state as opposed to the affiliation to culture. This inconsistency provided another unconventional form of support for the view that culture may not be as significant a factor in foreign relations; as provided in some of the primary data.

Different institutional factors, therefore, underlie the degree to which culture determines the direction of foreign relations. Even where ideological similarities manifest, cultural

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[98]Howard J Wiarda. *Culture and Foreign Policy: The Neglected Factor in International Relations.* (New York: Routledge, 2016)
[99]Brenda Shaffer. *The Limits of Culture: Islam and Foreign Policy.* (Washington: The MIT Press, 2015) 91
[100] Ibid
[101] Ibid

differences may hinder foreign relations and vice versa.[102] For instance, despite the emphasis on democracy in Latin America, the traditional views on relations and power distance have continued affecting the internal governance and international relations with nations like the USA. It is on this basis, perhaps, that their foreign policies find concurrence with like-cultured countries such as China.[103]

Nevertheless, what is clear is the escalating integration and acknowledgement of culture and cultural factors as part of foreign relations. Countries such as Germany, in fact, have turned to diplomacy to reference with ones culture as a primary form of foreign policy definition as opposed to relying on militaristic power.[104] This approach, for the country, serves not only to secure new relations but also to overcome the misperceptions created globally by the events surrounding it in the course of the Second World War. Country policy, in addition, may borrow from the extent of support the cultural efforts receive from private actors and the state.

There are possibilities that private actors support such ventures, like language training, due to their increase of trade flows. The dimension also reflects positively on government efforts to gain international market access.[105] The global perspective, therefore, demonstrates the presence of various cultural factors as directing foreign relations. Ideology and religion are core influences, while cultural material products such as art, film, and music continue determining the ease of self-representation and interactions among nations. This perspective directs the specific focus on African nations for indicators on the approaches and factors that may have similar influences.

[102]Howard J Wiarda. *Culture and Foreign Policy: The Neglected Factor in International Relations.* (New York: Routledge, 2016)

[103]Kerstin Martens. *Culture and Foreign Policy– A Comparative Study of Britain, France and Germany .* (Bremen: Collaborative Research Center , 2008)

[104] Ibid

[105]Howard J Wiarda. *Culture and Foreign Policy: The Neglected Factor in International Relations.* (New York: Routledge, 2016)

CHAPTER 3: The place of Cultural Factors in Foreign Relations in Africa

The primary and secondary data also focused on the place of cultural factors within various countries in the African context. Africa is classified as one of the most recent regions to incorporate cultural factors into the efforts of foreign relations as well as furthering the goals of foreign policy.[106] On the continent, African leaders have historically made an emphasis on the power of culture in defining local policy as well as in the direction of development across the continent.

Several countries in Africa, therefore, have incorporated culture into their overall diplomatic efforts.[107] The specific cultural practices and components vary, but there is a consistent manifestation of an emphasis on cultural features within the interactions and

[106]P.M Taylor. *Global Communications, International Affairs and the Media since 1945.* (London and New York: Routledge, 2007

[107]Munene Macharia. *African Review of Foreign Policy.* (Nairobi: United States International University, Africa, 1999)

diplomatic efforts in the African countries.[108] This evidence in the literature contradicts primary data that seems to suggest the lack of popularity in the inclusion of culture as a tool for achieving foreign connections or diplomacy in the African context. The contention by Taylor today, the driving and accepted social ambassadors for African countries include their music, film, and businesses in media.[109] The success of these areas in individual countries in the continent is based on multiple participants, including the work of private investors, administrative offices, as well as African and foreign non-governmental organizations.

Therefore, Africa's trade policies will often rely on these areas and the circulation of these cultural products within the global market.[110] The trade policy domain determines the conditions of exchange, but the presence of cultural factors in the range of items significantly directs the policy details.[111] Diplomacy in the African continent precedes the arrival of the white man and the colonial period. The cultures of the regions of West and North Africa, as well as East Africa, interacted in the course of other typical diplomatic activities. These are inclusive of ventures such as exchanges in the form of trade as well as politics, especially among the very centralized states.[112] The interactions facilitated exchanges of culture beyond the limitations of the continent. Embassies and ambassadors from kingdoms such as the Asante visited the kingdoms of North Africa, leading to the borrowing of cultural aspects like religion.[113]

This perspective explains the dominance of Islam within the kingdom despite the presence of alternative traditional religious practices during this period. It also provides a framework for understanding the adoption of religious bases for the cultural sharing

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[108] Ibid 107
[109]Ibid 106
[110]Ibid 107
[111] Ibid
[112]Robert Smith. "Peace and palaver: international relations in Pre-colonial West Africa." *The Journal of African History* 14, no. 1 (1973): 599
[113] Ibid 112

efforts in African countries today. Among the countries that have accomplished significant progress in cultural diplomacy include South Africa. The country has fully integrated the Ubuntu ideology into the country's efforts at international relations.[114] The ideas have been a crucial feature towards the achievement of the position of the country in the global dimension as well as with the interactions between it and other nations. Ubuntu has been acclaimed as the basis for the success of the country's economic ventures, such as the investments in manufacturing industries in China.[115]

This is particularly due to the country's emphasis on success deriving from the cooperation between people and the deliberate effort to ensure provision of assistance for entities that are in need in the pursuit of economic ventures.[116]Cultural diplomacy in South Africa, therefore, has been seen to resonate with the tradition of Ubuntu.[117] It is particularly notable that South Africa's place in the international scene has previously been the subject of controversy. The country only gained readmission following the end of apartheid in 1994 and the election of President Nelson Mandela.[118]

The period before South Africa's transition from apartheid presents a unique perspective of the importance of culture and ideology in defining international relations. Evidence supports the notion that the classist and racial beliefs that characterized the country were

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[114]Department of Sports, Arts, and Culture. *Cultural Diplomacy: A Pillar of our International relations.* 2015. http://www.dac.gov.za (accessed August 23, 2019)

[115] Ibid 106

[116] Ibid

[117]M Fransman. *Cultural diplomacy and sports as tools for nation building and development.* (South Africa: DIRCO, 2010)

[118]Lebogang L. Nawa, Mzo Sirayi, and Modimowabarwa Kanyane. "Cultural diplomacy in post-apartheid South Africa's international relations: cosmetic or genuine change?" *Int. J. Public Polic* 13, no. 1 (2017): 123

largely unacceptable globally, a feature that diminished its acceptability in the scene of global relations. However, the capability of a country to find and exploit a cultural element that supports its foreign position serves to overcome any hindrances it has on the international scene.[119] This is clear from South Africa's transition from apartheid to Ubuntu; and the global perceptions of the country. Previous positions and foreign policies in South Africa were largely exhibited as a cultural response to the international scene and their views on the practices in the country.

Before 1994, the country adopted a policy of isolation and the diplomacy of defiance.[120] Its cultural relations, therefore, often were directed internally as opposed to externally. The taking over of the government by the ANC, nevertheless, provided the opportunity for the country to experience and demonstrate the African practice of soft power. [121]This has been particularly towards its African counterparts, with the sharing of cultural elements like music with neighbors like Zimbabwe as opposed to militaristic invasions. The capacity demonstrates the exertion of positive effect by culture on foreign relations.

This scenario necessitates contemplation of the potential for the African cultural elements diminishing the capacity for creating viable foreign relations towards the exertion of soft power. Ideology emanating from tradition or religion could hinder efficiency in the accomplishment of friendly IR globally. Such issues have manifested in the occasion of countries such as Libya and Zimbabwe, with the leadership of the country strongly opposed to the exertion of Western values as a basis for the cultivation of relations with the West.[122] Typically, therefore, this aspect has often been an influencing factor towards

[119]Howard J Wiarda. *Culture and Foreign Policy: The Neglected Factor in International Relations.* (New York: Routledge, 2016)
[120]Ibid 118
[121] Ibid
[122]S McDougal. "African foreign policy: a question of methodology." *The Journal of Pan African Studies* 2, no. 9 (2009): 69

the suppression of the cultural influence on foreign relations. With African nations being disadvantaged economically and politically, conforming to an image of universal values often works in their favor. Other countries in the African continent also exhibit tendencies towards the active role of cultural factors in the definition of the international relations and foreign policy.

Egypt, for instance, has established various centers for cultural showcasing and the simultaneous accomplishment of diplomacy. The Cultural Center of Egypt, for instance, was founded in 1965 as part of the Egyptian Embassy in Paris.[123] This Center has been crucial to the showcasing of Egyptian culture especially in France and also acted as a gateway for access to the European markets and political scenes. Currently, Egypt ranks among the top 3 Arab nations whose familiarity is notable in France.[124]

Additional cultural components in the Egyptian scenario and its interaction with diplomacy include the efforts to promote regional diplomacy. The Egyptian Opera House, for instance, has been lauded for the opportunity to showcase Egyptian artistic forms like ballet and opera.[125] However, while this effort is overall effective in attracting collaborations with Western countries, it is largely ineffective at the regional scale. This is particularly due to the Middle Class in the country and the neighboring areas being the majority and remaining largely unable to afford attendances at such occasions.[126]

Notably, Egypt has strived to maximize on its rich cultural heritage and history in its pursuit of foreign relations. Primarily, tourism in the country often targets or surrounds the pyramids and the other attractions of the Nile Valley. Projects such as Eternal Egypt

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[123]C.P Schneider. *Diplomacy that works:'Best practices' in cultural diplomacy.* (Center for arts and culture, 2003)
[124] Ibid
[125]COSV. *Cultural Diplomacy in Africa.* (Africa: COSV, 2011)
[126]Ibid

have emerged as crucial to the promotion of information about the cultural treasures available in the country and the advancement of visitations in the form of tourism.[127] With technology, advertisement of the Egyptian context on the Internet is easy.

