

UNIVERSITY OF NAIROBI

INSTITUTE OF DIPLOMACY AND INTERNATIONAL STUDIES

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

DAVID KIMANZI MUSYOKA

**A RESEARCH PROJECT SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE AWARD OF MASTERS DEGREE IN
INTERNATIONAL STUDIES FROM THE INSTITUTE OF DIPLOMACY AND
INTERNATIONAL STUDIES, UNIVERSITY OF NAIROBI**

DECEMBER, 2019

DECLARATION

I hereby declare that this research project is entirely my own original composition. It has not been presented in any University or College for examination purposes.

David Kimanzi Musyoka

REG. NO. R50 / 21938 / 2019

Signature.....

Date.....

This research project has been submitted for examination with my approval as University Supervisor.

Prof. Amb. Maria Nzomo

Signature.....

Date.....

DEDICATION

It is indeed my pleasure to dedicate this work to my beloved parents, wife, children, family, friends, relatives and associates.

To my first born son, Martin – you made me proud in 2019 for becoming an Engineer.

To my second born daughter, Damaris – your success in becoming a learned friend made me happy in 2019.

To my third born son, Jermain – I appreciate your completion of basic education in 2019.

To my wife Stellar – you made us proud for your achievements by becoming a mother of an Engineer and a mother of a Lawyer and for the enormous support to date.

I dedicate this project to you all and I love you with all my heart!

ACKNOWLEDGEMENT

It is a pleasure to acknowledge each and every person who has contributed to the success of this study. This research project was made a success through the help, cooperation and contribution of my supervisor, Prof. Amb. Maria Nzomo, who owing to her long standing experience as a scholar, guided me through the entire research process. It is a pleasure to also acknowledge all the academic and non-academic staff members of the University of Nairobi and the entire fraternity of the National Defence College for the discussions, valuable suggestions and contributions.

LIST OF FIGURES AND TABLES

Figures

Figure 1: Response rate	72
Figure 2: Gender of respondents.....	73
Figure 3: Education level of respondents	74
Figure 4: Awareness level	75

Tables

Table 1: Age of respondents.....	73
Table 2: Education level of respondents	74
Table 3: Workplace of respondents	75

ACRONYMS AND ABBREVIATIONS

AEC	African Economic Community
APRM	African Peer Review Mechanism
CD	Cultural Diplomacy
EAC	East African Community
FDI	Foreign Direct Investment
ICT	Information Communication Technology
IMF	International Monetary Fund
IR	International Relations
IT	Information Technology
LIS	Library and Information Science
MDGs	Millennium Development Goals
ODA	Official Development Assistance
SDGs	Sustainable Development Goals
UK	United Kingdom
UN	United Nations
UNAOC	United Nations Alliance of Civilizations
UNCD	Universal Declaration on Cultural Diversity
UNESCO	United Nations Educational Scientific and Cultural Organization
US	United States

DEFINITION OF TERMS

Culture – this is a general term denoting social behavior and norms found in human societies, as well as the knowledge, beliefs, arts, laws, customs and capabilities of specific individuals within these societies.

Development – this is considered as the process that creates growth, positive change or additional increase in physical size, the environment, economy, social and demographic components.

Diplomacy – this is considered to be the art and practice of conducting negotiations and dialogue between members of different states.

Economics – this is the subject matter that concerns behaviour and the interaction of economic agents within given states.

Investments – this is the act of states or individuals putting aside monies and other resources with the aim of reaping great benefits in the future.

ABSTRACT

In the twenty first century it is generally accepted that the search for greater economic development is one of the greatest aspiration for many states in the world. It is for this reason that the study set out to establish the role of cultural diplomacy in promoting economic development in Africa, using a case study of Kenya. This aims to add to new knowledge to fill in the gaps related to the precise manner in which cultural diplomacy can be utilized in promoting greater economic development in Kenya. This research employed soft power theory, first introduced by Joseph Nye to describe the manner in which states can attract each other through persuasion in the process of practicing cultural diplomacy. This study began with the assumption that diplomacy plays a very key role in promoting economic diplomacy in the African perspective. The project applied case study as the chosen study design. This research utilized both qualitative and quantitative study approaches; meaning that both primary and secondary data were used. The key informant guide acted as the data collection tool that was administered in the field research, and it was applied to a target group of practitioners and experts within the area of cultural diplomacy, social, economic and development. Document analysis and content analysis techniques were used to analyze the final data that was captured, which was later presented in the form of bar graphs, pie charts, narrative and frequency tables. This study revealed that various diplomatic approaches can be used by states to promote their national interests. The research further found that cultural diplomacy was one of the most popular forms of diplomacy applied by states in Africa, in order to portray themselves in favourable positions, and make their country attractive and easy to attract trade, foreign direct investments and other opportunities that lead to economic development. This study concludes that cultural diplomacy can be a very effective tool, through the use of music, arts, sports and dance to promote economic development, as seen through the exploits of Eliud Kipchoge who became the first mortal to run sub-two hours at a specially organized event in Vienna, Austria. Through this sport, cultural diplomacy captured the imagination of the whole world. This study thus recommends that Kenya, through the Ministry of Culture and Ministry of Foreign Affairs, should update and enhance various programmes with the aim of continuously projecting the country in favourable light. In addition this study further recommends that all government ministries such as the Ministry of Defence and academia should strive to have a dedicated strategy to continuously promote aspects of cultural diplomacy both domestically and abroad.

TABLE OF CONTENTS

TITLE PAGE.....	i
DECLARATION	ii
DEDICATION.....	iii
ACKNOWLEDGEMENT.....	iv
LIST OF FIGURES AND TABLES.....	v
AGRONYMS AND ABBREVIATIONS	vi
DEFINITION OF TERMS.....	vii
ABSTRACT	viii
TABLE OF CONTENTS	ix
CHAPTER ONE.....	1
INTRODUCTION TO THE STUDY	1
1.1 Background of the Study	1
1.2 Statement of the Research Problem.....	5
1.3 Research Questions	6
1.4 Objectives of the Study.....	6
1.5 Literature Review	7
1.6 Justification of the Study	14
1.7 Theoretical Framework.....	15
1.8 Hypothesis of the Study.....	16
1.9 Research Methodology	17
1.10 Outline of the Study.....	19
CHAPTER TWO	20
THE ROLE AND IMPACT OF VARIOUS FORMS OF DIPLOMACY.....	20
2.1 Cultural Diplomacy Discourse.....	20

2.2	Expressions of Cultural Diplomacy in Africa	24
2.3	The Impetus for Practising Cultural Diplomacy	28
2.4	Evolution of Cultural Diplomacy	29
2.5	Chapter Summary	30
CHAPTER THREE.....		31
THE ROLE AND IMPACT OF CULTURAL DIPLOMACY IN PROMOTING ECONOMIC DEVELOPMENT IN KENYA		31
3.1	Kenya’s Trajectory of Cultural Diplomacy	31
3.2	Challenges of Cultural Diplomacy for Promoting Development in Kenya	33
3.6	National Approaches to Cultural Diplomacy	36
3.4	The Future of Emerging Cultural Diplomacy	42
3.5	Chapter Summary	43
CHAPTER FOUR.....		45
THE ROLE OF STATE AND NON-STATE ACTORS IN CULTURAL DIPLOMACY IN KENYA		45
4.1	Practice of Cultural Diplomacy in Promoting Development in Kenya	45
4.2	Kenya’s Development Interest in Cultural Diplomacy	49
4.3	The Role of States Actors in Cultural Diplomacy in Kenya.....	58
4.4	The Role of Non-state Actors in Cultural Diplomacy in Kenya	66
4.5	Chapter Summary	71
CHAPTER FIVE		72
PRESENTATION OF DATA FINDINGS AND ANALYSIS		72
5.1	Introduction	72
5.2	Data Analysis	72
5.3	Research Findings	77

5.4	Cultural Diplomacy in the Context of Foreign Policy	81
5.5	Chapter Summary	81
	CHAPTER SIX.....	82
	CONCLUSIONS AND RECOMMENDATIONS	82
6.1	Introduction	82
6.2	Conclusions	82
6.3	Recommendations	84
6.4	Areas of Further Studies	87
	BIBLIOGRAPHY	88
	APPENDICES	92
	Appendix 1: Data Collection Authority.....	92
	Appendix 2: Official Research Permit.....	93
	Appendix 3: Additional Permit Letter	93
	Appendix 4: Consent Form.....	94
	Appendix 5: Research Tool.....	95
	Appendix 6: Map of Study Area	102

CHAPTER ONE

INTRODUCTION TO THE STUDY

1.1 Background of the Study

It needs to be appreciated from the onset that economic development around the world is based on both economic growth and quality of life respectively. Economic development over the last two decades consistently highlighted the need for intensive efforts to effectively address some major global development constraints. Thus Africa has significant advancement goals in the more extensive setting of worldwide economic development.

Diplomacy is the art and practice of conducting negotiations between representatives of groups or states. It usually refers to international diplomacy, the conduct of international relations through the intercession of professional diplomats with regard to issues of peace-making, trade, wars, economics, cultures, environment and human rights.¹ This section argues that Diplomacy is the means by which States throughout the world conduct their affairs in ways to ensure peaceful relations. The main task of individual diplomatic services is to safeguard the interests of their respective countries abroad. Culture deals with imprinting the personality with the templates through which most humans perceive events.²

Culture seeks to present the personality of one's own State and people. It meshes in with the wider goals of building external relationships because cultural affinity serves as a useful platform for actions in other areas.³ Thus this shows that cultural diplomacy plays an integral part in furthering a nation's interests in foreign countries. Culture is one of the pillars of Kenya's foreign policy. Cultural diplomacy may best be described as a course of actions, which are based on and utilize the exchange of ideas, values, traditions and other aspects of

¹ Calhamer, Allan. *Diplomacy: Chapter of The Games & Puzzles Book of Modern Board Games*. Games and Puzzles Publications, London, United Kingdom, (1975), pp. 26–44.

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

³ *Ibid*, (2006), p. 21.

culture or identity, whether to strengthen relationships, enhance socio-cultural cooperation or promote national development.⁴

Rana notes that agreements signed between countries usually provide the basis for bilateral engagement. The range of areas of interaction is determined by the two sides for their mutual benefits. They include areas of education, culture, sports and trade, among others.⁵ It is a type of public and soft power that include the exchange of ideas, information, art and other aspects among nations in order to foster mutual understanding.⁶

Governments globally are investing enormous diplomatic, cultural and political resources in an effort to win the hearts and minds of other nations and the people of the world. The practice of Cultural diplomacy is in-line with various domestic policies, which in turn informs a Country's foreign policy, because a foreign policy is the externalization of domestic policy. The growth of cultural diplomacy as a means of engaging in international discourse has become increasingly prevalent in developed countries.⁷

This chapter argues that in recent years, there have been numerous examples of cultural diplomatic effort exercised by states, corporations and individuals across the African continent. The unveiling of Kenya Vision 2030 marks an important milestone in our country's development as it comes soon after the successful implementation. Thus, the performance of the government should in future be gauged on the basis of these medium term benchmarks. The Vision also aims at creating a cohesive, equitable and just society based on democratic principles and issue-based politics grounded on our rich and diverse cultures and traditions.

⁴ Mark, Leonard. *Diplomacy by Other Means*. Foreign Policy 132 (2002), p. 50.

⁵ Carnes, Lord. *Losing Hearts and Minds*. Westport, CT: Praeger Security International, (2006), p. 15.

⁶ Nye, Joseph. *Soft Power: The Means to Success in World Politics*. Cambridge: Perseus Books, (2004), p. 59.

⁷ Ibid, (2004), p. 61.

In the case of South Africa, the centrality of culture and national heritage to the socio-economic and sustainable development needs of a country can neither be over-emphasized nor gainsaid. The global partnership established among Countries around the Sustainable Development Goals (SDGs) underlines the important role of culture in meeting international development challenges.⁸ In seeking to review Cultural diplomacy historically, it must be appreciated that it has existed as a practice for centuries, in fact teachers, travelers, historians and artists have been considered living examples of cultural diplomats.⁹ Indeed any person that interacts with different cultures facilitates some form of cultural exchange which can take place in form of sports, music, business, science, the economy and beyond.

Cultural diplomacy may best be described as a course of actions, which are based on and utilize the exchange of ideas, values, traditions and other aspects of culture or identity, whether to strengthen relationships, enhance socio-cultural cooperation or promote national interests;¹⁰ It is a type of public and soft power that include the exchange of ideas, information, art and other aspects among nations and their peoples in order to foster mutual understanding.¹¹ Kenya's Foreign Policy is driven by a Vision of 'A peaceful, prosperous and globally competitive Kenya.' The policy is driven by national values and aspirations of the Kenyan people as enshrined in the Constitution of Kenya (2010). The Policy aims to achieve several national objectives, inter alia to: Protect Kenya's sovereignty and territorial integrity; Promote integration; Enhance regional peace and security; Advance the economic prosperity of Kenya and her people; Kenya's image and prestige; Promote multilateralism; Promote the interests of Kenyan Diaspora and partnership with the Kenyans abroad.

⁸ Waller, Michael. *Cultural Diplomacy: Political Influence and Integrated Strategy*. Washington, DC: Institute of World Politics Press, (2009), p. 74.

⁹ Pierre de, Senarclens and Ali, Kazancigi. *Regulating Globalization: Critical Approaches to Global Governance*. New York: UN University Press, (2007), p. 107.

¹⁰ Mark, Leonard. *Diplomacy by Other Means*. Foreign Policy 132 (2002), p. 50.

¹¹ Nye, Joseph *The Means to Success in World Politics*. Cambridge: Perseus Books, (2004), pp. 56-57.

Cultural diplomacy as one of the Pillars of the Kenya's foreign policy is informed by the recognition of the potential of the country's cultural heritage and the need for its exploitation for the development of the country. As expressed in the Ministry of Foreign Affairs, policy document, that the Cultural diplomacy pillar aims to use culture as a vital ingredient in international relations especially through the use of cultural heritage and endowments as the pedestals of Kenya's foreign engagement. The exchange of ideas, values, traditions and aspects of Kenya's diverse culture and identity will be used to strengthen relationships, enhance socio-cultural cooperation and national development."¹² The objectives of the pillar is to promote public awareness of the Country's foreign policy predisposition to ensure consistency and effectiveness in pursuit of Kenya's national interests against the background of new opportunities and emerging threats in the modern world.¹³ Yet in spite of these, the mechanism of aspects of Cultural diplomacy is not explicitly articulated in the foreign policy.

This section argues that the decision to publish a reference document on Kenya's foreign policy (2014) is informed by the need to promote public awareness of the country's foreign policy predisposition to ensure consistency and effectiveness in pursuit of Kenya's national interests against the background of new opportunities and emerging threats in the modern world. Yet in spite of this the aspect of culture and music is not explicitly articulated on the foreign policy document, this research argues that culture as a resource can be harnessed and exploited to enhance foreign policy interests, leading to the advancement of a States development agenda. This section argues that there is great potential of cultural diplomacy in Africa, particularly in Kenya.

¹² Ministry's Of Foreign Affairs and International Trade Strategic plan, (2013), pp. 17-23.

¹³ Pierre de, Senarclens and Ali, Kazancigi. *Regulating Globalization: Critical Approaches to Global Governance*. New York: UN University Press, (2007), p. 107.

1.2 Statement of the Problem

It must be appreciated that throughout history, the interaction of people, the exchange of language, religion, ideas, art and societal structures have consistently improved relations amongst divergent groups. Cultural diplomacy should be credited for promoting new thinking based on better knowledge and understanding of each other, to gather people from different cultures and generations, civilizations and professional backgrounds. Thus cultural diplomacy plays a very crucial role in building good relations among states. Despite this, few studies have utilized Cultural diplomacy as an element for diplomacy in enhancing development in Africa, particularly in Kenya.

Kenya's foreign policy rests upon five interlinked pillars, namely, Economic diplomacy, Cultural diplomacy, Peace diplomacy, Environmental diplomacy and Diaspora diplomacy. Foreign policy usually aims at attaining development objectives that are clearly consistent with the interests of the States undertaking foreign policy goals.¹⁴ However, foreign policy does not always succeed in attaining the original goals and thus States are usually compelled to step up efforts that can act as effective tools or avenues to better enhance their national agendas

This study focuses on the cultural diplomacy pillar in Kenya. This pillar is increasingly becoming important in Kenya's diplomatic activities. It is utilized as a tool for improving regional integration and economic cooperation. It is also employed as a means of fostering peace and stability and economic development in Kenya and the wider African continent.

¹⁴ Moyo, Sam and Tevera, Daniel. *Regional Environmental Security in Southern Africa*, in David Tevera and Sam Moyo (eds.), *Environmental Security in Southern Africa*, Harare, SAPES Books, (2000), p. 89.

1.3 Research Questions

This study will be guided by the following research questions;

- 1.3.1** What has been the role and impact of various types of diplomacy in promoting economic development in Africa?
- 1.3.2** What has been the role and impact of cultural diplomacy in promoting economic development in Kenya?
- 1.3.3** What has been the role of the State and non-State actors involved in cultural diplomacy in Kenya?

1.4 Objectives of the Study

The aim of this study is to establish the role of cultural diplomacy in promoting economic development in Africa using a case study of Kenya. The specific objectives were;

- 1.4.1** To examine the role and impact of various types of diplomacy in promoting economic development in Africa.
- 1.4.2** To assess the role and impact of cultural diplomacy in promoting economic development in Kenya.
- 1.4.3** To analyze the role of the State and non-State actors involved in cultural diplomacy in Kenya.

1.5 Literature Review

It is believed that diplomacy comes from the Greek word diploma, which in ancient Greece meant double plates with inscriptions written on them. They were issued to envoys as credentials and documents that confirmed their authority. The literal meaning of this word is "double". The use of the word 'diplomacy' started at the end of the XVI century, the first case was in England, in 1645.¹⁵ Vasquez defines a Country's foreign policy, called foreign relations, as self-interest strategies chosen by the state to safeguard its national interests and to achieve goals within its international relations milieu. The approaches are strategically employed to interact with other countries.¹⁶

Diplomacy from a state perspective is concerned with advising, shaping and implementing foreign policy.¹⁷ It is also the means by which States throughout the world conduct their affairs in ways to ensure peaceful relations. In an increasingly globalized, interdependent world, in which the proliferation of mass communication technology ensures we all have greater access to each other than ever before, cultural diplomacy is critical to fostering peace and stability throughout the world.

Public diplomacy differs from traditional diplomacy, which is carried out by people with a special profession (diplomats, politicians). Public diplomacy is a means by which the government of one country tries to influence the society of another country. It is the ability to achieve goals through attractive offers, rather than bribery and coercion.¹⁸ In this regard, states continue to consolidate and strengthen her foreign relations and diplomatic

¹⁵ Mark, Leonard. *Diplomacy by Other Means*. Foreign Policy 132 (2002), p. 50.

¹⁶ Vasquez, John. *Classics of International Relations*, 3rd ed. New Jersey: Prentice Hall, (1996), p 201.

¹⁷ Barston, Robert. *Modern Diplomacy*. Publisher, Pearson Longman, (2006), p. 6.

¹⁸ Moyo, Sam and Tevera, Daniel. *Regional Environmental Security in Southern Africa*, in David Tevera and Sam Moyo (eds.), *Environmental Security in Southern Africa*, Harare, SAPES Books, (2000), p. 89.

engagements with other countries as well as international and multilateral organizations at the regional, continental and international level.

In order to be able to advance their foreign policy aspirations, states apply different forms of diplomacy. Some of these aspirations are anchored and interlinked on pillars of diplomacy, which include; Economic; Peace; Environmental; Cultural and Diaspora. This section argues that cultural diplomacy is therefore very important for Africa and African nations, since the potential of a States' heritage is enormous and there is a need for countries to exploit this potential to promote economic development.

Cultural Diplomacy as such or under the form of Cultural Propaganda is as old as international relations. For example, culture benefited Roman civilization, (order, language fashion, and architecture), have been used as a means of persuasion. Also, Cultural Diplomacy sometimes is associated with Branding.¹⁹ The Branding dimension of Cultural Diplomacy involves schematization in order to obtain a lucrative product.

Cultural diplomacy strategy integrates people to people or arts, culture, media and education to people interactions into the basic business of diplomacy. The programs in Afghanistan, Egypt, and Iran all contribute to core goals of United States (US) policy in those countries.²⁰ Therefore cultural diplomacy is for the people of a foreign nation to develop an understanding of the nation's ideals and institutions in an effort to build broad support for economic and political goals.

Carnes argues that cultural diplomacy is a component of public diplomacy. It is said that public diplomacy is enhanced by a larger society and culture, but simultaneously public

¹⁹ Jackson, Robert and Sorensen, Georg. *Introduction to International Relations: Theories and Approaches*, 4th edition, Oxford University Press, Oxford, (2010), p. 59.

²⁰ Waller, Michael. *Cultural Diplomacy: Political Influence and Integrated Strategy*. Washington, DC: Institute of World Politics Press, (2009), p. 74.

diplomacy helps to step-up and advertises that society and culture to the world at large.²¹ It could be argued that the information component of public diplomacy can only be fully effective where there is already a relationship that gives credibility to the information being relayed. This comes from knowledge of the other's culture. Cultural diplomacy has been referred to as the linchpin of public diplomacy. It is in cultural activities that a nation best represents itself. Cultural diplomacy reveals the soul of a nation, which in turn creates influence.²² Often overlooked cultural diplomacy can and does play an important role in achieving national development interests and articulate a sustaining vision of the role that culture can play in enhancing the economy of a state.

Economic diplomacy aims to realize a robust and sustained economic transformation so as to secure Kenya's social economic development and prosperity in line with the goals and aspirations of the Kenya Vision 2030. Peace Diplomacy seeks to consolidate Kenya's legacy in promoting peace and stability as necessary conditions for development and prosperity in countries within the region. Environmental Diplomacy recognizes Kenya's enormous stake in the sustainable management of its own natural resources, both regionally and globally.

Cultural Diplomacy aims to use culture as a vital tool in international relations especially through the use of cultural heritage and endowments as the pedestals of our foreign engagement. Lastly, Diaspora Diplomacy recognizes the importance of harnessing the diverse skills, expertise and potential of Kenyans living abroad, and facilitating their integration into the national development agenda. These pillars inform the core priorities and strategies for our bilateral and multilateral engagement so as to strengthen relationships, enhance social cultural cooperation and promote our national interests.

²¹ Carnes, Lord. *Losing Hearts and Minds*. Westport, CT: Praeger Security International, (2006), p. 15.

²² Jackson, Robert and Sorensen, Georg. *Introduction to International Relations: Theories and Approaches*, 4th edition, Oxford University Press, Oxford, (2010), p. 59.

This research contends that most governments across the world are investing enormous diplomatic, cultural and political resources in winning the hearts and minds of other nations and the people of the world. The tools they use vary from establishing television stations for external service to the promotion of cultural and sporting exchanges. The inherent hospitable nature of Africans to other people makes diplomacy essentially an African culture. In effect, the African citizens have shown to the global society that they understand the full import of Africa's new diplomatic position, which is citizen-centered diplomacy. As at its core, this sense of cultural diplomacy includes what might be described as a nation's "expressive life," but it also incorporates the exchange of values and overarching ideas.²³

Cultural diplomacy should not be viewed as a new phenomenon. It has existed, albeit under different terminologies, from primordial times when nations began to notice the presence of their foreign counterparts and initiated opportunities for sustained interactions with them.²⁴ In such circumstances, culture played a crucial role in the mediation of differences and the enhancement of mutual understanding and benefits.

The concept of cultural diplomacy is intertwined with the concept of 'branding' or to put it simply brand management. It may be assumed that the basic principles in building the brand of a country are the same as in the commercial sphere of identity building. Art and culture are in the forefront of many countries' promotional efforts. These countries recognize that showing their cultural heritage provides them with an opportunity of showing whom they are, creating a positive image, thus helping to achieve their political aims.²⁵

²³ Carnes, Lord. *Losing Hearts and Minds?: Public Diplomacy and Strategic Influence in the Age of Terror*. Westport, CT: Praeger Security International, (2006), p. 30.

²⁴ Jackson, Robert and Sorensen, Georg. *Introduction to International Relations: Theories and Approaches, 4th edition*, Oxford University Press, Oxford, (2010), p. 5934.

²⁵ Carnes, Lord. *Losing Hearts and Minds?: Public Diplomacy and Strategic Influence in the Age of Terror*. Westport, CT: Praeger Security International, (2006), p. 34.

According to Kenya's foreign policy, mutual trust, close interaction and mutual understanding of the people of Africa to march forward towards a stable prosperous and secure Africa and in this regard, cultural interaction as part of people to people relations is designed to build on similarities, strengths and gains of Africans.²⁶ This emerging concept fits into the wider framework of Kenya's strategic thinking. The Cultural pillar seeks to use culture as a vital tool to promote a favourable image and prestige for the country globally.²⁷

According to Matsuura, culture is that which offers the context, values, subjectivity, attitudes and skills on which the development process must take place. This definition of culture also includes the idea of the complementary nature of the cultures, their dynamism and the generation of culture identities which are not mutually exclusive.²⁸ Thus, culture is not a static set of values and practices; it is constantly recreated as people question, adapt and redefine their values and practices when faced with changes and the interchange of ideas. Cultural exchange has been intertwined with the pursuit of foreign relations throughout history. From the reciprocal gifts of arts and antiques between the Doge of Venice and Kublai Khan, to the Great Exhibition of 1851, to the present day, people have used culture to display themselves, to assert their power, and to understand others.²⁹

According to Cull, cultural diplomacy can be practiced by the public sector, private sector or civil society. Minnaert argues that cultural diplomacy is more focused on the longer term and less on specific policy matters.³⁰ The real intent of Cultural diplomacy according to

²⁶ Joel Obengo is an administrator, human security and diplomatic affairs expert and GSDM's Kenya based Development Reporter. He is the representative for East and Southern Africa Region in Red Elephant Foundation 2015 Fellowship.

²⁷ The Government of Kenya. Kenya's Foreign Policy Document. Ministry of Foreign Affairs, Kenya (2014).

²⁸ Matsuura, Koichiro. Speech on the occasion of UNESCO's World Day of Cultural Diversity (2008), p. 12.

²⁹ Cull, Nicholas. *Public Diplomacy: Taxonomies and Histories*. *Annals of the American Academy of Political and Social Science* 616 (2008), p. 33.

³⁰ Minnaert, Tom. *Footprint or fingerprint: international cultural policy as identity*. *International Journal of Cultural Policy*. Vol. 20 (2014): pp. 99–113.

Minnaert is to build up influence over the long term for when it is needed by engaging people directly. The Cultural diplomacy influence has implications ranging from national security to increasing tourism and commercial opportunities. It allows the government to create a "foundation of trust" and a mutual understanding that is neutral and built on people-to-people contact. Another unique and important element of cultural diplomacy is its ability to reach youth, non-elites and other audiences outside of the traditional embassy circuit.³¹ In short, cultural diplomacy plants the seeds of ideals, ideas, political arguments, spiritual perceptions and a general view point of the world that may or may not flourish in a foreign nation.

This study argues that Kenya's Foreign Policy is based on prosperity, peace and global competition. The approach is pegged on national qualities plus desires of the Kenyan people as spelt out in the country's Constitution. As one of the pillars of the country's foreign policy, cultural diplomacy is premised on the acknowledgment that the nation's cultural heritage is part of the key resources that the country has and could be utilized to advance the country's image for development.

This research argues that through cultural diplomacy, the country has significantly strengthened her bilateral diplomacy through establishment of diplomatic missions in countries of strategic importance and exchange of high level visits. Further the promotion and protection of the interests of the large number of Kenyans abroad continues to strengthen the bilateral relations with other countries.³² At regional level, cultural diplomacy has become one of the key tools for the country's international image, since it has key advantages that include; regional stability and increase in trade among others. Therefore regional integration through cultural aspects continues to be one of the cornerstones of Kenya economic agendas.

³¹ Cull, Nicholas. *Public Diplomacy: Taxonomies and Histories*. Annals of the American Academy of Political and Social Science 616 (2008), p. 33.

³² Munene, Macharia. *African Review of Foreign Policy*. A publication of United States International University, Africa, Kenya. (1999), p 48.

Cultural diplomacy as honed by various performing artists after some time utilizing diverse parts of culture and different components to speak to and exhibit what mankind partakes in like manner through our societies. The specialty of music encourages intercultural correspondence, and keeps away from miscommunication and misconception. This is in the specific situation, of intercultural correspondence through the optimistic humanistic approach as a method for uniting countries and communities. It has the ability to help universal associations in the practice of their administrations to the world group. This kind of correspondence ought to be utilized as part of remote governmental issues and as an approach to urge individuals to find each other through individual collaboration.

It is recognized that Kenya's reputation and recognition has influence globally, based on her foreign policy that promotes cultural diplomacy. Kenya has enhanced its image and relations internationally through its cultural diplomacy. This study has also established that, through sports and all genres of music, the nation has promoted Kenyan culture and legacy through regional and international games. This has gone a long way to market Kenya for foreign direct investment and tourist attraction.

1.6 Justification of the Study

1.6.1 Academic justification

This study is justified on the basis that knowledge research identified gap related to the role of cultural diplomacy in promoting development. In addition cultural diplomacy actor, from a government official to a common citizen becomes a facilitator of cultural exchange when they come into contact with a person from a different cultural background. The exchange does not have to be large to be profound, as mutual understanding often requires time to develop. It also does not need to be through a specific medium in a specific place, for cultural exchange can take place via a variety of vehicles including arts, sports, literature as well as formal academic discussions and educational exchange programmes. Therefore this study will act as a point of information, contribute to theory and add to new knowledge for scholarly advancement.