Consequently, the country experiences a significant involvement in global trade particularly through tourism. This aspect contributes to the other economic and political approaches applied in forging relations with other countries.[128] The data, therefore, not only supports the premise of cultural factors being a significant source of soft power, but also demonstrates their place in carving out individual relations among citizens of different countries. The latter is a crucial component for the development of consequent positive country relations.[129]

Perspectives from Morocco also further demonstrate cultural activity as well as its role in the definition of Africa's foreign relations. The Ministry of Culture, since 1996, has sought to promote the culture of the country beyond its borders.[130] Cultural tourism is also an inherent component of the diplomatic efforts of this country, with estimates of about 10 million tourists received annually since 2010. The tourism focuses on multiple aspects of Morocco's culture including the range of handcrafts, architecture, music, and gastronomy.[131] The Folklore Music Festival, for instance, is organized by Le Grand Atlas, not only inviting local visitors and participants but also providing the opportunity for interaction with individuals and groups from other countries.[132]

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[127]Ibid
[128]C.P Schneider. *Diplomacy that works:'Best practices' in cultural diplomacy.* (Center for arts and culture, 2003)
[129]Howard J Wiarda. *Culture and Foreign Policy: The Neglected Factor in International Relations.* (New York: Routledge, 2016)
[130]COSV. *Cultural Diplomacy in Africa.* (Africa: COSV, 2011)
[131] Ibid
[132]Ibid 130

The diverse cultures of Africa are, undoubtedly, an opportunity for the utilization of these features towards endearing the world to the developmental agenda of the individual countries. The perspective is particularly appealing in the context of African countries, where in the alternatives to use soft or hard power there remains rather few opportunities. Nye's perspective on hard power emphasizes that it relies on inducements or threats.[133] With Africa being disadvantaged economically, it is improbable that they have sufficient carrots to induce global engagements.[134] At the same time, the continent cannot summon sufficient military might to conquer current global powers. Cultural appeal, therefore, presents the possibility of soft power exploitation for the continent.[135]

Countries such as Angola have portrayed a significant presence in the cultural perspective and international relations. Recent events have evidenced the capacity of the country to conquer the international scene through art and cultural content. In 2013, Angola emerged as victorious in the 55th biennale exhibition in South America.[136] This was a surprise win, as only one other African country has accomplished the feat- Egypt in the 1950s. However, it is inherently unsurprising that Angola accomplished this position especially because it has been emphatic in multiple expos such as the 2010 expo in Shanghai as well as the Yeosu expo in 2012.[137] The content this country displays include the use of film for the exploration of cultural life in West Africa as well as its encyclopedia of cultural experiences.

[133]Joseph S Nye. *The future of soft power in US foreign policy.* (New York: Routledge, 2010)
[134]Ibid 133
[135] Ibid
[136]Nicholas J Cull. "Africa's breakthrough: Art, place branding and Angola's win at the Venice Biennale, 2013." *Place Branding and Public Diplomacy* 10, no. 1 (2014): 2
[137] Ibid

Further contributions within the African context manifest in the context of Zimbabwe, whose cultural contributions not only facilitate the creation of local opportunities for employment but also enable integration with other nations at the global scale. It is notable that Zimbabwe's economic and political efforts are largely inadequate for the accomplishment of sound foreign policy with benefits to the nation. Therefore, focusing on cultural diplomacy has been an instrumental feature towards the accomplishment of efficient relations. Zimbabwe has successfully explored the development of art and culture within the contemporary context. Services such as the National Library and Documentation Service have been crucial to the development of these efforts.[138] With the National Museum, these efforts gain significance specifically due to the growth of tourism in the country.

It is also notable that other factors have been integral to the unification and pursuit of international efforts within the context of Zimbabwe. Religion was particularly important during the Chimurenga and the consequent definition of the relationship between Zimbabwe and Britain.[139] Ultimately, the cultural features will not always promote positive relationships between the country and the global partners.[140] Instead, it is possible that the country's interactions among countries may deteriorate based on the perceptions founded on religion as a cultural feature. The differences in religious beliefs between the country and the countries of the West are likely to limit the degree to which international relations are developed.

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[138]COSV. *Cultural Diplomacy in Africa.* (Africa: COSV, 2011)
[139]Ibid 138
[140]Joseph S Nye. *The future of soft power in US foreign policy.* (New York: Routledge, 2010)

Like most African countries, the external relations are often defined by the domestic agenda in Zimbabwe. A long period of governance by President Mugabe ensured the dominance of the domestic agenda despite the interactions at the global scale.[141] As such, it remains unsurprising that religious and social beliefs on features like gender interactions have had a strong presence in the definition of the country's foreign relations. The leadership of the country has long been motivated by the past, partially constraining the capacity to accommodate any threats to the local culture. Nevertheless, the National Arts Council has facilitated the exposition of the country's culture without necessarily interfering with the local agenda.[142] Zimbabwe, therefore, presents a context for the in-depth comparison of the exertion of positive effect by culture on the foreign relations of the country relative to potential negative effects.

The evidence also shows Ethiopia seeking to maximize its cultural advantage in the scope of its foreign relations. The country possesses a wide range of pre-historic and historic sites and heritages, a diverse ethnic and ecological mix, as well as a set of opportunities to showcase these features that are well integrated into the scope of cultural diplomacy.[143] Emphasizing the role of culture towards the prevention of conflicts and the facilitation of resolution is also crucial. Ethiopia has demonstrated the willingness to weave better relations with the countries it has experienced previous conflict, including Italy as part of its history.

The return of the Aksum Obelisk, facilitated by UNESCO, from Rome to Ethiopia served as a form of cultural dimension towards ensuring the creation of more amicable

[141]Institute for Cultural Diplomacy. *Zimbabwe: Analysis.* 2019. https://cultural.diplomacyinafrica.(accessed August 24, 2019)
[142] Ibid
[143]All Africa. *Ethiopia: Cultural Diplomacy - a Tool for Ethiopia's Development.* 2019. https://allafrica.com/stories/201807170565.html (accessed August 24, 2019)

relations.[144] Deeper dialogue between Ethiopia and Italy was enabled by this effort, facilitating the creation and pursuit of more economic and political cooperation in the future. These aspects allude to the implications of the constructivism theory and the implications it has on choices relating to the use of soft power as opposed to hard alternatives.[145] The evidence also focuses on inter-African efforts at diplomacy using culture. South Africa's efforts relating to the overall inclinations of African nations towards developing a positive cultural image remain among some of the most notable. In fact, the nation has been lauded for efforts regarded as national branding- a concept whereby the country maintains its power of attraction through appealing to multiple aspects of diplomacy. For the country, the focus has been on its presentation as Afro-centric and the development of strong relationships within the continent.[146] As such, aspects such as tourism promotion have been perceived as integral to the success of its overall democratic commitments.

Nevertheless, there remain negative aspects of these efforts by the country towards the cultivation of a positive cultural image and perpetuation of effective foreign relations remains severely constrained. The country still struggles with issues of xenophobia, which has then been interpreted as self-aggrandizing within the international context of interaction.[147] Xenophobic attacks both at the small and large scale has the effect of severely diminishing the views of the country within the continent. The perception of South African culture among other countries indicates a narrow-minded people that remain unwilling to accommodate others.

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[144]Kochiro Matsuura. *The Cultural Issue at the Core of International Relations.* (France: Francie Diplomatie, 2010) 9
[145]Joseph S Nye. *The future of soft power in US foreign policy.* (New York: Routledge, 2010)
[146]Mzukisi Qobo. "Africa's foreign policy and nation branding: regional leadership and its discontents." *Strategic Review for Southern Africa* 39, no. 1 (2017): 13
[147]COSV. *Cultural Diplomacy in Africa.* (Africa: COSV, 2011)

The effect is that the country has been unable to exert sufficient international influence within the continent, such as in the case of negotiating the situation in Libya.[148] Instead of developing a perception as a country with supportive capacities, the dominant view remains that of its being a bully existing in isolation from the rest of the continent. Beyond the formal leadership, therefore, the country has been unable to take advantage of its culture to obtain foreign dominance in the continent. While these issues seem to only minimally affect relations beyond the continent, it may need to revise its approach especially if it has interests in pursuing a leadership role in Africa.

The issues also pose significant questions such as on whether negative cultural aspects have influenced foreign relations negatively; or the positive aspects have been insufficient to impose soft power in the continent. The duality of possibilities perpetuates the contemplation of the place of culture in unfamiliar or new connections. According to Harrison and Huntingdon, ""in the post-Cold War world, the most imperative qualifications among people groups are not ideological, political, or temperate yet rather social viewpoints. There is self-evident proof that where cultural diplomacy flourishes there is nonattendance of contention and irrefutable potential exists for quickened economic improvement. Intellectuals then again will think that it's compelling the conclusion that culture with the greater area of cultural diplomacy messages local incorporation conspire in ways that can and do extend these controls."[149]

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[148] Ibid 146

[149] Lawrence E. Harrison and Samuel P. Huntington. *Culture matters: How values shape human progress.* (New York: Barnes, 2000), 159

The fact that African nations grossly underutilize the potential they have for soft power through culture is, therefore, appalling in the face of the transformation the opportunity can present. Nevertheless, efforts across the continent in individual nations and in unison demonstrate the gradual recognition of African nations of the value of culture in diplomatic relations.[150] The African Union, as an umbrella organization, provides encouragement for nations to pursue and nurture their cultures for beneficial international relations.[151] The union has a division of culture, which not only support cultural ventures in individual countries but has also been instrumental to the development of a singular vision for the cultural future of Africa.[152] Consequently, the continent can achieve a comprehensive pursuit of cultural activities that prove inherently beneficial to relations within it as well as with other nations globally.