1.6.2 Policy justification

Diplomacy is changing. Countries and their representatives do not interact solely through traditional diplomatic channels, and the influence of independent actors on foreign policy is substantial. Despite widespread calls for more effective country-level coordination by cultural diplomacy actors, formal mechanisms of communication are often fragmented by personality, sector, or bureaucratic silos.³³ Cultural diplomacy has critically been examined in different ways by both politicians and government think-tanks, trying to unravel the myths surrounding it, and why countries have adopted this phrase to foster unity amongst countries. In their findings, it was concluded that the term cultural diplomacy has been in existence since time immemorial where countries have used it to build up strong relations with other countries and therefore this study will act as a reference point to policy making and practice.

³³ Munene, Macharia. *African Review of Foreign Policy*. A publication of United States International University, Africa, Kenya. (1999), p 48.

1.7 Theoretical Framework

1.7.1 Soft Power Theory

This study intends to employ Soft Power Theory to establish influence of cultural diplomacy on development in Africa with reference to Kenya. Soft power theory was first introduced by Joseph Nye in 1990, which was the time just after the fall of the Berlin Wall, the beginning of the collapse of the Soviet Union, and the end of the Cold War.³⁴ Soft power is a concept developed by Joseph Nye of Harvard University to describe the ability to attract and co-opt rather than by coercion (hard power), using force or giving money as a means of persuasion.

Cultural Diplomacy aims to foster soft power through legitimizing their foreign policy in conjunction with the global cultural norm. This is achieved by utilizing the transformative and constitutive power of culture to target foreign citizenry.³⁵ Cultural diplomacy has long been the Cinderella of foreign ministries. But, as with its close relation, public diplomacy, interest in cultural diplomacy has increased with growing understanding of the significance of soft power in achieving states' objectives in the international realm.³⁶ The bipolar quality of public diplomacy during the Cold War period has been replaced with a multitude of states practicing public diplomacy as key interests in soft power have increased.

Joseph Nye outlines the concept of soft power as international image, in particular, highlighting the values underlying a government's interests. For example, US soft power is the ability to attract others by the legitimacy of its actions. The linkage with public diplomacy is between the theoretical international relations concept of different "forms" of power and the practical elements of how states expand or improve their soft power capacity.

³⁴ Mark Phythian, *Intelligence theory and theories of international relations: shared worlds or separate worlds? In Intelligence Theory: Key questions and debates*. Studies in Intelligence, (London: Routledge, 2009), p.63.

³⁵ UNESCO, Council of Europe.

³⁶ Nye, Joseph. *Soft Power: The Means to Success in World Politics*. Cambridge: Perseus Books, (2004), pp. 56-57.

1.8 Hypotheses of the Study

1.8.1 Diplomacy plays a key role in promoting economic development in Africa.

1.8.2 Cultural diplomacy has an impact in promoting economic development in Kenya.

1.8.3 State and non-state actors have various levels of involvement in cultural diplomacy in Kenya.

1.9 Research Methods

This study applied case study as a research design. Case studies are often done in the subject's real-world context, which gives researchers a good view of what they are really like. Case studies provide rich raw material for advancing theoretical ideas.

Additionally this study employed both qualitative and quantitative research approaches the study critically reviewed the role of cultural diplomacy in promoting economic development in Africa using a case study of Kenya. The methods of data collection depend upon the sources of data collection including primary source of data and secondary source of data. In this study the both set of methods of data collection have been utilized in the same emphasis and they have created valuable information to this research. The initial literature review utilized the interview method to get understanding of the problem under the study through unstructured interview from experts in culture, cultural diplomacy and development. Key Informant Interview was the most appropriate approach through which the primary data in this study was collected.

The key interview guide was administered on the target populations for this study, where purposive sampling technique was utilized to produce maximum variation within a sample. The primary and secondary data was collected to cover every aspect of this research study. Primary data collection was captured using the qualitative research approach. Primary data was collected using key informant interview guides. Therefore key informants consisted

of various ambassadors, envoys, sports personalities, athletes, ministry of foreign affairs concerned persons, cultural diplomats and other stakeholders. The face-to-face interviews were used so as to get more facts and minimize the biases. Secondary data was collected through books, journals, articles and periodicals. This helped capture what has already been done on cultural diplomacy from a global, regional, national and up to the local level, this information will help creating undertaking of cultural diplomacy.

Purposive sampling is a non-probability Sampling Techniques that a researcher uses to choose a sample of subjects/units from a population. Purposive sampling technique was utilized to produce maximum variation within a sample and thus the key informants included key stake holders in culture and diplomacy. These particular individuals were chosen with characteristics relevant to the study that are thought to be most informative. Purposive sampling could be used to produce maximum variation within a sample. Participants being chosen based on their work and experience in the field of foreign policy and cultural diplomacy.

The collected data was sorted and analyzed using document analysis and content analysis techniques, based on the emerging issues under study. Document analysis is a form of qualitative research in which documents are interpreted by the researcher to give voice and meaning around an assessment topic. Document analysis is a form of qualitative research in which documents are interpreted by the researcher to give an authoritative voice and meaning around a topic. Analyzing documents incorporates coding content into themes similar to how focus group or interview transcripts are analyzed.

A rubric can also be used to grade or score document. There are three primary types of documents' Public Records: The official, ongoing records of an organization's activities. Examples include student transcripts, mission statements, annual reports, policy manuals, student handbooks, strategic plans, and syllabi, Personal Documents: First-person accounts of

an individual's actions, experiences, and beliefs. Examples include calendars, e-mails, scrapbooks and physical evidence: Physical objects found within the study setting (often called artifacts). Content analysis is a highly flexible research method that has been widely used in Library and Information Science (LIS) studies with varying research goals and objectives. The research method is applied in qualitative, quantitative, and sometimes mixed modes of research frameworks and employs a wide range of analytical techniques. The results obtained were presented in the form of frequency tables, bar graphs, pie charts and narratives.

This study ensured that before the key informant interview guide is administered, consent was sought and given by the participants. In addition, full confidentiality was purposely maintained especially when dealing with sources of information and the personal details of the informants were kept private and confidential. Some of the data was based on the feedback of as many stakeholders as possible, some of which could be out of the country, thus the study initially faced a limitation of quorum of participants during data collection exercise, and this was adequately addressed by adequate preparation and orientation for the study.

1.11 Chapter Outline

Chapter One: Introduction to the study

This section covers background to the Study, the problem statement, objectives of the study, literature review and methodology.

Chapter Two: The role and impact of various types of diplomacy in promoting economic development in Africa

This section describes Cultural Diplomacy, and describes the use of culture as a means to influence diplomatic, social and political relations. Cultural diplomacy may transcend cultural differences and bring people together.

Chapter Three: The role and impact of cultural diplomacy in promoting economic development in Kenya

The cultural aspects are used in increasing understanding of the mechanisms by which Cultural diplomacy seeks to promote adoption of best practices of economic development.

Chapter Four: The role of the State and non-State actors in cultural diplomacy in Kenya

This section aims to establish the primary actors of cultural diplomacy in promoting development in Kenya.

Chapter Five: Data Analysis and Presentation

This section gave the research data analysis and presentation based on the role of cultural diplomacy in promoting economic development in Africa using the case of Kenya.

Chapter Six: Conclusion and Recommendations

This section concludes and recommends based on the major findings, in regards to the objectives and the hypotheses of the study. It acts as the final and ultimate verdict on the issues addressed in the research.

.

CHAPTER TWO

**THE ROLE AND IMPACT OF VARIOUS TYPES OF DIPLOMACY IN
PROMOTING ECONOMIC DEVELOPMENT IN AFRICA**

2.1 Cultural Diplomacy Discourse

It is important to appreciate that cultural diplomacy has been intertwined with the pursuit of foreign relations throughout history. Linton defines culture as classes of objects, phenomena and processes or certain types of behaviour.³⁷ However, in the philosophical sense, culture is understood by everything which does not grow of itself from nature but comes about from the conscious effort of humans.

Lederach observes that cultural exchange derives from the former notion; it is an exchange of art, publication, sports, literatures, studies, music, and so on. Through cultural exchanges, the impact of one culture to another culture increases with generally positive impressions.³⁸ Cultural diplomacy helps interaction among states and encourages people to learn more about other cultures. Therefore in order to achieve a successful cultural diplomacy between nations, it is beneficial to create an emotional attachment, which is, cultural exchanges.³⁹

Africa is seeking to find strategies and mechanisms that would guarantee full independence and realize sustainable development to all states, sectors and groups in the African continent. African Union (AU) Agenda 2063 is one of these vital tools that African states sought to use in order to reach such goals and aspirations, as such Agenda 2063 stresses the importance of fostering the foundation of mutual cooperation among African countries and of providing an adequate climate for a positive political, economic and social

³⁷ Linton, Robert. *The Cultural Background of Personality*, London: Routledge & K. Paul, (1952) p.31.

³⁸ Lederach, John Paul. *The Moral Imagination*. Oxford University Press, (2005), p. 102-103.

³⁹ Mans, Minette. *Living in Worlds of Music: A View of Education and Values*. Springer, USA, (2009), p. 45.

transformation, thus leading to creation of an African environment that would accept political development.⁴⁰

Mowlana observes that people tend to positively acknowledge a certain nation when they are exposed to its culture frequently and repetitively. As cultural exchange includes an ability to embrace differences and create mutual understandings of each group.⁴¹ It is closely linked to multi-aspects of the society such as political, economic, environmental and other aspects since it changes people's perceptions. Hence, cultural exchange is a primary step.

Cultural diplomacy as a research subject has not been very popular among international relations theorists. According to Calhamer, international relations and history scholar, the cultural dimension of international relations is one of the most neglected topics in the field.⁴² However, cultural diplomacy is a fundamental mechanism to connect cultures and promote cultural diversity.⁴³ There is a need in the world today, to understand different cultures and what they imply for each of us as a means of conflict prevention. Calhamer defines diplomacy as the art and practice of conducting negotiations between representatives of groups or states. The term 'cultural diplomacy' is not easily defined. When thinking about culture, we have taken as our starting point the United Nations' 1948 Universal Declaration of Human Rights, in which Article 27(1) states that⁴⁴; 'Everyone has the right to freely to participate in the cultural life of the community, to enjoy the arts, and to share in scientific advancement and its benefits.'⁴⁵

⁴⁰ Minnaert, Tom. *Footprint or fingerprint: international cultural policy as identity*. *International Journal of Cultural Policy*. Vol. 20 (2014): pp. 99–113.

⁴¹ Mowlana, Hamid. *Communication and International Relations*. Culture and International Relations. Ed. Chay, Jongsuk. Praeger Publishers, New York, (1990), p. 67-70.

⁴² Calhamer, Allan. *Diplomacy: Chapter of the Games & Puzzles Book of Modern Board Games*. Games & Puzzles Publications, London, UK (1975) pp. 26-40.

⁴³ *Ibid*, pp. 26-40.

⁴⁴ The Universal Declaration of Human Rights (1948), p. 67.

⁴⁵ *Ibid*, (1948) p. 70.

Cultural diplomacy has also gained in significance as the world has moved from the bipolarity of the Cold War to the uncertainties of the present multi-polar world. This has had a profound impact on the ways in which nations construct and project their national identity. Cultural, religious and ethnic factors now play a larger part in defining our sense of self and community.⁴⁶ The emerging Asian powers understand the importance of culture and are consciously using it as a means to project themselves not just to foreign governments, but also to global public opinion and potential partners and allies. In doing so, they are offering different economic and political models to compete with those of the West.

Cultural diplomacy should not be viewed as a new phenomenon. It has existed, albeit under different terminologies, from primordial times when nations began to notice the presence of their foreign counterparts and initiated opportunities for sustained interactions with them. In such circumstances, culture played a crucial role in the mediation of differences and the enhancement of mutual understanding and benefits.⁴⁷ In certain cases, the arrangements were rather loose and solely involved government officials or high profile personalities such as monarchs, priests, explorers and merchants.

The state of affairs is quite different today. Modern states not only set up formal rules to guide such liaisons, they also involve the public in international relations. The process has been taken further in certain instances whereby governments now compose policies aimed at the role of ordinary citizens (representing culture) in international relations.⁴⁸ Thus culture is no longer just a conduit or entertainment element for cross-national interactions.

⁴⁶ Montville, Joseph, and Davidson, William. *Foreign Policy According to Freud*. Foreign Policy N.45, (2001), p. 40.

⁴⁷ O'Connell, John Morgan. *Music and Conflict*. Urbana: University of Illinois PressPrint (2009), p. 35-41.

⁴⁸ Pérez De Cuéllar, Javier. *Our Creative Diversity: The World Commission on Culture and Development*. UNESCO, (1997), p. 39-49.

Historical context, cross-national or cultural contacts and interactions seem to be as old as human nature itself. Accounts of explorers, pioneers, merchants, military invaders, and so forth, suggest that the earliest or first cross-cultural exchanges commenced as soon as people were able to devise means to literally move across geographical divides.⁴⁹ Cultural Diplomacy as a form of Public diplomacy, naturally, seems to be most effective when civil societies are interconnected.⁵⁰ Diplomacy may still begin and end with interstate relations, but the effective exercise of influence is related increasingly to forging partnerships, leveraging support, managing networks and shaping public opinion.

Cultural Diplomacy sometimes is associated with *Branding*. The Branding dimension of Cultural Diplomacy involves schematization in order to obtain a lucrative product. What distinguishes the notion of Branding from other forms of Cultural Diplomacy is its commercial motivation.⁵¹ Cultural Diplomacy aims to represent the nation in all its complexity by covering multiple facets. Country Branding is the opposite, a practice that involves simplification and schematization, restricting message to several concepts of imaging.

⁴⁹ Malone, David. *Organizing the Nation's Public Diplomacy*, Boston: University Press of America, (1988) p. 21.

⁵⁰ Yoon, Sanghyung and Harvey, Feigenbaum. *Global Strategies for National Culture: Korean Media Policy in International Perspective*, Seoul Journal of Business, 3, 1 (1997), p. 21.

⁵¹ Glade, William. *Enhancing International Dialogue*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 89.

2.2 Expression of Cultural Diplomacy in Africa

Cultural Diplomacy is regarded as forming international bridges and interactions, identifying networks and power domains within cultures and transcending national and cultural boundaries. With information technologies presence, soft power incorporates national culture including knowledge, belief, art, morals and any other capabilities and habits created by a society.⁵² The importance of public diplomacy has been emerging since soft power has growing out of culture, out of domestic values and policies, and out of foreign policy.

This study argues that since 1994, the international community has looked to South Africa to play a leading role in championing values of human rights, democracy, reconciliation and the eradication of poverty and underdevelopment. South Africa has risen to the challenge and plays a meaningful role in the region, on the continent and globally.⁵³ South Africa's unique approach to global issues has found expression in the concept of Ubuntu. These concepts inform our particular approach to diplomacy and shape our vision of a better world for all. The business of national interest cannot be the purview of the state alone, but it can encourage an enabling environment of dialogue and discourse among all stakeholders to interrogate policies and strategies, and their application in the best interests of the people.⁵⁴

Culture has been important for Africa's relations with the rest of the world in a number of ways. While the stakes for trade in cultural goods and services have risen, access to, and understanding of, the cultures of others offer as many opportunities for cooperation as for conflict.⁵⁵

⁵² Ninkovitch, Frank. *The Diplomacy of Ideas: U.S. Foreign Policy and Cultural Relations, 1938-1950*. Cambridge: Cambridge University Press, (2001).