Cultural factors, including language and social relationships, set the parameters for inter-country relations within the African continent and beyond. Informal interactions such as among individuals are often perceived as more influential to the direction of foreign relations that the formal diplomacy conducted by nations.[153] Cooperation, therefore, may often be affected by cultural factors like language and the degree to which they allow effective interaction among individuals especially in business transactions.[154]

Africa presents some of the most notable complexities relating to language due to the diversity of the indigenous tongues as well as the official languages of communication.

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[150]COSV. *Cultural Diplomacy in Africa.* (Africa: COSV, 2011)
[151]Nicholas J Cull. "Africa's breakthrough: Art, place branding and Angola's win at the Venice Biennale, 2013." *Place Branding and Public Diplomacy* 10, no. 1 (2014): 6
[152] Ibid
[153]Michael Anda. *International Relations in Contemporary Africa.* (New York: University Press of America, 2016)
[154]COSV. *Cultural Diplomacy in Africa.* (Africa: COSV, 2011)

There are over 2000 languages in the continent, but it is possible to reduce them by half when the related tongues are grouped together.[155]

The awareness of this language difference has been a crucial factor determining the value of foreign relations and their persistence. Often, sticking to the indigenous language will prove detrimental to efforts to create effective foreign relations. The alternative is the application of alternative languages such as English- or any of the colonial languages- for transactional purposes and the consequent relations.[156] This position, as with some of the aspects of culture, necessitates the accommodation of the possible view that suspending culture may be a positive feature in foreign relations.

Therefore, it is not uncommon to deviate from this cultural premise in the pursuit of more effective foreign relations. Areas such as the West African subregion apply languages like French and Portuguese, facilitating effective interaction at the international level. However, this aspect often varies depending on the specific areas. For instance, in an attempt to overcome the boundaries set by colonial powers, the African countries may often turn to their traditional languages for foreign relations. This is in such cases as the use of Hausa between Niger and Nigeria, enabling effective interactions in a manner that would be constrained by the English and French languages.[157]

Language, therefore, often forms a significant component of foreign policy in African countries. While the colonial languages have not been acknowledged as part of the culture, there is evidence that the countries recognize the value in affiliation with the cultures of their former masters as a form of soft power. Once more, the focus is on culture as a means to achieve favorable relations especially due to the development of perceptions of a universal culture.
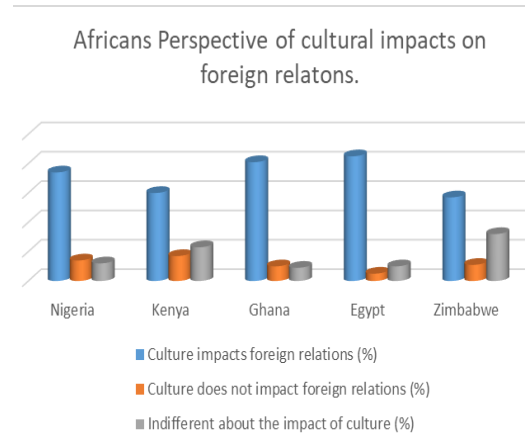
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[155] Ibid 169
[156] Ibid 153
[157] Michael Anda. *International Relations in Contemporary Africa.* (New York: University Press of America, 2016) 163

By identifying as Francophone or Anglophone, the countries position themselves adequately to handle transactions with foreign nation's.[158].Table … shows findings from an unpublished independent research on the perspective of people (sampled) on the consequences of culture and language on foreign relations in Africa.

Country	Culture impacts foreign relations (%)	Culture does not impact foreign relations (%)	Indifferent about the impact of culture (%)
Nigeria	74	14	12
Kenya	60	17	23
Ghana	81	10	9
Egypt	85	5	10
Zimbabwe	57	11	32

Africans Perspective of cultural impacts on foreign relatons.

■ Culture impacts foreign relations (%)
■ Culture does not impact foreign relations (%)
■ Indifferent about the impact of culture (%)

However, it is notable that international organizations are significant in determining the degree to which cultural factors influence diplomacy and foreign relations in Africa.[159] This is particularly unsurprising, considering the role such organizations have towards ensuring country and world peace. Bodies such as UNESCO have been instrumental to ensuring the efficacy of cultural efforts as well as the preservation of cultural features like handiwork and music and dance.[160] With advances in technology, the involvement of these organizations bears an even greater potential at ensuring effective diplomatic efforts.[161]

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[158] Ibid

[159]Kochiro Matsuura. *The Cultural Issue at the Core of International Relations.* (France: Francie Diplomatie, 2010) 11

[160] Ibid

[161]Michael Anda. *International Relations in Contemporary Africa.* (New York: University Press of America, 2016); France: Francie Diplomatie, 2010)

Features such as sharing announcements of events on websites and social media pages belonging to these organizations work towards promoting the foreign position of the country and the consequent relations. At the same time, the potential to improve tourism manifests in this dimension. Undoubtedly, however, there is a challenge of great magnitude that manifests in the context of the African continent due to difficulties in cohesion.[162] At the continental scale, the plurality of cultures implies that deliberate decisions are necessary regarding approaches in factors such as language and arts, as well as the degree of influence that religion and traditional values exert.[163] Different local agendas also imply differences in the foreign inclinations of the African countries. Therefore, cooperation at the continental scale may prove challenging.

This, nevertheless, is no basis for the decline or overtures in the use of culture and cultural factors as a basis for the forging of foreign relations. Quite the contrary, where the cultural diversity of the continent can be exploited towards attracting each other as well as nations in other continents. Recognizing the value of individual transactions is at the core of this practice, which lends significance to activities such as tourism as a basis for cultural diplomacy.[164] This aspect lends value to practices like cultural events and displays of artistic materials as a basis for branding the country and creating value at the international front.

The deliberate consciousness of the value of cultural diplomacy is crucial to ensuring practices that facilitate positive effects of culture on foreign relations.[165] Nigeria and

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[162] Ibid 161
[163] Lawrence E. Harrison and Samuel P. Huntington. *Culture matters: How values shape human progress.* (New York: Barnes, 2000)
[164] Kochiro Matsuura. *The Cultural Issue at the Core of International Relations.* (France: Francie Diplomatie, 2010)
[165] Ibid

South Africa, for instance, are engaged in a process of hosting joint cultural events in an effort to beat the dominance of xenophobia in the latter.[166] This exemplifies the intention to build people-to- people relations as the main approach to ensuring cultural factors positively influence the resulting international relations among the nations.

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[166]Michael Anda. *International Relations in Contemporary Africa.* (New York: University Press of America, 2016)

CHAPTER 4: To analyze the impact of Creative and Performance Arts in the Foreign Relations of West and East African Nations

This section relied significantly on the contributions of both primary and secondary data, owing to the direct responses from the interviews and questionnaires. As nations in the East and West of Africa strive to become part of the global trade framework, there have been options for the incorporation of cultural features as a strategy towards this effort. Nations such as Kenya and Nigeria have engaged strategic efforts towards the development of their economies. Nigeria is often labelled as the African giant, while Kenya dominates the East African region.[167] However, the degree of exploitation of culture in the cultivation of the current foreign relations is the focus of interest for this research.[168]

1.13 Nigeria- The West African Case

Historically, the foreign relations of Nigeria have never exhibited any expansionist interests. The country's core focus seems to be on the establishment of favorable connections and collaborations with other African nations towards the achievement of economic and political well-being.[169] The country has often exhibited absolute commitment to institutions such as the African Union and the United Nations, seeking to promote world peace among the core goals of these interactions.[170] This has led to the conscious selection of soft power as the approach to its international relations.

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[167]Kochiro Matsuura. *The Cultural Issue at the Core of International Relations.* (France: Francie Diplomatie, 2010)
[168] Ibid
[169] Ibid
[170]Joseph S Nye. *The future of soft power in US foreign policy.* (New York: Routledge, 2010) 19

Nye's perspective on soft power as an approach to international or foreign relations contextualizes Nigeria's strategy and the place of culture. Soft power dwells on attraction as opposed to coercion or active persuasion. It comprises of political values, culture, and educational power in the general scope of influence on the international scene.[171] Culture, therefore, features in this spectrum and comprises of the spiritual and material wealth that makes up the history of the human society.[172] The universality of the culture of a country is a determinant of its ability to set the rules and norms that govern its international relations.

The primary data attests to the efforts the country has made in film and the associated industry. Respondents reported the dominance of the Nigerian film for audiences in Kenya and other African nations; as well as the role of Nigerian actors as cultural ambassadors. The dominance of Nollywood is evident globally, maximizing on the influence of channels such as Multichoice for the distribution of content.[173] The films act as both a source of entertainment as well as a form of educational content provision. Most of them demonstrate the culture of the country and the various communities, facilitating a clear understanding and a basis for person-to-person interaction.[174] The vision for the future of this country's foreign relations and the efficiency of the cultural role manifests in the context of these forms of art and materials.