⁵³ Mulcahy, Kevin. *Cultural Diplomacy in the Post-Cold War World*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000).

⁵⁴ Ibid, (2000), pp. 21-23.

⁵⁵ Gilcher, William. *Unpublished paper on file at the Center for Arts and Culture*, Washington, (2000), p. 72.

Culture's capacity to foster understanding among peoples is especially true in the area of educational exchange and cultural diplomacy.⁵⁶ Culture in Politics is to place culture within state foreign policy as the expression of a national interest, which contributes to the reification of the national character, belief systems, strategic cultures and national identity. It entails promoting an already existing culture abroad, also involves a more active role in protecting and developing national culture.⁵⁷ Culture in Public Diplomacy is an international actor's attempt to promote the national culture, to give impacts on public opinions of counterparts and to build integrity and credibility through cultural exchanges.

Cari and Béha argue that one of the different ways of practicing public diplomacy such as media diplomacy, cyber diplomacy, aid diplomacy, cultural diplomacy, sport diplomacy and so forth.⁵⁸ Hence, culture in public diplomacy implies that cultural diplomacy can be practiced as a means of public diplomacy through the multicultural events, the art exhibition, and through various international festivals.

According to Collins, international cultural policy is often pursued with a view to objectives which lie outside the field of culture itself. These objectives of what is usually referred to as cultural diplomacy can be defined as follows: promoting mutual understanding, increasing a country's standing and prestige, and protecting the national identity.⁵⁹ The attempt to promote mutual understanding between countries and peoples is based on the idea that enmity between peoples arises from misunderstandings and ignorance, and that if such misunderstandings and ignorance can be eliminated this will promote the cause of peace.

⁵⁶ Friedman, Thomas. *The Lexus and the Olive Tree*. Farrar Strauss Giroux, (1999).

⁵⁷ Arndt, Richard. "Cultural Diplomacy and the Public Agenda." Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000).

⁵⁸ Beauchamp, Cari and Henri Béhar. *Hollywood on the Riviera*. New York: William Morrow, (2002).

⁵⁹ Collins, Richard. "The Screening of Jacques Tati: Broadcasting and Cultural Identity in the European Community," *Cardozo Arts and Entertainment Law Journal*, 11. 2 (2003), pp. 78-80.

The desire to increase a country's standing and prestige in the world may be inspired by economic or political motives. It may be important to try to promote a favourable image of one's own country among foreign politicians and policy-makers, representatives of foreign trade and industry, scientists, academics and the media. A favourable image can be enhanced by wider knowledge about the country concerned and its culture.⁶⁰ It is assumed that a positive relationship exists between what is known about a country and the amount of prestige which it enjoys abroad.

Politically speaking, 'prestige' can persuade people to look more favourably on policy initiatives taken by a country or to support its position on the world stage. Mourik has written that a highly developed culture which is systematically represented can be an important factor in the international role played by a country.⁶¹ However, other writers observe that the line between systematic representation of a culture and propaganda is a thin one, and that the latter is generally viewed with disfavour.

The desire to enhance a country's standing and prestige also has an economic objective; success in selling goods abroad does not only depend on the price and quality of the goods and the level of service provided; the national origin of a product can improve the product's image and thus place it at a competitive advantage. International cultural policy can be deliberately designed to create the conditions for better distribution of national trading products by 'consciously displaying the specific identity of a society as a whole, with all its diverse and multicultural facets, its achievements and its problems.

In recent years the objective of protecting national identity has mainly been propounded by Third World countries, which refer to the right of cultural self-determination which formed the basis for the UNESCO Declaration on the Principles of International

⁶⁰ Cairncross, Frances. *The Death of Distance*. Cambridge, MA: Harvard Business School Press, (2007), p. 78.

⁶¹ Feigenbaum, Harvey. "Accepting the Cultural Exception: A No-Cost Policy for Cultural Diversity." Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 10.

Cultural Cooperation.⁶² Such countries consider that their identity is threatened by the foreign mass media and the internationalisation of industry. Unless their own culture is protected, encouraged and - by way of a counterweight, so to speak, presented abroad, they believe that their traditional culture will be replaced by a commercial mass culture.

Besides foreign policy objectives, governments regard the development of their country's culture itself as a reason for maintaining international cultural relations. Cultural expression is, after all, an international matter. Norms for 'progress' and for evaluating the quality of cultural expression are generally established internationally.⁶³

⁶² Minnaert, Tom. *Footprint or fingerprint: international cultural policy as identity*. *International Journal of Cultural Policy*. Vol. 20 (2014): pp. 99–113.

⁶³ *Ibid*, (2014): p. 116.

2.3 The Impetus for Practicing Cultural Diplomacy

Cultural Diplomacy is a domain of diplomacy concerned with establishing, developing and sustaining relations with foreign states by way of culture, art and education.⁶⁴ It is also a proactive process of external projection in which a nation's institutions, value system and unique cultural personality are promoted at a bilateral and multilateral level.

Shizuru Saeki defines that cultural diplomacy is to exchange ideas, information, arts and culture to promote mutual understandings amongst citizens or different countries.⁶⁵ In contemporary society there is, of course, an increasing fusion between the economic and the cultural spheres.⁶⁶ One dramatic illustration of this interpenetration is presented by the media, design and architecture, and more generally by “symbolic products,” such as, commercially-produced cultural artifacts. With the current re-emergence of soft power approaches in international relations comes a greater interest in the potential of cultural diplomacy, understood, in the words of Joseph S. Nye, as the “ability to persuade through culture, values and ideas.”⁶⁷ Unlike hard power approaches, cultural diplomacy is more comprehensive as it includes, next to the agencies of nation states, international governmental organizations and treaties, a broad cross section of private actors such as transnational corporations as well as foundations and civil society organizations more generally.⁶⁸

⁶⁴ Finney, Angus. *The State of European Cinema*. Cassell, (1996), p. 72-78.

⁶⁵ Ninkovitch, Frank. *The Diplomacy of Ideas: U.S. Foreign Policy and Cultural Relations, 1938-1950*. Cambridge: Cambridge University Press, (2001), pp. 90-91.

⁶⁶ Feigenbaum, Harvey. “Accepting the Cultural Exception: A No-Cost Policy for Cultural Diversity.” Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 10.

⁶⁷ Nye, Joseph. *Soft Power: The Means to Success in World Politics*. Cambridge: Perseus Books, (2004), pp. 56-57.

⁶⁸ Minnaert, Tom. *Footprint or fingerprint: international cultural policy as identity*. *International Journal of Cultural Policy*. Vol. 20 (2014): pp. 99-113.

2.4 Evolution of Cultural Diplomacy

Culture can be the glue that binds civil societies; it can provide for the common assumptions which undergird markets, laws and regulations. Conversely, cultural divisions can tear a society apart, and make its markets, laws and regulations unworkable, at least in part. Thus, the configuration and production of culture is a legitimate concern of public policy, for it comprises both public and private goods.⁶⁹ Additionally, understanding the culture of other peoples and nations is essential to international cooperation and successful commerce in today's increasingly global markets.

Cultural products and services are increasingly important to countries competitiveness, as national and global economies are more and more based on information and the means of its exchange. This issue paper focuses on the significance of globalization and its policy implications for education, the regulation of intellectual property and monopolies, and the financing of new creative enterprises.⁷⁰

The states of the world have moved from the bi-polar system of the Cold War to a global system, integrating markets, nation states, and technologies to a degree never witnessed before. Globalization has stimulated world-wide growth, and for some, incomes are rising at unprecedented rates. But there is a backlash from those who have been, or think they have been, left behind. For some people, local, regional, or national cultures seem to be eroding under the pressure of global markets.

Cultural offices abroad need to be tailored to fit each country's specific situation and be staffed with states of high achievement. Distinguished university professors, arts and educational administrators, journalists, trade union officials, and artists should be recruited for temporary assignments. U.S. government programs should facilitate exchanges for their

⁶⁹ Minnaert, Tom. *Footprint or fingerprint: international cultural policy as identity*. *International Journal of Cultural Policy*. Vol. 20 (2014): pp. 99–113.

⁷⁰ Feigenbaum, Harvey. *Accepting the Cultural Exception: A No-Cost Policy for Cultural Diversity*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 10.

long-term intellectual, artistic, and educational value, rather than tie them to often transient policy objectives.⁷¹

2.5 Chapter Summary

This chapter found that diplomacy throughout history has encouraged free interaction of people, exchange of language, religion, ideas and art, in pursuit of a particular foreign policy objective. Thus this section has achieved its objective by establishing the role and impact of various types' diplomacy in promoting economic development in Africa. In spite of these, cultural diplomacy has not been exhaustively utilized as an element of diplomacy in enhancing economic development in Africa.

This study revealed that for diplomacy to play an effective development role in the African context, it requires the involvement of various cadres of stakeholders composed of experts with high level diplomatic training. Particularly cultural diplomacy requires deep understanding of cultural related matters. Hence diplomats who participate in it must broaden their knowledge on the culture of their own state and know how to properly relate it with the cultural characteristics of other countries with which they intend to strengthen relationships of trust for economic gains. This section was therefore able to fully prove the hypothesis that diplomacy plays a key role in promoting economic development in Africa.

This section found that cultural diplomacy has a role in presenting a national image and its connection to nation branding, the practice's role in supporting the protection of cultural sovereignty, and its contribution to national domestic objectives. Hence Soft power theory would therefore explain a state's adoption and application of the soft power as a tool to project the state's stance and persuade the world to buy into its views, resulting into goodwill and admiration of others as they seek to emulate their positive cultural ideals.

⁷¹ Feigenbaum, Harvey. *Accepting the Cultural Exception: A No-Cost Policy for Cultural Diversity*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 10.

CHAPTER THREE

THE ROLE AND IMPACT OF CULTURAL DIPLOMACY IN PROMOTING ECONOMIC DEVELOPMENT IN KENYA

3.1 Kenya's Trajectory of Cultural Diplomacy

It is often said that Kenya, the trajectory of its regional and international engagements has largely been affected by domestic agendas.⁷² In the immediate post-independence-era Kenya outlined the basic norms and principles to guide its foreign relations. Kenya has sought to advance its interests not by defining the regional political agenda, but by taking the regional environment as a given and then making pragmatic, but cautious, efforts to ensure its economic development and security interests.⁷³ Kenya maintains a number of diplomatic missions and has bilateral relations with all her neighbours.

Kenya has a long history of regional co-operation with its two East African neighbours and key trading partners, Uganda and Tanzania. The co-operation was formalised into the East African High Commission that provided for an inter-territorial co-operation in 1948.⁷⁴ The East African Community (EAC) evolved from this agreement in 1967 aimed at strengthening ties between its members. Cultural diplomacy, a little studied tool of diplomacy, is generally regarded as just one of the components of public diplomacy. When better understood, however, it has the potential to become a much more powerful tool for improving a State's image and its relations with other countries in promoting development.⁷⁵ It may also contribute to domestic nation-building.

⁷² Munene, Macharia. *Reflections on Kenya's national and security interests*. Journal of Language, Technology and Entrepreneurship in Africa Vol. 3 No. (2011), pp.11-19.

⁷³ Ibid. (2011), pp.11-19.

⁷⁴ Feigenbaum, Harvey. *Accepting the Cultural Exception: A No-Cost Policy for Cultural Diversity*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 10.

⁷⁵ Linton, Robert. *The Cultural Background of Personality*, London: Routledge & K. Paul, (1952) p.31.

Lederach states that cultural diplomacy, the deployment of a state's culture in support of its foreign policy goals or diplomacy is frequently seen as a subset of the practice of public diplomacy, a government's communication tool with foreign audiences in order to positively influence them.⁷⁶ Yet cultural diplomacy has the potential to contribute much more effectively to foreign policy goals, and to promote governments' domestic objectives.

In presenting a national image abroad, cultural diplomacy can overcome audience suspicion of official messages and serve to provide substance to national reputation. Domestically, it can contribute to national social cohesion, especially when targeted at minority ethnic groups. Lederach observes that cultural exchange derives from the former notion; it is an exchange of art, publication, sports, literatures, studies and music. Through cultural exchanges, the impact of one culture to another culture increases with generally positive impressions.⁷⁷ Cultural exchange helps interaction among the countries and encourages people to learn more about other cultures.

It is often considered that Kenya, the trajectory of its regional and international engagements has largely been affected by domestic agendas.⁷⁸ In the immediate post-independence-era Kenya outlined the basic norms and principles to guide its foreign relations. Kenya has sought to advance its interests not by defining the regional political agenda, but by taking the regional environment as a given and then making pragmatic, but cautious, efforts to ensure its economic development and security interests.⁷⁹ Kenya maintains a number of diplomatic missions and has bilateral relations with all her neighbours.

⁷⁶ Lederach, John Paul. *The Moral Imagination*. Oxford University Press, (2005), p. 102-103.

⁷⁷ Ibid, (2005), p. 109.

⁷⁸ Munene, Macharia. *Reflections on Kenya's national and security interests*. Journal of Language, Technology and Entrepreneurship in Africa Vol. 3 No. (2011), pp.11-19.

⁷⁹ Ibid. (2011), p. 21.

3.2 Challenges of Cultural Diplomacy for Promoting Development in Kenya

The section argues that limited extend the embassy will continue to engage on culture, both to disseminate a social message, as well as engaging with arts for the sake of the arts. Where possible, the sports and culture programme will also serve as a diplomacy tool. Cultural diplomacy looks at promoting its culture for long term aims while short-term when it comes to current foreign policies and can also be looked at as propaganda for a nation state by improving its image abroad which will be favourable to the state.⁸⁰ In the case of Africa, specifically in Kenya - the importance of foreign public diplomacy is that it is influenced by soft power rather than use of force or hard power and has brought dependency of citizens on their governments and the local press for information on foreign events and increased potential targets for direct communication of diplomatic messages.

Berridge argues that another important point is that distribution of information around the globe is not restricted due to new technology that can transmit messages around the world in seconds like with fighting terrorism in an age of global real-time television and the internet.⁸¹ Public diplomacy also serves both bilateral and multilateral diplomacy in the sense that they are intended for national interest like in the quest of investment, promotion of trade, and international tourism which is also referred to as branding and also creates cooperation and interaction.

National interests for Kenya are envisioned in its foreign policy which for a long time had not been documented. This is against the background of the fact that it has used its foreign policy as the compass for pursuing its national interests in its quest for economic prosperity. In addition, Kenya has used its foreign policy as a guide for its investment agenda

⁸⁰ Linton, Robert. *The Cultural Background of Personality*, London: Routledge, (2011) p. 31.