The country accentuates the value the film industry has had on its overall efforts of diplomacy and cultivating international relations. Major actors in the industry including Genevieve Nnaji and Desmond Eliot have gained reputations as cultural ambassadors.[175] These perspectives were also recorded among the respondents to the

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[171] Ibid

[172] Joseph S Nye. *The future of soft power in US foreign policy.* (New York: Routledge, 2010) 35

[173] Gloria Fafiolu. "Nollywood: A Viable Vehicle of Public Diplomacy in Nigeria." *New Media and Mass Communication* 11 (2013): 21

[174] Ibid

[175] Ibid 23

interviews and questionnaires. The country is aware of the importance of their film industry on the overall efforts of positive international interaction.

This perspective continues reflecting in more of the performing arts in Nigeria. The music industry, for instance, has also gained prominence in the continent as well as globally.[176] Nigerian dance moves and routines, as well as specific forms of music, have formed a notable market in the USA as well as in some countries in Europe. This view has been accomplished on a personal basis, where the understanding of the Nigerian culture by individuals in the countries acts as a motivation for their governments to take more interest in the offerings Nigeria has to present. At the same time, the exposure has facilitated the growth of Western tourism to Nigeria; evidencing a positive influence of culture on overall foreign relations.[177]

The Ministry of Culture, Tourism, and National Orientation in Nigeria has facilitated the sponsorship of activity of musical events in the country as well as the promotion of the same beyond.[178] The relations between Nigeria and the US have particularly improved, stemming from the shared efforts of the development and marketing of Nigerian music in the USA. The country has also leveraged the cultural heritage of the country towards exerting influence beyond the national boundaries, especially through deliberate marketing.[179]

Evidently, the priority of the Nigerian government has been the creation of economic and political pursuits that prove beneficial to the country in the long run. In the absence of mutual understanding between Nigeria and other nations, it would be difficult to advance

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[176] Ibid
[177] COSV. *Cultural Diplomacy in Africa.* (Africa: COSV, 2011)
[178] COSV. *Cultural Diplomacy in Africa.* (Africa: COSV, 2011)
[179] Ibid Fafiolu

either its economic or social agendas. These are inclusive of the intention to enhance its development through the exportation of commodities such as oil or engagements in service provision.[180] Therefore, the inclusion of cultural pursuits serves to cement a basis for these interactions, with positive relations developing from the individual and industrial liaisons in the form of culture.

The country makes an emphasis on the exportability of cultural dance. Performances of cultural dance open up the existing belief system and influence personal decisions regarding cultures with which to relate. The cultural aesthetics of each country are also readily perceptible through dance, inciting tourism or encouraging engagement through festivals. In the case of the Nigerian context, as with other West African nations, the National Festival of Arts and Culture provides the opportunity to showcase these elements.[181] This festival features occasions such as dance, music, and literary and visual arts as components of the presentation. The festival occurs in different states each time, but tends to attract visitors from beyond the country.[182]

Practices featuring music and dance, as well as the literary and visual arts, facilitate exposure to people and governments of nations and organizations with whom connections should be forged. For instance, dance troupes sponsored by the government of Nigeria have been sent to perform in countries like Spain and England.[183] These performances have elicited consequent interactions on the basis of their cultural presentation and exposition. The result is often the opportunity to expand the economic results of this

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[180]Michael Anda. *International Relations in Contemporary Africa.* (New York: University Press of America, 2016)

[181] Ibid

[182]Don Saa-Aondo Iorngurum and Richard Tsevende. "Nigerian dances and cultural diplomacy." *Global Advanced Research Journal of Peace, Gender and Development Studies* 2, no. 3 (2013): 057

[183]COSV. *Cultural Diplomacy in Africa.* (Africa: COSV, 2011)

encounter through subsequent tourism or the possibility of such performances serving as entertainment components of diplomatic engagements.[184]

The presence of the performance arts in Nigeria has also accorded the country the opportunity to forge relationships with others where hard power has proven ineffective. For instance, Nigeria has an intriguing relationship with Cuba, which has been developed from a series of actions of cultural diplomacy.[185] After the handing over of power from Fidel Castro, the country had an official invitation to perform in Cuba. Specifically, performers known as the Benue Contingent had the opportunity to perform alongside Cuban traditional performers in a friendly interaction of culture.

Following the event, there was extensive speculation of the basis for the invitation of Nigeria to the country. Evidently, there was political motive due to the fact that the attendance of senior state officials was maximum. From this perspective, it becomes evident that the cultural products of Nigeria are significant to weaving its international relations and defining its foreign policy. While overt actions such as trade agreements may be difficult to forge due to the potential for antagonizing other allies, culture and cultural factors present the opportunity for less explicit commitments by the countries at the international levels.[186]Within the continent, Nigeria's use of culture towards the improvement of foreign relations most clearly manifests in the case of South Africa. Being in two different economic regions, the countries have relationships that are unclearly defined.

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[184]Justin Awuawuer Tijime. "Repositioning Nigerian Music and Dance for Cultural Diplomacy: Lessons from Swange Music and Dance in Nigeria." *Journal of Pan African Studies* 9, no. 6 (2016)
[185]Don Saa-Aondo Iorngurum and Richard Tsevende. "Nigerian dances and cultural diplomacy." *Global Advanced Research Journal of Peace, Gender and Development Studies* 2, no. 3 (2013): 057
[186] Ibid 185

However, recent efforts by the countries have indicated progress towards culture sharing with the intention of overcoming xenophobia especially against Nigerians in South Africa.[187] Deliberate sharing in the production of film and music is expected to ease the cultural tension at individual levels towards the achievement of better relations by the countries.

Evidently, foreigners are fascinated with the music, dance, and arts of West African countries as exemplified by Nigeria. The efforts of the country to create positive relationships globally have featured previous tendencies that encourage economic and political cooperation, including the dominant organizations such as ECOWAS in the region.[188] However, the cultural efforts of the country have been less conspicuous and often target single countries as the basis for unique relations between them and Nigeria. Ultimately, as the approach involves an individualized focus on people-to-people relationships, it lends a higher potential for the successful perpetuation of these relations into the future.[189]

As such, the Nigerian practices in cultural arts point towards a positive result on foreign relations. The exposure of cultural elements of Nigeria, such as their music, dance, and art, has served to increase tourism in the country. This is both from the perspective of other continents, as well as tourism from other African nations. Some of the tourists visit on singular entertainment capacities while others are interested in economically pursuing the developments associated with the culture.[190] Music collaborations, sports ventures, and even co-productions of art are all indications of this latter aspect of tourism especially that taking place within the continent. The country also has the opportunity to freely export its content, with its being welcomed by various

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[187]Mzukisi Qobo. "Africa's foreign policy and nation branding: regional leadership and its discontents." *Strategic Review for Southern Africa* 39, no. 1 (2017): 14
[188] Ibid
[189]Joseph S Nye. *The future of soft power in US foreign policy.* (New York: Routledge, 2010) 21
[190] Ibid

publics creating the basis for acceptance by governments. Consequently, the culture facilitates economic development locally and international political and economic liaisons.[191]

1.14 East Africa- The Kenyan Perspective

Respondents addressed Kenya's use of cultural arts to perpetuate foreign policy and relations.

Country	Culture impacts foreign relations (%)	Culture does not impact foreign relations (%)	Indifferent about the impact of culture (%)
Nigeria	74	14	12
Kenya	60	17	23
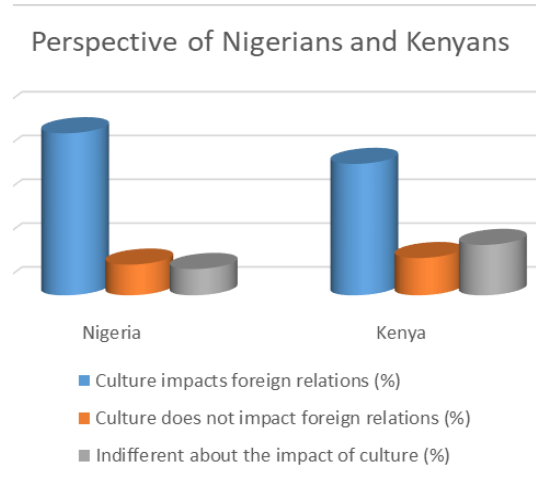
Kenya's foreign policy, as a representation of the foreign policies of East African nations, founds on the creation of common trust and shared comprehension. Foreign relations comprise systems of self-intrigue that are selected by governments towards the accomplishment of objectives relating to its national interests internationally.[192] The intercourse of a state with different states, therefore, is dependent on the provisions of its foreign policy.[193]

Evidence from both the primary and secondary data shows that the country has long relied on provisions surrounding both soft and hard power as the basis for the development of its international relations. The diversity in the country provides the basis for the range of cultural features that are instrumental to the pursuit of alternative forms

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[191]Justin Awuawuer Tijime. "Repositioning Nigerian Music and Dance for Cultural Diplomacy: Lessons from Swange Music and Dance in Nigeria." *Journal of Pan African Studies* 9, no. 6 (2016)

[192]Jeniffer Karimi Njiru. *The Role of Cultural Diplomacy as a Tool for Advancing African Foreign Relations: A Case Study of Kenya.* (Thesis, Nairobi: University of Nairobi, 2016)

[193]Joseph S Nye. *The future of soft power in US foreign policy.* (New York: Routledge, 2010)

of diplomacy. With over 70 ethnic groups, the government has reiterated that the culture is a dynamic thing and always in a state of change.[194] Therefore, the ideological and philosophical importance of culture prevails in the process of constructing international relations.[195]

The primary data also reflected the use of museums for the display of cultural arts and artifacts. The secondary data adds to the perspective. The Kenya National Museums is one of the bodies specifically charged with the exposition of the cultural artefacts of the country.[196] The institution, through its multiple branches and locations, has functioned as a medium for the forecast of the country's culture to the world. Visitors to the national museums and the related sites include tourists from the East African Community, the continent, and the world.[197] These have been instrumental to the definition of the resulting relationships with other countries.

Further components of Kenya's diplomatic engagements and the forging of international relations have been on the resolution of conflicts between the country and others as well as among other nations. Conventionally, interventions to resolve conflict involve the application of military force and the providence of refuge for countries ravaged by conflict.[198] Nevertheless, the country has also turned to cultural collaborations as an approach to facilitating such intervention. The Tuelewane Youth Exchange Program, for instance, was executed in collaboration with the UNDP for purposes of ensuring the perpetuation of dialogue.[199] This dialogue manifests locally, as the youth visit various

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[194]COSV. *Cultural Diplomacy in Africa.* (Africa: COSV, 2011)

[195] Ibid

[196]COSV. *Cultural Diplomacy in Africa.* (Africa: COSV, 2011)

[197] Ibid

[198]Jeniffer Karimi Njiru. *The Role of Cultural Diplomacy as a Tool for Advancing African Foreign Relations: A Case Study of Kenya.* (Thesis, Nairobi: University of Nairobi, 2016)

[199]COSV. *Cultural Diplomacy in Africa.* (Africa: COSV, 2011)

communities, and has often been a crucial intervention for the navigation of relations with neighbors such as Uganda and Tanzania.[200]

The capacity to exert influence abroad has long ceased to fixate solely on the possibilities that emanate from the possession of economic power or military prowess. Instead, there has been evidence of the inclinations of countries towards the adoption of strategies that can accommodate their lack of competitive capacities in the typical traits considered as hard power.[201] Kenya's culture, from the perspective of the performing arts, remains a prominent aspect of this effort of a different kind of diplomacy. Marketing the Kenyan culture is commonplace, such as in the performance of dance by traditional communities. These are inclusive of the performances by the Maasai community for tourists, as well as similar performances among the Mijikenda in the coast.[202]

This aspect of performance characterizes the commitment to ensuring positive individual perceptions of the Kenya culture abroad. To a large extent, the presence of such performances has been instruments to the sustenance of positive relationships with target countries of benefit such as the UK and the USA. Despite concerns regarding security and the stability of the country on occasion, the fascination of the West with the Kenyan traditional performances has ensured the consistency of their tourism.[203] Ultimately, the concerns that the governments have are often assuaged by the experiences of their citizens- necessitating the maintenance of trading relationships by these countries in a manner that would long have been impossible in the context of hard power.

A critical feature that emerges within the foreign relations context for Kenya is the preexisting relationships with multiple countries. Like most African nations, if not all,

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[200] Ibid

[201] Joseph S Nye. *The future of soft power in US foreign policy.* (New York: Routledge, 2010) 51

[202] Republic of Kenya. *Cultural Diplomacy Strategy.* (Report, Nairobi: Ministry of Foreign Affairs, 2018) 12

[203] Sheila Kamweti. *The Application of Cultural Diplomacy in Enhancing Kenya's International Image.* (Thesis, Nairobi: University of Nairobi, 2015)

Kenya has a history with the United Kingdom as its past colonial master.[204] Nuances such as the adoption of English as the official language of communication, therefore, developed during the colonial period and in the immediate aftermath. However, this choice of language has persisted over the years due to the strategic advantage it provides for the formation and sustenance of international relationships. Towards this capacity, the English language may seem to have constrained the value of language as a cultural feature in Kenya.[205] This is similar to the Nigerian context, further accentuating the possibility of suspending culture in the pursuit of international interests.

However, it is evident that Kenya's choice of official language has only minimally interfered with language choice in the spectrum of forming and maintaining foreign relations. Kenya's national language, Swahili, has become a tool for the propagation and marketing of performances of the creative arts.[206] The language forms the content of musical performers globally, especially those presenting music and dance on behalf of the country. Local musicians with the opportunity to perform abroad are lauded as cultural ambassadors, with opportunities to articulate local issues through their music. These have been manifested in cases of Emmy Kosgei and Ben Githae touting Kenyan music abroad.[207]

The use of music as a cultural factor in the Kenyan efforts at establishing foreign relations is often understated; according to the secondary data. Inclinations are often towards the recognition of the extremely traditional performances.[208] While these are the

[204]Miriam Omolo. *Comparative Study of Kenya, US, EU and China Trade and Investment Relations.* (Nairobi: Institute of Economic Affairs (IEA Kenya), 2016)
[205] Ibid
[206]Diaspora Messenger. *Ambassador Robinson Githae Leads Kenyans In Celebrating Atlanta Majuu.* April 30, 2019. https://diasporamessenger.com/2019/04/ambassador-robinson-githae-leads/ (accessed August 26, 2019)
[207]Diaspora Messenger. *Ambassador Robinson Githae Leads Kenyans In Celebrating Atlanta Majuu.* April 30, 2019. https://diasporamessenger.com/2019/04/ambassador-robinson-githae-leads/ (accessed August 26, 2019)
[208] Ibid

most evident, the more contemporary depictions of culture continue gaining prominence as tools for the pursuit of foreign policy and relations. While Kenya and South Africa, for instance, share only minimal formal agreements historically; there has been a gradual shift towards cultural accommodation and sharing. This is exemplified by the gradual application of Swahili as a local language in the country as well as the emergence of the language in music.[209] Sho Madjozi's recent release of the song "John Cena" features a rap rendition in perfect Swahili; a feature that has not only made her more appealing to Kenyans but also thrust the country into the limelight once more.[210]

As such, the musical industry in the country has evolved towards significantly influencing the overall commitment to foreign relations. The international market for the Kenyan music continues providing multiple platforms to articulate Kenyan challenges, while also familiarizing the world with Kenyan culture. The latter is particularly instrumental to the construction of positive person-to-person relationships, which then perpetuates the accomplishment of more amicable interactions among countries. At the same time, visitors to Kenya are inherently pulled by the music, a feature that acts to perpetuate the areas where economic relations among countries may be strained.[211] This is evidence of the place of the arts as a form of influence in the pursuit of foreign policy or relations.

Beyond the music, the foreign relations of Kenya have relied on multiple manual arts over time. The place of Kenyan art remains prominent, considering the extensive

[209]Denika Herbst. *Sho Madjozi raps in Swahili on John Cena track and blows minds.* August 19, 2019. https://www.msn.com/en-za/entertainment/local/sho-madjozi-raps-in-swahili-on-john-cena-track-and-blows-minds/ar-AAG1kNL?li=AAaxc0E&ocid=ientp&parent-title=why-do-people-fast-for-lent&parent-ns=ar&parent-content-id=AAnHlJe (accessed August 26, 2019)
[210] Ibid
[211]Diaspora Messenger. *Ambassador Robinson Githae Leads Kenyans In Celebrating Atlanta Majuu.* April 30, 2019. https://diasporamessenger.com/2019/04/ambassador-robinson-githae-leads/ (accessed August 26, 2019)

exposition of various art forms within the National Museums.[212] These aspects often captivate the attention of international visitors, lending credence to efforts to overcome any unconventional barriers existing to the perpetuation of trade, tourism, or interaction among Kenyans and people of other nationalities.

In recent times, nevertheless, the place of these art forms continues growing in prominence and influence within the international relations scene. The country organizes multiple cultural festivals, including the Lake Turkana Loiyangalani event, which showcase multiple aspects of Kenyan heritage.[213] The location of the event maximizes the appeal of the desert setting while also adopting fully the cultural features of the traditional arts of the Northern region of the country.[214] In this capacity, Kenya has been able to showcase its diversity as well as present to foreign investors the possibilities of the region. The activity has enabled consequent ventures such as the establishment of hotels in the otherwise desert area, compounding its capacity as a tourist attraction.[215] This determination has also opened up the region to enable the possibility of a future based on the exportation of commodities. This is a clear connection between the application of culture and the pursuit of the economic and political interests of foreign relations.

While it may seem that the use of the arts as a form of foreign relations factor relies on the attraction of visitors, it also emerges that these artistic products make it to the international market. Familiarity with the Kenyan culture is present in some countries such as France and other EU nations to degrees where some items have been accepted as commonplace. The prominence of the Kiondo, the Kenyan basket, in cities like Helsinki has been instrumental as an opportunity for the expression of Kenyan ideologies and

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[212]Republic of Kenya. *Cultural Diplomacy Strategy.* (Report, Nairobi: Ministry of Foreign Affairs, 2018) 7
[213]COSV. *Cultural Diplomacy in Africa.* (Africa: COSV, 2011)
[214] Ibid
[215]Miriam Omolo. *Comparative Study of Kenya, US, EU and China Trade and Investment Relations.* (Nairobi: Institute of Economic Affairs (IEA Kenya), 2016)

philosophy.[216] This is particularly in activities such as explaining the significance of the multiple weaving threads as an expression of Ubuntu, the African spirit.[217] It also presents the country as an attractive destination, influencing the choices of the EU governments regarding the visitation of their citizens.

Perhaps often overlooked is the inclination of Kenya towards the creation of strong relationships with its immediate neighbors; an aspect emphasized in the secondary data. The country already engages in political and economic liaisons, most clearly demonstrated by the East African Community.[218] However, cultural engagements have recently become instrumental to the improvement of these collaborations. For instance, in 2013 Rwanda engaged Kenyan cultural performers in the JAMAFEST- an initiative intended to promote the cultural integration of the East African Community.[219] Such events are frequent, including those that feature individual performances in countries like Tanzania or Uganda accompanying presidential visits.