⁸¹ Berridge, Geoff. *Diplomacy: Theory and Practice*. Basingstoke, New York: Palgrave Macmillan, (2005), pp. 92-95.

as well as it is reference point as far as international relations are concerned.⁸² Kenya's foreign policy advances national interests through innovative diplomacy and is anchored on peaceful coexistence with its neighbors.

Kenya, as a state, must show distinction between primary or core and secondary interests. While secondary interests can be negotiated, the primary should not.⁸³ The challenge is to know the difference so as not to give away primary interests while protecting secondary ones. This section argues that Kenya projects itself in the region, have attracted attention that is not necessarily favourable. This calls for a reflection on what constitutes national as well as security interests and how to protect and advance them in the midst of potentially hostile environment.⁸⁴ The assumption by other countries that they have the right to instruct Kenya on how it should conduct its affairs is understandable in the sense that it may be in the interests of those countries to do so.⁸⁵ The section therefore notes that it is necessary for in Kenya's interests to be protected through cultural diplomacy.

Munene argues that discussing national security interests requires a thorough understanding of what the national interests to be secured are. The interplay between interest and security at any level is at the centre of any political unit, irrespective of the size of that unit.⁸⁶ The entities in operation are geopolitical units that have defined borders called states which, over time, have acquired a self-justification that make them appear, and are then assumed, to be natural.

⁸² Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013), pp. 67-72.

⁸³ Berridge, Geoff. *Diplomacy: Theory and Practice*. Basingstoke, New York: Palgrave Macmillan, (2005), pp. 92-95.

⁸⁴ Ibid, pp. 92-95.

⁸⁵ Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013), pp. 67-72.

⁸⁶ Munene, Macharia. *Reflections on Kenya's national and security interests*. Journal of Language, Technology and Entrepreneurship in Africa Vol. 3 No. (2011), p. 22.

According to Munene states by their very nature seek to protect themselves from all types of threats whether the danger is internal or external.⁸⁷ They have become instruments through which peoples are administered and conduct their socio-economic affairs, and struggle to survive as viable entities in the midst of many challenges. Munene notes that with government support, agricultural shows are arranged in every County once a year by the Agricultural Society of Kenya (ASK) also known as the International Trade Fair, mainly to encourage increased production. The shows have been expanded considerably in scope; the one in Nairobi, for instance, attracts exhibits from several countries, with displays of manufactured goods, commercial design, and works of art, films, traditional dances, parachuting, and research and so on at Jamhuri Park, which the government donated for the annual show.⁸⁸

Roberts reveals that the administrative and financial structure represents a joint effort by the private sector and government. The present director of the society is an assistant minister of agriculture. The government contributes to the transport and maintenance of dance groups who come from the provinces to Nairobi, where the show is always opened by the President of the republic. All ministries are expected to indicate what they have achieved during the year, thus providing an opportunity to review developments and map out lines of action for the future.⁸⁹ In examining Kenya's growth opportunities for cultural diplomacy, Vision 2030 seeks to capitalise on Kenya's strategic geographical position, and on the manufacturing sector; its potential as a trade and distribution hub make it key to unlocking the potential of the region as a whole.⁹⁰ Its geographical location is central to its growth.

⁸⁷ Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013), pp. 67-72.

⁸⁸ Munene, Macharia. *Reflections on Kenya's national and security interests*. Journal of Language, Technology and Entrepreneurship in Africa Vol. 3 No. (2011), pp.11-19.

⁸⁹ Roberts, Wilson. *The Evolution of Diplomacy*. Institute of communication studies (2006), pp. 112-113.

⁹⁰ Saranga David. *The use of new media in public diplomacy: One Jerusalem*, (2009), p. 78.

3.3 National Approaches to Cultural Diplomacy

Cultural diplomacy is regarded as forming international bridges and interactions, identifying networks and power domains within cultures and transcending national and cultural boundaries. With information technologies presence, soft power incorporates national culture including knowledge, belief, art, morals and any other capabilities and habits created by a society.⁹¹ The importance of public diplomacy has been emerging since soft power has growing out of culture, out of domestic values and policies, and out of foreign policy.

Cultural actors in the Kenyan context are the people, institutions and enterprises in art, design and architecture, film and media, cultural heritage, sport, education, leisure, communication and many more areas. In diverse and wonderful ways they express identity, communicate and bring their perspectives alive in practice.⁹² Historically, national cultural institutions, such as museums, have traditionally been important cultural policy actors in nation states with the goal of building cultural bridges across borders whether by developing cultural tourism or by facilitating diplomatic dialogue with foreign States.

Cultural diplomacy presents a number of unique challenges to any government attempting to carry out cultural diplomacy programs. Most ideas that a foreign population observes are not in the government's control. Foreign policy documents are tools used by governments on how to advance international relations with other governments of the world, it a guide line that sets the rule of the game in international relations however, government does not usually produce the books, music, films, television programs, consumer products, etc. that reaches an audience.⁹³ The most the government can do is try to work to create opening so the message can get through to mass audiences abroad. This is also difficult for

⁹¹ Ninkovitch, Frank. *The Diplomacy of Ideas: U.S. Foreign Policy and Cultural Relations, 1938-1950*. Cambridge: Cambridge University Press, (2001), pp. 9-13.

⁹² Munene, Macharia,. *African Review of Foreign Policy*. A publication of United States International University, Africa, Kenya. (1999), p. 48.

⁹³ Webber, Mark and Smith, Michael. *Foreign policy in a transformed world*. Harlow: Prentice-Hall, (2000), p. 13.

governments that operate in a free market society where the government does not control the bulk of information flows.⁹⁴ What the government can do is work to protect cultural exports that will flourish, by utilizing trade agreements or gaining access for foreign telecommunication networks

This section notes that the roles of non-state actors have been very effective in international global world politics in the area of public diplomacy. Their role seems to be very effective in public diplomacy in terms of influencing foreign audiences and the general public in different countries. Perhaps there has been a fundamental shift from government to non-state actors in terms of influencing foreign audiences or in public diplomacy.

Culture's capacity to foster understanding among peoples is especially true in the area of educational exchange and cultural diplomacy. The oldest relations with Europe and Latin America have been cultural.⁹⁵ Culture in Politics is to place culture within state foreign policy as the expression of a national interest, which contributes to the reification of the national character, belief systems, strategic cultures and national identity. It entails promoting an already existing culture abroad, also involves a more active role in protecting and developing national culture.⁹⁶ Culture in Public Diplomacy is an international actor's attempt to promote the national culture, to give impacts on public opinions of counterparts and to build integrity and credibility through cultural exchanges.

In seeming to understanding national approaches of cultural diplomacy, Mitchell argues that in the Kenyan context international cultural relations go beyond the actions of governments and their agencies, and can be conducted on the initiative of public and private institutions. International cultural relations do not seek one-sided advantages but all parties

⁹⁴ Saranga David. *The use of new media in public diplomacy*: One Jerusalem, (2009), p. 78.

⁹⁵ Friedman, Thomas. *The Lexus and the Olive Tree*. Farrar Strauss Giroux, (1999), p. 104.

⁹⁶ Arndt, Richard. *Cultural Diplomacy and the Public Agenda*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 89.

involved benefit. When cultural relations are at their most effective is when they achieve understanding and cooperation between national societies for mutual benefit. In Mitchell's view, they should do this not through selective self-projection, but through presenting an honest, rather than idealized, picture of each State. National problems should neither be concealed nor made a show of. Cultural relations 'neither pretend that warts are not there nor do they parade them to the repugnance of others.'⁹⁷

The desire to increase a State's standing and prestige in the world may be inspired by economic or political motives. It may be important to try to promote a favourable image of one's own State among foreign politicians and policy-makers, representatives of foreign trade and industry, scientists, academics and the media. A favourable image can be enhanced by wider knowledge about the State concerned and its culture.⁹⁸ It is assumed that a positive relationship exists between what is known about a State and the amount of prestige which it enjoys abroad.

Mulcahy argues that at its most effective, the purpose of cultural diplomacy is to achieve understanding and co-operation between national societies for their mutual benefit.⁹⁹ Cultural relations proceed ideally by the accumulation of experiences between two countries through open professional exchanges rather than by selective self-projection: the latter being better described as propaganda.

A cultural relation portrays an honest picture of each State rather than a beautified one, it does not conceal national problems but neither does it make a show of them. It neither pretends the warts do not exist nor does it parade them to the repugnance of others. Equally though, let us not be naive. Governments, even in open democratic countries, look for a

⁹⁷ Barston, Robert. *Modern Diplomacy*. Publisher, Pearson Longman, (2006), p. 6.

⁹⁸ Cairncross, Frances. *The Death of Distance*. Cambridge, MA: Harvard Business School Press, (2007), p. 78.

⁹⁹ Mulcahy, Kevin. *Cultural Diplomacy in the Post-Cold War World*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 98.

return on the investment of funds in cultural relations in terms of national advantage.

This section argues that cultural actors are people, institutions and enterprises in art, design and architecture, film and media, cultural heritage, sport, education, leisure, communication and many more areas. In diverse and wonderful ways they express identity, communicate and bring their perspectives alive in practice. Cultural diplomacy is a domain of diplomacy concerned with establishing, developing and sustaining relations with foreign states by way of culture, art and education.¹⁰⁰ It is also a proactive process of external projection in which a nation's institutions, value system and unique cultural personality are promoted at a bilateral and multilateral level.

According to Mwangi, cultural diplomacy plays a useful and important role and impact in actualizing Kenya's foreign policy. However, while there have been significant contributions on the content of foreign policy, the central issue of its management have not been addressed. And neither in the intellectual history of states' foreign policy have there been discourses on the management of the foreign (that is diplomatic) service. This paucity of research on the twin issues of the management of foreign policy and of the Foreign Service, reflect the contemporary uni-dimensional aspect of the literature on and approach to studying foreign policy.¹⁰¹ It is not just only management but the actual implementation of goals or objectives set out in the foreign policy.

Feigenbaum defines that cultural diplomacy is to exchange ideas, information, arts and culture to promote mutual understandings amongst citizens or different countries.¹⁰² In contemporary society there is, of course, an increasing fusion between the economic and the

¹⁰⁰ Finney, Angus. *The State of European Cinema*. Cassell, (1996), p. 72-78.

¹⁰¹ Mwangi, Makumi *The Missing Link in the Study of Diplomacy: The Management of the Diplomatic Service and Foreign Policy*. The Journal of Language, Technology & Entrepreneurship in Africa, Vol. 2. No.1., ISSN 1998-1279, (2010), p 231.

¹⁰² Ninkovitch, Frank. *The Diplomacy of Ideas: U.S. Foreign Policy and Cultural Relations, 1938-1950*. Cambridge: Cambridge University Press, (2001), pp. 90-91.

cultural spheres.¹⁰³ One dramatic illustration of this interpenetration is presented by the media, design and architecture, and more generally by “symbolic products,” such as, commercially-produced cultural artifacts.¹⁰⁴

The advantage of cultural diplomacy is that it uses soft power theory of persuasion hence the government only needs to cultivate the element of persuasion. The government should be able to identify people, create institutions, and identify common cultural aspects that will be use for promoting development.¹⁰⁵

The disadvantage of cultural diplomacy is that it is difficult to identify common cultural aspects which will be accepted by a majority of the population and which can easily be used to project the image of a State having a device cultural heritage which most of them are not common. It is worth noting that cultural diplomacy depends on culture which dynamic and it keeps on changing with time as and with technology.¹⁰⁶

In seeking to appreciate the impact of cultural diplomacy in the Kenyan context, it is crucial to note immediately that many Kenyan athletes who excelled in major international competitions in the 1960s provided the impetus for increased interest and participation in sports. The few heroes became role models for a majority of Kenyans. Consequently, many Sports Clubs, Federations and Organizations to manage and administer various sports disciplines were formed and registered by the Government. The Government, for instance, created the Kenya National Sports Council in 1966 through an Act of Parliament, and later, a full-fledged Department of Sports in the Government in 1989 to oversee sports matters

¹⁰³ Feigenbaum, Harvey. *Accepting the Cultural Exception: A No-Cost Policy for Cultural Diversity*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 10.

¹⁰⁴ Ibid, (2000), p. 12.

¹⁰⁵ Munene, Macharia. *African Review of Foreign Policy*. A publication of United States International University, Africa, Kenya. (1999), p. 48.

¹⁰⁶ Feigenbaum, Harvey. “*Accepting the Cultural Exception: A No-Cost Policy for Cultural Diversity.*” Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 10.

country.¹⁰⁷

Over the years, there have been tremendous developments of sports in Kenya. The popularity has stemmed from the understanding of the Government and the people of Kenya of the role of sports as a vehicle for national development. Indeed, the contribution of sports towards social, economic, cultural and political development of Kenya has been immense.¹⁰⁸ Unfortunately, there has been no published study highlighting this important role of sport in Kenya's development and the tangible contributions that sport has made towards the development of the country.¹⁰⁹

It is obvious that cultural diplomacy has had an impact in Kenya. For instance, there is no doubt that sport has contributed immensely towards economic development of Kenya. The fact that sport is one of the biggest economic industries in the country is not a subject of debate. Like other commodities, sport has been a commodity that is produced, marketed and sold to the public.¹¹⁰ Opportunities are available for those who wish to participate in advancing cultural diplomacy. The government, local authorities, institutions of learning, private institutions and firms have developed facilities for various sports activities.

Cultural diplomacy further impacts through various sports products and services that have been an important element in creation of employment opportunities for local people and trade between Kenya and other countries. Many job seekers eventually secure employment opportunities in the sport goods manufacturing firms and others end up as salesmen in the

¹⁰⁷ Mwangi, Makumi *The Missing Link in the Study of Diplomacy: The Management of the Diplomatic Service and Foreign Policy*. The Journal of Language, Technology & Entrepreneurship in Africa, Vol. 2. No.1., ISSN 1998-1279, (2010), p 231.

¹⁰⁸ Sport for Development and Peace International Working Group. *Harnessing the Power of Sport for Development and Peace: Recommendations to Governments*. (2008).

¹⁰⁹ Ibid, (2008).

¹¹⁰ UN system-wide web platform "Sport for Development and Peace – The UN system in Action" (2012).

many sport shops in various urban centers of the country.¹¹¹ In addition art and craft tutors employed in the Universities to coordinate cultural activities in the Universities. The Kenya Institute of Education, which is responsible for the development of school curricular for schools and Teacher Training Colleges, has a panel of physical educators and sports personnel who develop physical education curricular.¹¹²

Cultural diplomacy has continued to play an invaluable role of enhancing political tranquility in Kenya. It has been a neutral tool of minimizing political tension and differences, thereby, paving the way for collective effort towards the development of the various sectors of the country.¹¹³ The success of Kenyan's has earned pride, brought recognition and a sense of identity to the country and its citizens.

3.4 The Future of Emerging Cultural Diplomacy

This section argues that culture can be the glue that binds people of different backgrounds together; it can provide for the common assumptions which undergird markets, laws and regulations. Conversely, cultural divisions can tear a society apart, and make its markets, laws and regulations unworkable, at least in part. Thus, the configuration and production of culture is a legitimate concern of public policy, for it comprises both public and private goods. Additionally, understanding the culture of other peoples and States is essential to international cooperation and successful commerce in today's increasingly global markets.

This chapter further argues that cultural products and services are increasingly important to countries competitiveness, as national and global economies are more and more based on information and the means of its exchange. This chapter notes that States have

¹¹¹ Ibid., (2012)

¹¹² Mulcahy, Kevin. *Cultural Diplomacy in the Post-Cold War World*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 98

¹¹³ UN system-wide web platform "Sport for Development and Peace – The UN system in Action" (2012).

moved from the bi-polar system of the Cold War to a global system, integrating markets, nation states, and technologies to a degree never witnessed before.¹¹⁴ Globalization has stimulated world-wide growth, and for some, incomes are rising at unprecedented rates.

Cultural offices abroad need to be tailored to fit each State's specific situation and be staffed with states of high achievement. Distinguished university professors, arts and educational administrators, journalists, trade union officials, and artists should be recruited for temporary assignments.¹¹⁵ In Kenya when sport goes beyond national boundaries it becomes an intimate companion of diplomacy. Cultural diplomacy is an increasingly important aspect of diplomatic practice and growing part of the global sports industry.

3.5 Chapter Summary

This section posits that there are various mechanisms of cultural diplomacy some of which include sports, music, dance, arts plus crafts and they all have a great impact the make a state such as Kenya to be viewed in positive light, and therefore appear attractive to those who are keen on investing and in the process leads to economic development. This section thus argues that the growth of cultural diplomacy as a means of engaging in international discourse is slowly becoming popular in the Kenyan context. Thus this section met the objective on the role and impact of cultural diplomacy in promoting economic development in Kenya.

Kenya is embracing the diversity within and across its borders and using it as a means to foster dialogue and various forms of cultural engagement to enhance greater economic development. The section further noted that the relevance of cultural diplomacy is seen when people freely exchange ideas and long-term relationships with other peoples which produce and propagate understanding that encourage economic co-operation. The fact that these

¹¹⁴ Munene, Macharia,. *African Review of Foreign Policy*. A publication of United States International University, Africa, Kenya. (1999), p. 48.

¹¹⁵ Feigenbaum, Harvey. "Accepting the Cultural Exception: A No-Cost Policy for Cultural Diversity." Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 10.

relationships flourish and result into some form of economic gains shows that cultural diplomacy works to promote development. This study thus adequately proved the hypothesis that cultural diplomacy has an impact in promoting economic development in Kenya

The chapter found that soft power as tool will help to deal with critical global and regional issues that require multilateral cooperation among states. Cultural diplomacy can become the pursuit of governments practicing public diplomacy, requiring a long-term commitment to winning the hearts and minds of reasonable people everywhere through the promotion of a nation's positive culture particularly for the case of Kenya.

CHAPTER FOUR
THE ROLE OF THE STATE AND NON-STATE ACTORS IN CULTURAL
DIPLOMACY IN KENYA

4.1 Practice of Cultural Diplomacy Promoting Development in Kenya

Melissen observes in the present contemporary world with the spread of democracy has created a new environment in the international system to win hearts and minds of people by governments. This is what public diplomacy does by trying to influence foreign nationals and the public with values, policies and actions of their governments to be supported.¹¹⁶

Smith defines public diplomacy as the efforts of one nation to influence public or elites of the next nation for the purpose of using foreign policy to its target.¹¹⁷ Governments always attempt to communicate with foreign public to export their ideas, its institutions and culture, as well as national goals and current policies.

Historic ties between sports organisations and professionals in the Netherlands and Kenya have evolved into various forms of cooperation. The Netherlands government supports some of these through the Kenya Sports for Development Partnership, which takes sports as an entry point for reconciliation and conflict prevention activities. Similarly, the embassy supports activities that combine sports with activities relevant to our development programme, both at the grassroots level and at the national level (sports governance).¹¹⁸

Cultural diplomacy looks at promoting a states culture for long term aims while short-term when it comes to current foreign policies and can also be looked at as propaganda for a nation state by improving its image abroad which will be favourable to the state.¹¹⁹ In the

¹¹⁶ Melissen, Jan. *The New Public Diplomacy: Soft Power in International Relations*. Basingstoke, New York: Palgrave Macmillan, (2007), pp.18-20.

¹¹⁷ Smith, Paul. *Public diplomacy, by Minister-Counsellor for Public Affairs*, Embassy, London, (2010), p. 1.

¹¹⁸ Linton, Robert. *The Cultural Background of Personality*, London: Routledge, (2011), p.31.

¹¹⁹ Ibid, (2011) p. 39.

case of Africa, specifically in Kenya, the importance of foreign public diplomacy is that it is influenced by soft power rather than use of force or hard power and has brought dependency of citizens on their governments and the local press for information on foreign events and increased potential targets for direct communication of diplomatic messages.

Berridge argues that another important point is that distribution of information around the globe is not restricted due to new technology that can transmit messages around the world in seconds like with fighting terrorism in an age of global real-time television and the internet.¹²⁰ Public diplomacy also serves both bilateral and multilateral diplomacy in the sense that they are intended for national interest like in the quest of investment, promotion of trade, and international tourism which is also referred to as branding. National interests for Kenya are envisioned in its foreign policy which for a long time had not been documented. This is against the background of the fact that it has used its foreign policy as the compass for pursuing its national interests in its quest for economic prosperity. In addition, Kenya has used its foreign policy as a guide for its investment agenda as well as it is reference point as far as international relations are concerned.¹²¹

Kenya's foreign policy advances national interests through innovative diplomacy and is anchored on peaceful coexistence. It is also necessary to make a distinction between primary or core and secondary interests. While secondary interests can be negotiated, the primary should not.¹²² The challenge is to know the difference so as not to give away primary interests while protecting secondary ones.

Recent events, especially those surrounding how Kenya projects itself in the region, have attracted attention that is not necessarily favourable. This calls for a reflection on what

¹²⁰ Berridge, Geoff. *Diplomacy: Theory and Practice*. Basingstoke, New York: Palgrave Macmillan, (2005), pp. 92-95.

¹²¹ Kenya's foreign Policy August - Preamble, (2009).

¹²² Berridge, Geoff. *Diplomacy: Theory and Practice*. Basingstoke, New York: Palgrave Macmillan, (2005), pp. 92-95.

constitutes national as well as security interests and how to protect and advance them in the midst of potentially hostile environment.¹²³ The assumption by other countries that they have the right to instruct Kenya on how it should conduct its affairs is understandable in the sense that it may be in the interests of those countries to do so.¹²⁴ The study therefore notes that it is necessary for in Kenya's interests to be protected, hence Kenyan officialdom should guard against falling into the trap of sacrificing national interests in order to please powerful external forces.

Munene argues that discussing national security interests requires a thorough understanding of what the national interests to be secured are. The interplay between interest and security at any level is at the centre of any political unit, irrespective of the size of that unit.¹²⁵ The entities in operation are geopolitical units that have defined borders called states which, over time, have acquired a self-justification that make them appear, and are then assumed, to be natural. According to Munene by their very nature, states seek to protect themselves from all types of threats whether the danger is internal or external.¹²⁶ They have become instruments through which peoples are administered and conduct their socio-economic affairs, and struggle to survive as viable entities in the midst of many challenges.

Munene contends that with government support, agricultural shows are arranged in every province once a year by the Agricultural Society of Kenya (ASK), mainly to encourage increased production. The shows have been expanded considerably in scope; the one in Nairobi, for instance, attracts exhibits from several countries, with displays of manufactured goods, commercial design, and works of art, films, traditional dances, parachuting, and

¹²³ Ibid, (2005), pp. 92-95.

¹²⁴ Kenya's foreign Policy August 2009 Preamble.

¹²⁵ Munene, Macharia. *Reflections on Kenya's national and security interests*. Journal of Language, Technology and Entrepreneurship in Africa Vol. 3 No. (2011), pp. 11-19.

¹²⁶ Kenya's foreign Policy August 2009 Preamble.

research and so on at Jamhuri Park, which the government donated for the annual show.¹²⁷
All the shows mix business with cultural festivities.

Roberts reveals that the administrative and financial structure represents a joint effort by the private sector and government. The present director of the society is an assistant minister of agriculture. The government contributes to the transport and maintenance of dance groups who come from the provinces to Nairobi, where the show is always opened by the President of the republic. All ministries are expected to indicate what they have achieved during the year, thus providing an opportunity to review developments and map out lines of action for the future.¹²⁸

In the event of complete consolidation of the EAC into a political federation, Nairobi would probably be a major beneficiary. Vision 2030 notes that Kenya must achieve high levels of sustained growth for at least two decades by increasing savings and investment; transforming its wholesale and retail trade into foreign ventures within the region; and improving the competitiveness of the manufacturing sector through exploiting regional access.¹²⁹ The vision, finally, hopes to spur financial sector strategies to enable massive infrastructure development and competitiveness and identifies and develops targets for growth and development.

Kenya, as a state, must project and protect its development interests in a hostile international environment and be able to know the points of convergence and divergence with the interests of any other State. It is also necessary to make a distinction between primary or core and secondary interests. While secondary interests can be negotiated, the primary should not. The challenge is to know the difference so as not to give away primary interests while

¹²⁷ Munene, Macharia. *Reflections on Kenya's national and security interests*. Journal of Language, Technology and Entrepreneurship in Africa Vol. 3 No. (2011), pp.11-19.

¹²⁸ McChesney, Roberts. *The Evolution of Diplomacy*. Institute of communication studies (2006), pp. 112-113.

¹²⁹ Saranga, David. *The use of new media in public diplomacy: One Jerusalem*, (2009), p. 78.

protecting secondary ones.¹³⁰ Thus among the core interests are the sovereignty of the state and the right of the citizens to have ultimate authority on what happens, the governing structure or the constitution from which all activities including diplomacy.

In addition, there are other vital interests that shape the character of state. Among these is the economic well being and ability to be self-reliant. Excessive dependency on others is detrimental to national interests and tends to erode a State's its ability to act in a sovereign manner. It makes it difficult for Kenya to demand reciprocity, which is vital to national interest and sense of national security. This implies relative equality of states and entails demanding that a State's citizens are treated with as much respect in other places as they accord to foreigners.¹³¹ It is a belief that a given State is not a lesser State and that its citizens are not lesser human beings than others.

4.2 Kenya's Development Interests in Cultural Diplomacy

It is acknowledged that studies have demonstrated the nexus between a State's domestic setting and circumstances, and its external diplomacy. For Kenya, the trajectory of its regional and international engagements has largely been affected by domestic agendas.¹³² In the immediate post-independence-era Kenya outlined the basic norms and principles to guide its foreign relations. Kenya has sought to advance its interests not by defining the regional political agenda, but by taking the regional environment as a given and then making pragmatic, but cautious, efforts to ensure its economic and security interests.¹³³ Kenya maintains a number of diplomatic missions and has bilateral relations with all her neighbours, having signed bilateral trade and economic co-operation agreements with different countries.

¹³⁰ Shannon, Robert. *The history of the Internet*, (2008), p. 89.

¹³¹ Saranga, David. *The use of new media in public diplomacy: One Jerusalem*, (2009), p. 78.

¹³² Munene, Macharia. *Reflections on Kenya's national and security interests*. *Journal of Language, Technology and Entrepreneurship in Africa* Vol. 3 No. (2011), pp.11-19.

¹³³ *Ibid.* (2011), p. 24.

Kenya has a long history of regional co-operation with its two East African neighbours and key trading partners, Uganda and Tanzania. The co-operation was formalised into the East African High Commission that provided for an inter-territorial co-operation in 1948.¹³⁴ The East African Community (EAC) evolved from this agreement in 1967 aimed at strengthening ties between its members. Kenya's intervention in Somalia marked a fundamental change from its traditional low-risk regional engagement policy. Praised by Kenyans at the time as a demonstration of the use of the State's hard power to protect its strategic interests, the incursion ran counter to the State's traditional core principles and overturned the State's policy of non-interference. However, some observers argue that Kenya was forced to act in pursuit of its national interests, since its soft power means were ineffective.¹³⁵

Kenya, unlike its other East African neighbours, had never been confronted by actions from external parties that required military action. Nation branding is all about positioning a particular State or nation in the minds of people. Those people are consumers, potential tourists, and, most importantly, potential investors. They are all actively participating in the State's growth process. An effective nation branding campaign accelerates the State's economic growth; and the citizens feel dignified.¹³⁶ It must be remembered that there are over one hundred and ninety States in the world; all are aggressively competing for the attention of investors, tourists, and citizens. Thus, a well-planned nation branding campaign is crucial.¹³⁷ It is noted that as if the debate over the unanimous definitions of public diplomacy and traditional diplomacy is not enough, there are also various theories and understandings of the

¹³⁴ Melissen, Jan. *The New Public Diplomacy: Soft Power in International Relations*. Basingstoke, New York: Palgrave Macmillan, (2007), pp.18-20.

¹³⁵ Tehranian, Mike. *Global Communication and International Relations: Changing Paradigms and Policies Introduction*. The International Journal of Peace Studies, (2009), pp. 6-9.

¹³⁶ Melissen, Jan. *The New Public Diplomacy: Soft Power in International Relations*. Basingstoke, New York: Palgrave Macmillan, (2007), pp.18-20.

¹³⁷ Feigenbaum, Harvey. "Accepting the Cultural Exception: A No-Cost Policy for Cultural Diversity." Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 10.

relationship between public diplomacy and nation branding.¹³⁸ Although both terms are concerned with managing a nation's international images, public diplomacy and nation branding seem to have issues with their own images, and the manner in which different international relations scholars understand each of these terms in relation to each other.

Melissen posit that there are varying ways in which this view can be conceived. Cultural diplomacy can be seen as part of nation branding, in which case concepts of branding and marketing are applied to public policy. From this point of view, a nation brand uses the political aspect of diplomacy as only one part of the entire branding campaign.¹³⁹ Practical applications of this approach can be seen through national governments' hiring of branding consultants, who specialize in State promotion, in order to introduce a concrete strategy to an international relations agenda and to provide a broader audience for input as well as feedback on a nation's cultural diplomacy programs, which can be analyzed through market research. However, it should be kept in mind that narrowing cultural diplomacy down to the slogans and symbolisms associated with nation branding may be too much of an oversimplification of what is actually a much broader concept.

The elements of "soft power" are really important in nation-branding establishment. Some of the soft power sources such as culture, science, art, sport, education and etc have assisted to establish effective and long term communication and interaction with the public opinion.¹⁴⁰ As a result of the relation established by these instruments has both created a positive perception of State and established new relations and corporation on a different area. In the new international system, the most important perception of a State is a prestigious, powerful, reliable and honest State image. This perception is a branding having very

¹³⁸ Ibid, (2007), pp.18-20.