Nevertheless, the secondary data expressed concerns regarding the overzealous efforts to promote Kenyan culture as part of the diplomatic efforts of the country. Notably, while the resulting foreign relations outcomes are appealing, the use of cultural products like the kiondo products and names has been faced with the reality of contemporary business. The patenting of this cultural product in Europe has thrown Kenya into a moral and economic conundrum, a feature that the application of cultural factors in the process of foreign relations creation was intended to overcome.[220] It remains unclear on Kenya's next course of action in this regard, as well as the potential

[216]Borona, Kendi. *The philosophy of the Kiondo.* May 21, 2018.
https://gloriakendiborona.wordpress.com/2018/05/21/the-philosophy-of-the-kiondo/ (accessed August 27, 2019)
[217] Ibid
[218]Miriam Omolo. *Comparative Study of Kenya, US, EU and China Trade and Investment Relations.* (Nairobi: Institute of Economic Affairs (IEA Kenya), 2016)
[219]Republic of Kenya. *Cultural Diplomacy Strategy.* (Report, Nairobi: Ministry of Foreign Affairs, 2018) 8
[220]Ibid 219

implications of these intellectual property issues on Kenya's foreign policy and relations.[221]Such controversies may be a crucial part of analyzing the viability of culture as a singular tool for foreign relations. Its vulnerability and subjectivity to manipulation pose important questions on its use as an alternative to other forms of smart power.

On the other hand, as Kenya's position in the globe continues evolving, there are expectations regarding the change in the application of cultural elements towards the perpetuation of international relations. For instance, Kenya is currently engaged in a rather comfortable relationship with China- especially from an economic perspective. This relationship with the growing giant has required the involvement in cultural sharing and diplomacy towards the enhancement of the relationships. The setting up of Confucius Institutes in Kenya evidences this, as does the presence of Kenyan cultural shows in China and media content in Swahili.[222] The expectation is that a future of continued interactions among the nations will facilitate a similar evolution to the degree of cultural expositions.

In a country of cultural diversity, perpetuated by the range of tribes, Kenya has the potential to offer a wide range of cultural products to facilitate its foreign relations. While efforts to cultivate amicable economic relationships are often effective, the country lacks sufficient economic or military might to rely on this dimension as the single basis for its future position. Therefore, there is evidence of the requirement for the integration of more cultural products within the spectrum of activities for cultivating foreign relations.[223] These are inclusive of the pursuit of the range of cultural products from other tribes other

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[221] Ibid

[222]Republic of Kenya. *Cultural Diplomacy Strategy.* (Report, Nairobi: Ministry of Foreign Affairs, 2018) 8

[223]Sheila Kamweti. *The Application of Cultural Diplomacy in Enhancing Kenya's International Image.* (Thesis, Nairobi: University of Nairobi, 2015)

than the typical Nilotic and Coastal communities to act as tourist attractions, as well as a deeper focus on protecting cultural material as intellectual property.[224]

Culture, for Kenya's current phase of international relations, is an architect of the social trust. Countries that have higher volumes of social trust tend to make more significant gains globally even in contexts where their actual economic or political potential is limited. The nature of the culture, as exhibited by the products the country presents, influences the structuring of the military processes, the economic ventures, and even the political liaisons in which individual countries indulge.[225] Therefore, Kenya can exert influence in the global community through the maximization on these cultural components and the address of the areas of weaknesses relating to them.

There is a dominant trend towards homogenization, or the spread of the ideology of a single or universal culture. The Western narrative perpetuates this, where the beliefs of countries such as the USA and the EU are touted as universal.[226] While Kenya, as a democratic country, has few differences in these beliefs, it remains important to ensure that their adoption remains in moderation. The strong emphasis on the cultural products of the country, including its music and dance, is an opportunity for Kenya to assert its national values and ideology. The effort ensures that the country has a strong position philosophically even where the economic and political exertion may be absent.

There may be points of conflict that are unresolved, such as perceptions regarding marriage, between Kenya and the West. The country still holds strong policies against gay marriages, while remaining relatively unconcerned about polygamy. These are some differences in policy that manifest compared to Western nations, which often emerge as potential bases for controversy. However, the cultural products serve as an explanation

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[224] Ibid

[225] Sheila Kamweti. *The Application of Cultural Diplomacy in Enhancing Kenya's International Image.* (Thesis, Nairobi: University of Nairobi, 2015)

[226] Lawrence E. Harrison and Samuel P. Huntington. *Culture matters: How values shape human progress.* (New York: Barnes, 2000)

for the policies of the country and diminish the schism that would emanate from such differences. While the cultural explanation may not always be acceptable, it does provide a perspective into the direction of a country and diminish the influence of singular views on the overall perception of the country.[227]

Evidently, both East and West African nations have recognized the value of culture and cultural products as an integral part of their democratic efforts. Kenya and Nigeria exemplify these inclinations, characterized by the active promotion, sharing, and exposition of their cultural products in the form of art, music, and dance, among others. That this process is only recently gaining popularity implies the presence of significant challenges to disrupt its efficiency. However, being in the Third World, the use of the cultural factors is a strategic shift towards soft power as the basis of influence. In this capacity, the countries are mustering the art of influence through ideology and persuasion. The potential to form and maintain long lasting and positive foreign relations is, therefore, compounded by this approach.

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[227]Lawrence E. Harrison and Samuel P. Huntington. *Culture matters: How values shape human progress.* (New York: Barnes, 2000)

CHAPTER FIVE: Data Analysis

The specific purposes of this chapter focus on the analysis of the primary data acquired to support the secondary findings in the current study. It provides an overview of the rates of response and the demographic characteristics of the respondents, as well as the specific patterns in the data reflecting the responses of the participants.

1.15 Participant Characteristics

1.15.1 Response Rate

Among the questionnaires administered, only 5 respondents failed to respond or return the questionnaires. Nevertheless, the number remained within the accepted parameters as 55 questionnaires had been issued. The study findings, therefore, were based on the responses of 50 participants.
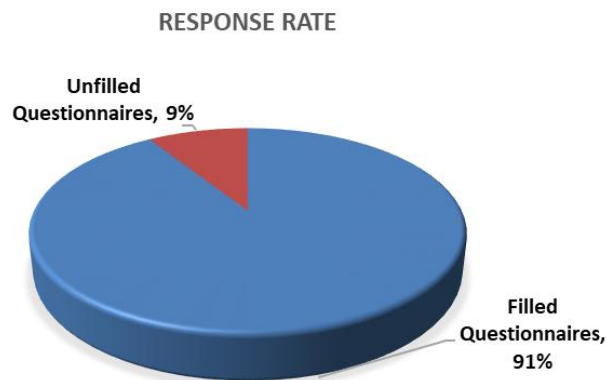

Figure 1: Response rate to issued questionnaire.

Indications from figure 1 are that 91% of the respondents addressed the questionnaires presented for the study. The rate proved proximal to the desired number of respondents for the overall research study.

2   Gender and Age Distribution

The participants in the research differed in the form of age as well as their gender. Classifications for the age differences was in five sections in the process of analysis. This grouping, alongside the gender, is listed in Table 1.

Table 1: Gender and Age Distribution

Characteristics		
Gender	*Number*	*Percentage*
Male	30	60%
Female	20	40%

GENDER DISTRIBUTION
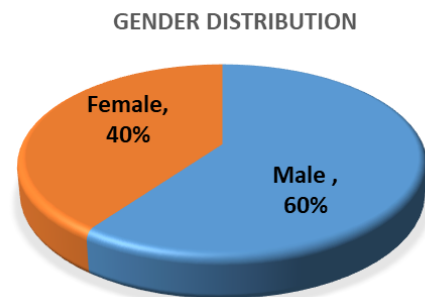
Figure 2: Gender distribution of participants.

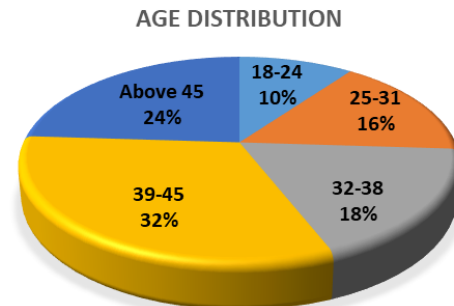| Age	Number	Percentage
18-24	5	10%
25-31	8	16%
32-38	9	18%
39-45	16	32%
Above 45	12	24%

AGE DISTRIBUTION

Figure 3: Age distribution of participants

From Table 1, the majority of the respondents were male (60%) relative to only 40% of female respondents. The difference in age showed the majority participants to have been aged between 39 and 45 (32%), followed by those that are above 45 (24%). Only 10% of the respondents were aged below 24. This pattern was expected, considering the potential experts in this area are most likely to be found within older individuals with long-standing exposure to the environment of foreign policy and cultural perspectives. The study also

emphasized on respondents above 18. This was for the purpose of overcoming shortcomings relating to consent as well as the assumption that only adult respondents would be familiar with the content under discussion.