¹³⁹ Melissen, Jan. *The New Public Diplomacy: Soft Power in International Relations*. Basingstoke, New York: Palgrave Macmillan, (2007), pp.18-20.

¹⁴⁰ Munene, Macharia. *Reflections on Kenya's national and security interests*. Journal of Language, Technology and Entrepreneurship in Africa Vol. 3 No. (2011), pp.11-19.

important strategic value for countries.¹⁴¹ Countries, building and improving their nation-branding in this way will become desired countries for investment, building relation on notably political, social and cultural areas and even living there.

Cultural diplomacy has an important role in countries' nation-branding with its instruments and techniques. Cultural diplomacy, mobilizing the countries' "soft power" effective use of this power against the public opinion, meeting NGOs, media, opinion leaders and universities on specific goals have an effect on establishing nation-branding. Such countries which establish nation-branding by using techniques and methods of public diplomacy have created a powerful image and perception in the new international system.¹⁴² In the case of Kenya, the tourism, brand export and foreign direct investment have contributed to the nation branding establishment.

In March 2008 Kenya took a bold step to put in place a National Branding program. By so doing Kenya joined a small circle of States that have dared to undertake this awesome and challenging journey. The Brand Kenya Board was put in place to steer the process. Two years down the line the Board completed the National Brand Master Plan. In the development of the master plan a rigorous State diagnostic was conducted along the structure of five pillars; People, Place, Product, Politics and Economy.¹⁴³

The results of this diagnostic revealed several insights for positioning and building the Kenya brand. These insights informed the development of brand opportunities for each of the four pillars on which the Kenya brand needed to be based, such as, Tourism, FDI, Exports and Citizens. The plan details the key components of the Kenya Brand.¹⁴⁴ Hence the National

¹⁴¹ Feigenbaum, Harvey. *Accepting the Cultural Exception: A No-Cost Policy for Cultural Diversity*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 10.

¹⁴² Munene, Macharia. *Reflections on Kenya's national and security interests*. Journal of Language, Technology and Entrepreneurship in Africa Vol. 3 No. (2011), pp.11-19.

¹⁴³ Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013), pp. 67-72.

¹⁴⁴ Feigenbaum, Harvey. *Accepting the Cultural Exception: A No-Cost Policy for Cultural Diversity*.

Brand vision which is a statement of the State's aspired position going into the future. It is a vision of a balance between our quest for modernity and the respect for our heritage and values. These values are what have seen us become the Nation we are today and we must guard, treasure and be proud of.

The National Brand Proposition or what is commonly called the brand promise or essence. This captures that one characteristic of Kenya that is authentic, believable and that which comes naturally to Kenyans and hence is not disputable. That characteristic is the warm hospital and welcoming nature of Kenyans, simply captured in one word generosity. Hence the national proposition is "Kenya bursting with generosity, rewarding beyond imagination." The National Brand Values are the ideals that drives our interactions with others and which should be demonstrated in our relationships, institutions, business and public service.¹⁴⁵ The three fundamental brand values that resulted from the brand research were "optimism" "character "and "generosity". The Kenya Brand personality traits of handwork, resilience, entrepreneurship are very evident across all sectors of the State. They confirm that we have the capability in ourselves to move Kenya forward to the aspired middle income status.¹⁴⁶

The National Tagline, "Make it here!" for citizens and it can also be executed in its lip nature "Make it Kenya!" (for foreigners). It elicits a compelling message that we wish to stamp on the minds of others and helps believably execute the brand proposition.¹⁴⁷ For Kenya the tagline is a simple invitation to both the citizens to choose Kenya as their preferred destination for residence, corporate head quarters, holiday trade, investment and leisure.

Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 10.

¹⁴⁵ Munene, Macharia. *Reflections on Kenya's national and security interests*. Journal of Language, Technology and Entrepreneurship in Africa Vol. 3 No. (2011), pp.11-19.

¹⁴⁶ Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013), pp. 67-72.

¹⁴⁷ Munene, Macharia. *Reflections on Kenya's national and security interests*. Journal of Language, Technology and Entrepreneurship in Africa Vol. 3 No. (2011), pp.11-19.

This study argues that with a Brand Master Plan in place the next step is to execute it across all platforms. The first critical lesson learnt from other countries that have embarked on this journey, is that it is suicidal to start promoting the States brand, if it is not real. Identity Kenya has going through a massive brand cleaning process; the reforms, new constitution, infrastructure, new leadership, all these should eject new life in the brand. Secondly as the State brand goes through the cleaning process, promotion must be focused on the components of the brand that are going really well. For Kenya, the success of the our sportsmen and women, performance of the capital market, performance of the private sector and individuals in the global arena, our climate, location, top quality exports, Safari, our cultural diversity and strides in the ICT sector remain the spring board of our global marketing. Thirdly, the State's core essence and brand message must differ from those of competing States.¹⁴⁸

This chapter argues that States often make the mistake of promising similar generic things like educated work force, youthful population, great sites and locations without regard to how potential customers perceive the State. Most potential customers want more than these. They want stability, security, ease of movement, acceptance, and respect among other.¹⁴⁹ Finally, State branding needs coordination and cooperation across all levels and sectors: trade, tourism, public diplomacy culture, investment, Foreign Direct Investments (FDI) and citizens. This will usually prevail in a situation of visionary leadership at all levels.

This sections argues that noting the complexity of Nation branding, Kenya needs to stand proud that we embarked on this journey and in three short years have been able to agree on a road map for the long-term development of the Kenya brand. What we must bear in mind as we forge forward is the responsibility of changing the image of Kenya, lies with all of us, singularly and collectively. The reputation of a State is comparable to the brand images

¹⁴⁸ Feigenbaum, Harvey. *Accepting the Cultural Exception: A No-Cost Policy for Cultural Diversity*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 10.

¹⁴⁹ Munene, Macharia. *Reflections on Kenya's national and security interests*. Journal of Language, Technology and Entrepreneurship in Africa Vol. 3 No. (2011), p. 27.

of companies and products and it's very essential for its progress and prosperity.¹⁵⁰ The need to understand and embrace nation branding is therefore very critical. Subsequently, managing a State brand is about national, regional and international identity and the politics and economics of competitiveness.

This chapter notes that Kenya took a bold step to put in place a National Branding program. The Brand Kenya Board was put in place to steer the process. Two years down the line the Board completed the National Brand Master Plan. In the development of the master plan a rigorous country diagnostic was conducted along the structure of five pillars; People, Place, Product, Politics and Economy.¹⁵¹ The results of this diagnostic revealed several insights for positioning and building the Kenya brand. These insights informed the development of brand opportunities for each of the four pillars on which the Kenya brand needed to be based, such as, Tourism, Foreign Direct Investments, Exports and Citizens. The plan details the key components of the Kenya Brand.¹⁵² Hence the National Brand vision which is a statement of the State's aspired position going into the future.

The National Brand Proposition or what is commonly called the brand promise or essence. This captures that one characteristic of Kenya that is authentic, believable and that which comes naturally to Kenyans and hence is not disputable. That characteristic is the warm hospital and welcoming nature of Kenyans, simply captured in one word generosity. Hence the national proposition is "Kenya bursting with generosity, rewarding beyond imagination." The National Brand Values are the ideals that drives her interactions with others and which should be demonstrated in relationships, institutions, business and public

¹⁵⁰ Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013), pp. 67-72.

¹⁵¹ Feigenbaum, Harvey. *Accepting the Cultural Exception: A No-Cost Policy for Cultural Diversity*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 10..

¹⁵² Munene, Macharia. *Reflections on Kenya's national and security interests*. Journal of Language, Technology and Entrepreneurship in Africa Vol. 3 No. (2011), p. 29.

service.¹⁵³ The three fundamental brand values that resulted from the brand research were “optimism” “character “and “generosity”. The Kenya Brand personality traits of handwork, resilience, entrepreneurship are very evident across all sectors of the State.¹⁵⁴

In Kenya, both internally and collectively, endure a number of challenges that need to be addressed, tackled with clear strategies, and implemented. In order for Kenya to develop, action needs to be taken, and while these issues are not new, fresh initiatives, programs, and ideas will be presented and debated.¹⁵⁵ These issues characterize the very real future for Africa, encompassing the most urgent aspects in need of reform across the political, economic, and cultural spheres.

Cultural actors are people, institutions and enterprises in art, design and architecture, film and media, cultural heritage, sport, education, leisure, communication and many more areas. In diverse and wonderful ways they express identity, communicate and bring their perspectives alive in practice.¹⁵⁶ Historically, national cultural institutions, such as museums, have traditionally been important cultural policy actors in nation states with the goal of building cultural bridges across borders whether by developing cultural tourism or by facilitating diplomatic dialogue with foreign nations.

Cultural diplomacy presents a number of unique challenges to any government attempting to carry out cultural diplomacy programs. Most ideas that a foreign population observes are not in the government's control. The government does not usually produce the books, music, films, television programs, consumer products, etc. that reaches an audience.¹⁵⁷

¹⁵³ Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013), p. 81.

¹⁵⁴ Ibid, (2013), p. 87.

¹⁵⁵ Potter, Erick. *Cyber Diplomacy*. Managing foreign policy in the twenty first century, MCGill- Queen's University Press, London, (2002), p. 12.

¹⁵⁶ Munene, Macharia. *African Review of Foreign Policy*. A publication of United States International University, Africa, Kenya. (1999), p 48.

¹⁵⁷ Webber, Mack and Smith, Mike. *Foreign policy in a transformed world*. Harlow: Prentice-Hall, (2000), pp.

The most the government can do is try to work to create opening so the message can get through to mass audiences abroad. To be cultural relevant in the age of globalization, a government must exercise control over the flows of information and communication technologies, including trade.¹⁵⁸ This is also difficult for governments that operate in a free market society where the government does not control the bulk of information flows.¹⁵⁹ What the government can do is work to protect cultural exports where they flourish, by utilizing trade agreements or gaining access for foreign telecommunication networks the national proposition is “Kenya bursting with generosity, rewarding beyond imagination.” The National Brand Values are the ideals that drives our interactions with others and which should be demonstrated in our relationships, institutions, business and public service.¹⁶⁰

The three fundamental brand values that resulted from the brand research were “optimism” “character “and “generosity”. The Kenya Brand personality traits of handwork, resilience, entrepreneurship are very evident across all sectors of our country. They confirm that we have the capability in ourselves to move Kenya forward to the aspired middle income status.¹⁶¹ The National Tagline, “Make it here!” for citizens and it can also be executed in its lip nature “Make it Kenya!” (for foreigners). It elicits a compelling message that we wish to stamp on the minds of others and helps believably execute the brand proposition.¹⁶² For Kenya the tagline is a simple invitation to both the citizens to choose Kenya as their preferred destination for residence, corporate head quarters, holiday trade, investment and leisure.

12-19.

¹⁵⁸ Feigenbaum, Harvey. “*Accepting the Cultural Exception: A No-Cost Policy for Cultural Diversity.*” Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 10.

¹⁵⁹ Munene, Macharia. *African Review of Foreign Policy*. A publication of United States International University, Africa, Kenya. (1999), p. 71.

¹⁶⁰ Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013), pp. 67-72.

¹⁶¹ Munene, Macharia. *African Review of Foreign Policy*. A publication of United States International University, Africa, Kenya. (1999), p. 51.

¹⁶² Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013), p. 81.

This section notes that with a Brand Master Plan in place the next step is to execute it across all platforms. The first critical lesson learnt from other countries that have embarked on this journey, is that it is suicidal to start promoting the State brand, if it is not real. Identity Kenya has going through a massive brand cleaning process; the reforms, new constitution, infrastructure, new leadership, all these should eject new life in the brand.¹⁶³

4.3 The Role of State Actors in Cultural Diplomacy in Kenya

Diplomacy is concerned with the management of relations between states and between nation-states and other actors. Cultural diplomacy from a state perspective is concerned with advising, shaping and implementing foreign policy, thus states throughout the world ensure they promote and practice cordial coexistence.

Cultural diplomacy establishes a two-way communication with other countries. The primary focus is not merely political but also cultural (education, art). Actors can pursue their own agenda independently of the government.¹⁶⁴ Cultural diplomacy is generally more high culture and education focused (less popular culture, publications, radio or TV). It can be sponsored by the government but also by private institutions or NGOs. Embassies play a major role, but not the only role.

Kimonye argues that cultural diplomacy is very important for Africa and concludes that Cultural diplomacy plays a crucial role in building relations among states in contemporary international relations, as it serves as an effective instrument in supporting national foreign policy objectives or a constructive channel at times of political difficulty.¹⁶⁵

Cultural diplomacy as a subset of public diplomacy supports Kenya's foreign policy goals, to

¹⁶³ Feigenbaum, Harvey. *Accepting the Cultural Exception: A No-Cost Policy for Cultural Diversity*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 10.

¹⁶⁴ Munene, Macharia. *African Review of Foreign Policy*. A publication of United States International University, Africa, Kenya. (1999), p 48.

¹⁶⁵ Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013), p. 81.

combat stereotyping, develop mutual understanding, and advance national reputation and relationships across the board. Culture keeps doors open in difficult times, where cultural diplomacy provides a safe and constructive forum for relationship-building or easing relations when they get strained. Among others, the study recommends that Prior to constructing a cultural diplomacy initiative, the government, relevant agencies, artists and other actors must fully understand the cultural identity of the state.¹⁶⁶ Kenya's national cultural policy can be seen as an instrument of promoting national identity, as well as communication and cooperation among the different Kenyan and African cultures in general. Indeed, the Kenyan Constitution (2010) highlights the fact that consideration is given to the country's cultural diversity. However, federal cultural policies represent both an affirmation and development of a particular ethnic culture.

Kenya's national cultural policy is clear and strategically directed towards the analysis and understanding of Kenyan cultural life, cultural values and cultural needs, as well as the expectations of its people. Policy also it aims at developing cultural infrastructure, and introducing new cultural technologies into activities. The cultural policy supports the establishment of links between culture and education; especially between education and different cultural industries such as mass media. Most important, the policy is geared towards the building up of a national cultural identity, and parallel affirmation of the cultural identities of different ethnic groups.¹⁶⁷ In fact it has been reiterated on numerous occasions by officials that the policy is one of the most important areas of the Ministry of Tourism, Culture and National Orientation. Kenya's culture (in particular, film and music) plays a crucial role in international relations, now more than ever. Cultural exchange has fostered a greater understanding of this nation state, and has caused global interest in its culture to increase

¹⁶⁶ Feigenbaum, Harvey. *Accepting the Cultural Exception: A No-Cost Policy for Cultural Diversity*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 10.

¹⁶⁷ Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013), p. 81.

dramatically.

The function of the ministry of foreign affairs of Kenya is primarily to initiate, formulate and ensure the efficient and effective implementation of policies, plans, projects and programmes of the sector. Furthermore it works to preserve, conserve, develop and promote present Kenyan heritage institutions as well as arts, architecture, cultural sites and values. The aim is to project the unique Kenyan identity as well as national pride.¹⁶⁸ The ministry also organizes periodic sectorial reviews conferences for all stakeholders in the ministry, to re-examine its direction and focus in line with prevailing government policies to help update sector policies, plans, programmes and projects.