2.1.1 Educational Qualification

The participants in the study also represented different educational backgrounds, with the differences in qualification potentially influencing the study results.
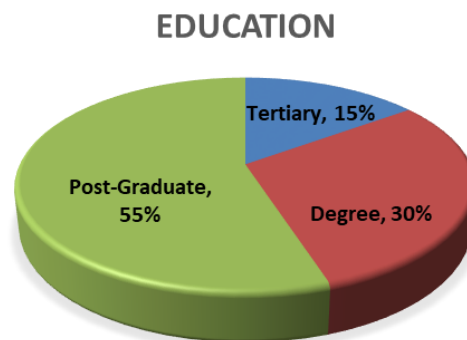
EDUCATION

Figure 2: Educational Qualifications

Indications from the figure 2 were that the majority had achieved postgraduate qualifications (55%), with the rest having achieved or in the process of pursuing tertiary and first-degree qualifications (30%). The researcher classified those in the process of pursuing specific educational levels alongside those that had achieved these levels, as opposed to classifying them within the previous levels. For instance, the individuals that were pursuing degrees were grouped within the degree grouping as opposed to being classified as within the tertiary group.

2.1.2 Work Contexts

The researcher was also interested in the professional characteristics of the respondents. These were significant determinants of their awareness of the content that was part of the research.

The data indicates that the majority respondents were from the ministries relating to foreign policy and cultural practices (40%). This was followed by a large number of participants coming from embassy employees (24%), and scholars in the areas of interest (20%). The diversity in respondents was keen to include only those that had information on the patterns of foreign policy as they relate to local culture, both in the context of Kenya as well as Nigeria. Their perspectives, therefore, provided adequate insight into the issues under analysis within this research.

Table 2: Occupations of the Respondents

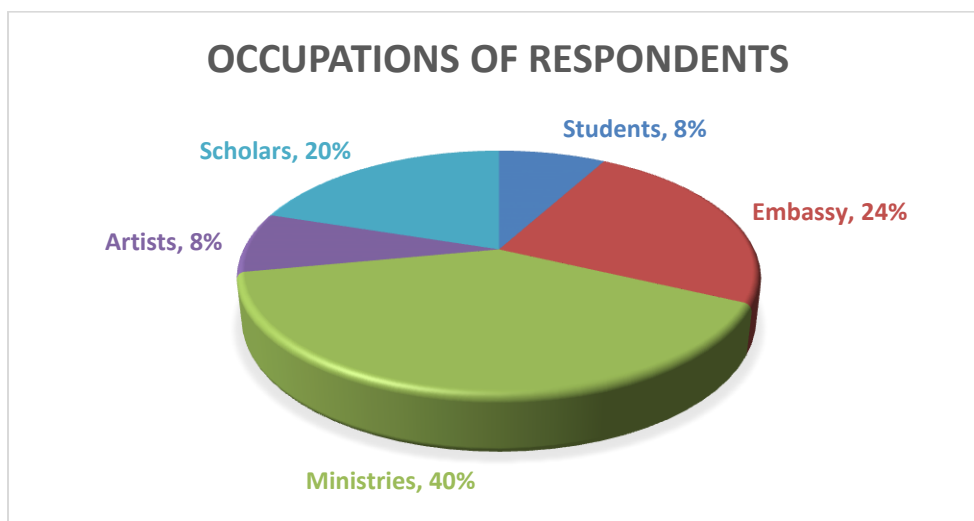| Work/ Profession/ Occupation	Number	Percentage
Students (Foreign Affairs)	4	8%
Embassy Employees	12	24%
Ministry of Culture/ Foreign Affairs/ Youth and Sports	20	40%
Musicians/ Artists	4	8%
Senior Scholars	10	20%

Figure 3: Occupations of the Respondents

2.2   Response Analysis

The respondents were asked to offer perspectives on the three main research questions that are part of the current study. As such, they provided insight into the perceived nature of the role of culture in the foreign relations histories of the world, the overall African context, as well as specifically for East and West Africa. Some of their responses were presented in quantitative formats, while the majority were presented qualitatively. Most of the quantitative data was incorporated into the context of the chapter by chapter analysis, supported by the content from the secondary data.

Table 3: Role of Culture in Foreign Policy

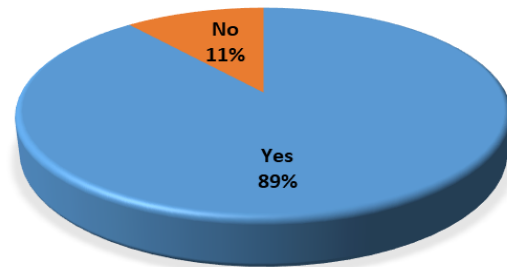| Response	Percentage
Yes	89%
No	11%

RESPONSE OF RESPONDENTS


Figure 4: Response of Respondents

The majority of the respondents (89%) felt that culture plays a significant role in the determination of the foreign policy of a country. Only 11% opposed the perspective, with their views on these patterns further elaborates in consequent questions presented within the questionnaire.

According to the majority respondents, as shown in Table 4, culture is fast gaining significance as a tool for diplomacy. This perspective relates to the use of culture for the representation of the interests of a country in another country, and the formation of an adequate basis for consequent entanglements. Others feel that culture has been an

instrumental aspect in the solidification of economic interactions, especially through aspects like tourism. Culture is also identified as a notable tool through which individual people can get to know each other even before their countries pursue formal and friendly relations. This aspect relates to features such as visiting different countries as tourists, exploring their practices, and getting to understand the motivation for their actions.

Table 4: Culture as Significant to Foreign Policy

Response	*Percentage*
Diplomatic Tool of Significance	45%
Insignificant but Applicable	6%
Not adequately applied	5%
Promotes economic interactions by countries	30%
Promotes individual interactions by people	14%
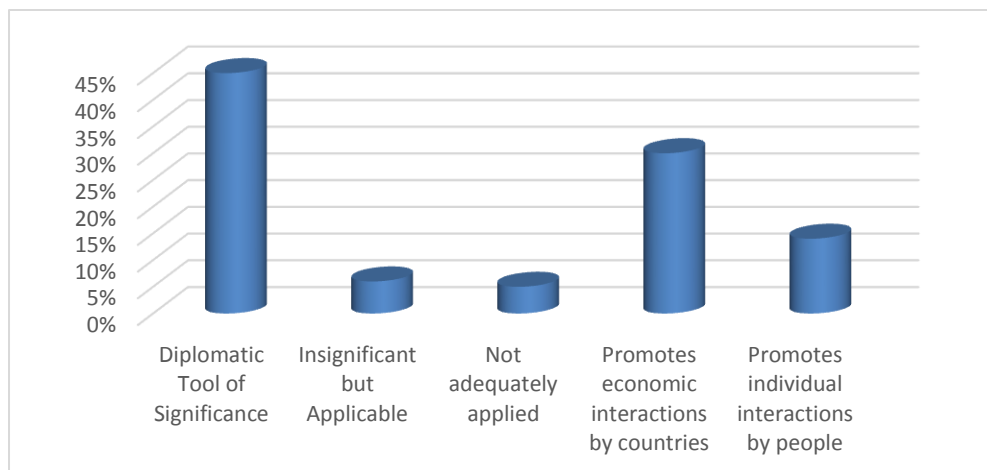
However, a notable number still felt that culture was still a very underutilized aspect of diplomacy or foreign policy. There were also those that emphasized its being used but being insignificant or ineffective for the purposes that diplomatic efforts are intended to serve (Table 4).

The respondents also offered qualitative responses regarding the majority of the cultural uses in the global context and their influence in the formulation and implementation of foreign policy. A notable number referred to the use of music and dance, especially from

Africa, as a means of advancing African interests in the European and American contexts. Many felt that, even in countries where other relations are minimal, African music has adequately traversed countries like the UK and the USA and gained a sound command. This music gives the opportunity for the musicians to campaign for African causes within these continents, and even gain economic support in ways that conventional talks and interactions may not accomplish. One of the respondents said, "*The music sneaks up on them, and suddenly the people like it, and musicians have an open platform to address the causes of their individual countries unhindered.*"

Apart from the use of music and dance, there was also a significant allusion to the use of other artistic forms like paintings and drawings, especially in other parts of the world. The respondents noted the historical use of Asian artifacts as gifts to Western countries, with some of them being so many they are displayed in entire galleries in the destination countries. These forms are often still used as the basis for the commencement of positive relations between nations especially where the cultural symbolism may be perceived as more significant than any talks. The participants, for instance, noted: "*Occasions like the US President having the opportunity to witness a Sumo Wrestling match in Japan or being gifted something culturally significant upon their exit works as a basis for the foundation of strong diplomatic interactions.*"

Within the African context, the respondents also felt that culture has played a notable role in diplomacy. There was a particularly notable mention of language, with aspects such as the spread of Swahili in the entire continent being a significant aspect of this process. Other cultural art forms like film were also mentioned, where participants reported that films from Nigeria have been particularly instrumental to improving the diplomatic relations with East Africa. There was also the expression that famous actors like Genevive Nnaji have been instrumental cultural ambassadors for Nigeria in Africa and

beyond. Kenyans in Nigeria also experience the eager welcome of people keen to understand their language.

Kenyan cultural arts, as preserved in Museums and presented to tourists, were also cited as some of the exhibitions that promote international relations. This aspect was closely related to the role that cultural tourism has in advancing positive economic relations. The overall views, therefore, tended towards the use of culture as a significant aspect of the current relations and foreign policies reflecting within both East and West Africa.

The respondents also noted the potential limitations for culture as a tool influencing foreign relations. Some of the respondents held the position that:

"*As much as culture is a notable tool for Kenya's foreign relations, it has yet to be granted a significant position in practice*"

This position was expressed as a reducing factor behind the role of cultural practices as either a basis or perpetuating factor in the type of interactions achieved with other countries, both in Africa and globally. While the disagreement was not on the basis of there culturally significant factors in this area of practice, it was very clear that some of the participants did not find the connection between cultural arts and the direction of foreign policy particularly notable.

The positions provided in this data, therefore, offered a basis for the consequent comparison and discussion with secondary data as acquired from official documents and studies on these multiple contexts.

3 CHAPTER SIX: Summary, recommendations and conclusions

The aim of this research is to establish the role of culture as a tool for foreign relations both in East and West Africa. It specifically applies the contexts of Kenya and Nigeria as the basis for analysis, towards understanding the role of different cultural aspects such as arts and language on the direction of foreign policy for these countries. The analysis process reveals aspects concerning practices in the Kenyan context as well as in Nigeria, which also bear significant resemblance with the approaches adopted by other countries on a global scale.

The study established that cultural factors have a significant relationship with the foreign relations and foreign policies of countries globally. From the global context, it emerged that cultural factors make a contribution as a form of smart or soft power. This is different from the application of conventional approaches like military might in defining foreign policy and establishing the balance between countries.

Institutions such as the Goethe Institute have played a major role in perpetuating the cultures of their countries globally. This has been through the promotion of arts and language in these countries, offering support through performances and education towards the divesting of cultural components in different lands. As such, countries like Germany, France, the UK, and even Asian countries like China seem to maximize on culture as a feature to spearhead their international relations. The feature has been effective, mostly, with government support for efforts like Confucius Institutes being the basis for understanding country cultures even before the pursuit of economic relations in these target nations.

The study context also sought to analyze the place of cultural factors in the pursuit of foreign relations in Africa. Culture has gained a capacity of social ambassador, with

specific successes being reported as the music, film, and businesses in media of African countries. The exploration of a range of nations revealed the patterns in the application of culture as a basis for the determination of the foreign relations of African nations. Countries such as South Africa and Egypt seem to have maximized on the concept of cultural diplomacy, with reports of South Africa's Ubuntu being adopted on a global scale. The beliefs and practices have been the basis for its economic success in pursuing foreign markets such as China. On the other hand, cultural attractions in contexts like Egypt have served to establish and secure relations between the country and Western countries.

Still in the African context, another important feature that emerges is the importance of culture as a form of soft power. Due to economic constraints, most African nations cannot hope to rely on hard power as the basis for their foreign policies. They are left to rely on soft power components, with cultural features being the most readily available. Artists from countries like Angola report invites for performances in Cuba, which have quiet implications of the forging of positive relationships with these countries. The welcoming of tourists from the USA, the UK, and other areas in Europe provides the basis for positive presentation of the African environment, despite the doubts governments may have about the countries. This aspect positively affects the consequent international position the African countries adopt with the other foreign nations. The analysis, therefore, supports the extensive use of the African cultural elements both to welcome other countries as well as to present a platform for overtures into other nations. In the absence of this cultural features, some of the countries would face significant shortcomings creating and pursuing positive relations with other countries.

The bulk of the analysis focuses specifically on the cultural and foreign relations interactions in Kenya and Nigeria, with an emphasis on the place of arts. From both the

primary and secondary data, the indications are that both Kenya and Nigeria have been able to create cultural ambassadors from their artists. This is exemplified by the likes of Genevive Nnaji in Nigeria and Ben Githae in Kenya. The cultural ambassadors provide insight into the Kenyan and Nigerian cultures, while also addressing the issues affecting the countries abroad. The approach has proven a more effective way of penetrating countries where political approaches to foreign relations may be hindered as well as in soothing the development of negative economic perspectives regarding these countries and other nations.

The primary and secondary data also explore additional cultural components of art as they feature in the definition of the foreign policies in West and East Africa; specifically, the role of the arts in tourism. Kenya markets its cultural aspects dominantly as tourist attractions, exemplified by performances by Nilotic and Coastal cultures for foreign tourists. This perspective, according to the analysis, proves instrumental in the perpetuation of positive economic relations with other countries from where the tourists come. At the same time, Nigeria sponsors dance troupes to visit European nations like Spain for purposes of exposing their culture. The outcome of these practices has been to forge personal or individual contacts with the citizens of these target countries, advance the economic dimension of the foreign policy, and minimize the role that hard power would have in the creation of these international relations.

While there are some indications from the primary data that the role of the cultural factors is not particularly significant, the views to the contrary prevail. Culture, especially in the form of arts, offers platforms for the articulation of foreign issues in manners that are unconventional among all countries. At the same time, the view is that countries like Kenya and Nigeria benefit from this form of soft power due to the obvious lack of dominance in hard power alternatives like finance and military might. Therefore, to

ignore the exploitation of the cultural arts for these representatives of West and East Africa would be inherently faulty for these countries' foreign relations in the long term.

7.1 Conclusion

Creative and performance arts are key instruments in promoting the legacy and cultures of states. While it establishes relations between states, it also serves as an advertising tool about the given state, its cultural diversity and its consequent beauty. This studyhas also shown that intercultural correspondence is key in promoting unity between states after the analysis of how lack in commonality of cultures trickles down to causing a strain in the business practices between the states. Foreign relations are further enhanced by the creative and performance arts as they seen as an internationally understood language to promote reconciliation, furthering economic and political agenda and enhance socializing. It's ability to lessen the impact of blows felt from previous offenses as it opens up channels for dialog and interaction.

7.2 Recommendations

The effective use of cultural diplomacy through the creative and performance arts cannot begin until the officials and legislators in charge of policy making fully understand the identity a country takes up. When understanding of the states one wishes to engage in happens negotiations are then eased as they are coming from an informed and considerate place. This also plays a vital role of dispelling any previous notions of prejudice, dictatorship or cultural imperialism. The current state of the world being a global village courtesy of better technology, transport and communication should be explored to ensure exhaustive research and data on another state and its cultural identity is achieved.

States also need fund and sponsor the creative and performance arts to give more limelight to them rm and further their national interests. The use of celebrity diplomats

who have influence in their respective fields should also be considered. The education system of states should also create a culture where both sciences and arts have equal perceived importance. The issuance of grants by governments to further research in the effective ways to use the creative and performance arts to further their national interests is key. Cultural diplomacy is an area that also needs to be acknowledged.

APPENDICES

Appendix 1: Questionnaire

The study aims to establish the place of creative and performance arts in the cultural factors and foreign relations of countries while using Kenya and Nigeria as a case study. Please give a verbal consent to be participant in this – it is for academic purposes only.

Part A: Participants Information

Introduction

Section 1: Demographic information

3.1.1 QUESTIONNAIRES:

PART A: Demographic characteristics

Tick as appropriate

   i.   **Age**

        a) 18-31

        b) 32-45

        c) 46-60

   ii.   **Gender**

        a) Male

        b) Female

   iii.   **Level of Education**

        a) PhD

        b) Master

        c) Bachelor's Degree

        d) Diploma

   iv.   **Years of Experience**

        a) 1-3

        b) 4-6

        c) 7-10

Part B: Section 2: Study Variables

1. Does culture have a significant part in how a country's image is portrayed or perceived?
   A) Yes ( )
   B) NO   ( )

If YES, briefly explain

_____

2. Do you think there is a meeting point between culture and foreign relations?

A)   Yes ( )

B)   NO   ( )

If YES, briefly explain

_____

3. In advancing the foreign policy of a country, do you think creative and performance arts can be used as an instrument?
   A) Yes ( )
   B) NO   ( )

If YES, briefly explain

_____

4. Is Kenyan culture able to be used in order to advance other interests like its economic expansion and gain of power?
   A) Yes ( )
   B) NO   ( )

If YES, briefly explain

_____

5. Can music be used as a major cultural means that would be of useful in promoting country's foreign relations?
   A)   Yes ( )
   B)   NO   ( )
   If YES, briefly explain

_____

6. Which type of music would be more useful for advancing foreign relations?

a) Folk   b) Pop   c) Traditional

Please explain.

7. Do you think sports are key cultural aspects that would be for useful in advancing country's foreign relations?
8. Yes ( )
9. NO ( )

If YES, briefly explain

10. Which type of sport would be more useful for advancing foreign relations?
    a) Soccer/football [ ]   b) Rugby [ ]   c) Athletics [ ]   d) Swimming [ ]

Please explain why.

11. Given the current foreign policy of your country, can cultural diplomacy aid the other pillars to advance?
    A)   Yes ( )
    B)   NO ( )
    If YES, briefly explain

12. Does your Government give the needed focus on the importance of soft power? Explain

13. Do you think there is a future for cultural diplomacy in Kenya/Nigeria
    A)   Yes ( )
    B)   NO ( )
    If YES, briefly explain

14. Would you conquer with the current set policies of your country's cultural diplomacy as a tool to enhance the foreign relations?
    C) Yes ( )
    D) NO ( )

If YES, briefly explain

15. Are you aware of any undertakings by your country in pursuit of enhancing foreign relations through cultural diplomacy?

A)   Yes ( )

B)   NO   ( )

If YES, briefly explain

_____

16. Do you think Africa can use the creative and performance arts to improve its strategic position globally?
A)   Yes ( )
B)   NO   ( )
If YES, briefly explain

_____

17. Name a country whose foreign policy you think can be followed and give reason to each.

a) _____

18. In the effort to enhance Kenya/Nigeria's foreign relations, what is your opinion on what should be done?

_____

19.   Name a country whose foreign policy you think can be followed and give reason to each.

A) _____

20.   In the effort to enhance Kenya/Nigeria's foreign relations, what is your opinion on what should be done?

_____

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