Cultural diplomacy is no different from a government employing classical musicians to explore new diplomatic possibilities. It is similar to a government proselytizing its language, values, society and politics abroad through cultural diplomacy channels; such as, the Brand Kenya.

In evaluating the potentials of Kenyan as a leading nation for cultural diplomacy in Africa, it can be said that the country's recent progress is commendable. Apart from having achieved a stable and effective level of democracy, Kenyan now has a strong culture of dialogue and global exchange. Governments have played a leading role in exporting the country's cultural heritage, and judging from the projects and partnerships listed above, it can be said that the state has achieved a high level of worldwide cultural branding.

In the future, Kenya will have the opportunity to move from consolidating its own cultural growth to stimulating inter-cultural growth in the East African sub-region, as well as the continent as a whole. This would invite new challenges through interaction with more diversified groups and different cultural mixes. The role of the state in preserving its own cultural heritage without necessarily compromising on cultural integration with other nations

¹⁶⁸ Linton, Robert. *The Cultural Background of Personality*, London: Routledge, (2011) p.31.

will be a major obstacle to be overcome in the future. However, considering the achievements in years past, as well as the increased enthusiasm amongst other countries to engage with Kenya, it can be predicted that the country's culturally diplomatic ties will only improve.

Kenya's cultural richness has generated interests in the country's cultural heritage. Culture has a vital role in international relations especially through the use of Swahili language as the pedestal of engagement with foreign cultures and the renowned Kenyan personalities including athletes in order to exert greater influence on domestic, regional and international exchanges.¹⁶⁹ In the Kenyan perspective the subsequent adoption of the National Sports Policy combined with the enactment of the Sports Act 2013 were meant to bring in new ways of running the sector in the country. This came after the country had witnessed corruption, and mismanagement and waste in sports over several years. The new legal regime was intended to assist the country harness sports as a natural resource.¹⁷⁰ The key objective of Kenya's cultural pillar is to promote sports and art diplomacy by recognizing the role of Kenyan artist, athletes and other sportsmen and women. It is on this background that the study aims to establish enhancing foreign policy outcomes in Africa using Cultural diplomacy in Kenya.

In March 2008 Kenya took a bold step to put in place a National Branding program. By so doing Kenya joined a small circle of States that have dared to undertake this awesome and challenging journey. The Brand Kenya Board was put in place to steer the process. Two years down the line the Board completed the National Brand Master Plan. In the development of the master plan a rigorous State diagnostic was conducted along the structure of five pillars; People, Place, Product, Politics and Economy.¹⁷¹

¹⁶⁹ Munene, Macharia. *African Review of Foreign Policy*. (A publication of United States International University, Africa, Nairobi, 1999), p. 48.

¹⁷⁰ Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013), p. 81.

¹⁷¹ Ibid, (2013), p. 75.

The results of this diagnostic revealed several insights for positioning and building the Kenya brand. These insights informed the development of brand opportunities for each of the four pillars on which the Kenya brand needed to be based, such as, Tourism, FDI, Exports and Citizens. The plan details the key components of the Kenya Brand.¹⁷² Hence the National Brand vision which is a statement of the State's aspired position going into the future. It is a vision of a balance between our quest for modernity and the respect for our heritage and values. These values are what have seen us become the Nation we are today and we must guard, treasure and be proud of.

The National Brand Proposition or what is commonly called the brand promise or essence. This captures that one characteristic of Kenya that is authentic, believable and that which comes naturally to Kenyans and hence is not disputable. That characteristic is the warm hospital and welcoming nature of Kenyans, simply captured in one word generosity. Hence the national proposition is "Kenya bursting with generosity, rewarding beyond imagination." The National Brand Values are the ideals that drives our interactions with others and which should be demonstrated in our relationships, institutions, business and public service.¹⁷³ The three fundamental brand values that resulted from the brand research were "optimism" "character "and "generosity". The Kenya Brand personality traits of handwork, resilience, entrepreneurship are very evident across all sectors of the State. They confirm that we have the capability in ourselves to move Kenya forward to the aspired middle income status.¹⁷⁴ The National Tagline, "Make it here!" for citizens and it can also be executed in its lip nature "Make it Kenya!" (for foreigners). It elicits a compelling message that we wish to stamp on the minds of others and helps believably execute the brand

¹⁷² Ibid, (2013), p. 76.

¹⁷³ Munene, Macharia. *Reflections on Kenya's national and security interests*. Journal of Language, Technology and Entrepreneurship in Africa Vol. 3 No. (2011), pp.11-19.

¹⁷⁴ Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013), pp. 67-72.

proposition.¹⁷⁵ For Kenya the tagline is a simple invitation to both the citizens to choose Kenya as their preferred destination for residence, corporate head quarters, holiday trade, investment and leisure.

In Kenya with a Brand Master Plan in place the next step is to execute it across all platforms. The first critical lesson learnt from other countries that have embarked on this journey, is that it is suicidal to start promoting the States brand, if it is not real. Identity Kenya has going through a massive brand cleaning process; the reforms, new constitution, infrastructure, new leadership, all these should eject new life in the brand. Secondly as the State brand goes through the cleaning process, promotion must be focused on the components of the brand that are going really well. For Kenya, the success of the our sportsmen and women, performance of the capital market, performance of the private sector and individuals in the global arena, our climate, location, top quality exports, Safari, our cultural diversity and strides in the ICT sector remain the spring board of our global marketing. Thirdly, the State's core essence and brand message must differ from those of competing States.

This chapter argues that States often make the mistake of promising similar generic things like educated work force, youthful population, great sites and locations without regard to how potential customers perceive the State. Most potential customers want more than these. They want stability, security, ease of movement, acceptance, and respect among other.¹⁷⁶ Finally, State branding needs coordination and cooperation across all levels and sectors: trade, tourism, public diplomacy culture, investment, Foreign Direct Investments (FDI) and citizens. This will usually prevail in a situation of visionary leadership at all levels.

This sections argues that noting the complexity of Nation branding, Kenya needs to stand proud that we embarked on this journey and in three short years have been able to agree

¹⁷⁵ Feigenbaum, Harvey. *Accepting the Cultural Exception: A No-Cost Policy for Cultural Diversity*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 10.

¹⁷⁶ Ibid, (2000), pp. 13-15.

on a road map for the long-term development of the Kenya brand. What we must bear in mind as we forge forward is the responsibility of changing the image of Kenya, lies with all of us, singularly and collectively. The reputation of a State is comparable to the brand images of companies and products and it's very essential for its progress and prosperity.¹⁷⁷

This chapter notes that Kenya took a bold step to put in place a National Branding program. The Brand Kenya Board was put in place to steer the process. Two years down the line the Board completed the National Brand Master Plan. In the development of the master plan a rigorous country diagnostic was conducted along the structure of five pillars; People, Place, Product, Politics and Economy.¹⁷⁸ The results of this diagnostic revealed several insights for positioning and building the Kenya brand. These insights informed the development of brand opportunities for each of the four pillars on which the Kenya brand needed to be based, such as, Tourism, Foreign Direct Investments, Exports and Citizens. The plan details the key components of the Kenya Brand.¹⁷⁹ Hence the National Brand vision which is a statement of the State's aspired position going into the future.

The National Brand Proposition or what is commonly called the brand promise or essence. This captures that one characteristic of Kenya that is authentic, believable and that which comes naturally to Kenyans and hence is not disputable. That characteristic is the warm hospital and welcoming nature of Kenyans, simply captured in one word generosity. Hence the national proposition is "Kenya bursting with generosity, rewarding beyond imagination." The National Brand Values are the ideals that drives her interactions with others and which should be demonstrated in relationships, institutions, business and public

¹⁷⁷ Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013), pp. 67-72.

¹⁷⁸ Feigenbaum, Harvey. *Accepting the Cultural Exception: A No-Cost Policy for Cultural Diversity*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 10.

¹⁷⁹ Munene, Macharia. *Reflections on Kenya's national and security interests*. Journal of Language, Technology and Entrepreneurship in Africa Vol. 3 No. (2011), pp.11-19.

service.¹⁸⁰ The three fundamental brand values that resulted from the brand research were “optimism” “character “and “generosity”. The Kenya Brand personality traits of handwork, resilience, entrepreneurship are very evident across all sectors of the State.¹⁸¹

Munene posit that with government support, agricultural shows are arranged in every province once a year by the Agricultural Society of Kenya (ASK), mainly to encourage increased production. The shows have been expanded considerably in scope; the one in Nairobi, for instance, attracts exhibits from several countries, with displays of manufactured goods, commercial design, and works of art, films, traditional dances, parachuting, and research and so on at Jamhuri Park, which the government donated for the annual show.¹⁸² All the shows mix business with cultural festivities.

This section further argues that Kenya appreciates past efforts, but does not believe in the perpetuation of foreign cultures at the expense of its own culture. A National Council of Arts and Culture has recently been set up to advise the government on ways of implementing cultural policy and, in particular, on ‘the realization of national unity and cohesion and the creation of national pride and sense of identity among Kenyans’. This vital task cannot be entrusted to voluntary agencies. It will mean taking over activities which were formerly guided in accordance with an outside perspective. However, good financial backing is promised in setting up the necessary institutions in Nairobi and throughout the country.

¹⁸⁰ Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013), p. 81.

¹⁸¹ Ibid, (2013), p. 87.

¹⁸² Munene, Macharia. *Reflections on Kenya’s national and security interests*. Journal of Language, Technology and Entrepreneurship in Africa Vol. 3 No. (2011), pp.11-19.

4.4 The Role of Non-State Actors in Cultural Diplomacy in Kenya

Cultural diplomacy looks at promoting its culture for long term aims while short-term when it comes to current foreign policies and can also be looked at as propaganda for a nation state by improving its image abroad which will be favourable to the state.¹⁸³ In the case of Africa, specifically in Kenya, the importance of cultural diplomacy is that it is influenced by soft power rather than use of force or hard power and has brought dependency of citizens on their governments and the local press for direct communication of diplomatic messages.

4.4.1 Key International Organizations

Kenya working with various institutions has now shifted its cultural diplomacy direction and the new strategy rests on four interlinked pillars of economic, peace, environmental diplomacy and Diaspora.¹⁸⁴ An institution such as the United Nations Organisation is an example of an international organisation of a universal character, while inter-state organizations are such organisations like the African Union (AU).¹⁸⁵

It is acknowledge that international organizations and particularly international intergovernmental organizations (IGOs) have become major arenas for cultural diplomacy and decision-making. They are key pieces of global governance, providing cooperative problem-solving arrangements and activities to address international problems. They are also independent actors engaging in diplomatic activities to galvanize international attention, carry out their mandates, and to work directly with governments, nongovernmental organizations (NGOs), and other IGOs. Multilateral institutions are increasing the use of cultural diplomacy and other communicational tools in order to promote better understanding and sustainable relationships with target audiences.

¹⁸³ Linton, Robert. *The Cultural Background of Personality*, London: Routledge, (2011) p.31.

¹⁸⁴ Molomo, Mike. *Understanding Government and Opposition Parties in Botswana*. Journal of Commonwealth and Comparative Politics, (2000), p. 103.

¹⁸⁵ Botswana Central Statistical Office. *External Monthly Trade Digest* January. Gaborone, (2009).

4.4.2 The Academia

The relationship between academia and cultural policy has been debated quite consistently in the International Relations (IR) literature. Unsurprisingly, there are different approaches to the question.¹⁸⁶ Various authors have lamented the lack of interaction and collaboration between academia and cultural policy, while others see academia's intrinsic value beyond foreign policy diplomatic engagement.¹⁸⁷

The opportunity exists for academia to create programmes to educate professionals who intend to become involved in international diplomatic relations which function using the "soft power" of culture. These individuals may be involved in planning and co-ordinating the staging of international live events, recording or broadcast of international music projects, plays, arts, poetry, managing long-running cross-border or cross-cultural initiatives. These projects often work across boundaries where trade and political diplomacy have failed, hence retaining communication channels and inter-cultural connections.

Over the past decade the cultural diplomacy has grown to become one of Kenya's largest independent cultural exchange organizations, hosting programs that facilitate training, interaction among individuals of all cultural, academic, and professional backgrounds, from across the world. For instance the Institute of Diplomacy and International Studies (IDIS) has churned out various courses in better understanding International Relations and cultural diplomacy issues. These program through the National Defence College (NDC) have been successful in promoting appreciation on the role and impact of Kenya's cultural diplomacy, building partnerships between the world and other regions plus institutions for higher education, and building a positive image of the Kenya among students and in academia.

¹⁸⁶ Acemoglu, Daron. *An African Success Story: Botswana*, in: Rodrik, Dani (ed.), *In Search of Prosperity. Analytic Narratives on Economic Growth*. Princeton, NJ/Oxford: Princeton University Press, (2003), pp. 80-119.

¹⁸⁷ Linton, Robert. *The Cultural Background of Personality*, London: Routledge, (2011) p. 31.

4.4.3 The Media

The media coverage can be defined as the way in which a particular piece of information is presented by media either as news, or as infotainment.¹⁸⁸ Positive coverage of cultural diplomacy can help create a better image and positive public opinion.¹⁸⁹ Different types of media coverage can be defined based on two important elements, the type of mass media used, and the style of coverage. Cultural diplomatic engagement in Kenya is driven by national interest, but perceptions of the State, both at home and abroad, does play an important part in the capacity of that country to pursue its permanent interests.¹⁹⁰

In terms of building bridges across the gulfs that divide people linguistically, and from the media point of view, cultural diplomacy helps correspondents and journalists understand the countries they are reporting from and the audience they are serving. Thus in advancing cultural diplomacy, various modern media and platforms are now being employed, such as micro-blogging, combined with education and governments creating more opportunities for young people, engaging better with the cultural communities they serve, and the police also engaging better with communities, can help empower citizens to use new media to engage more with their politicians. It also helps for politicians themselves to engage with the communities they are serving through on-line media, for instance, through hosting online web chats or using twitter to update their communities with what's going on.¹⁹¹ From the point of view of transparency, it does go some way to helping spread cultural diplomacy.

This study argues that Kenya's new media could be an important sphere to consolidate relations and dialogue between states in diplomatic affairs.

¹⁸⁸ O'Heffernan, Patrick, *Mass Media and American Foreign Policy*. New Jersey, Ablex, (1991). p. 64.

¹⁸⁹ Calhamer, Allan. *Diplomacy: Chapter of the Games & Puzzles Book of Modern Board Games*. Games & Puzzles Publications, London, UK (1975) pp. 26-40.

¹⁹⁰ Ibid, (2005), pp. 17-34.

¹⁹¹ Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013), p. 81.

4.4.4 The Civil Society

In the Kenya context cultural diplomacy is no longer the preserve of departments of foreign affairs and national defense, of security advisers and heads of government; it also brings in ministries dealing with industry, commerce, immigration, fisheries, and agriculture, to name only some of the more obvious suspects.

This chapter views cultural diplomacy as involving decisions that a state has to make to respond to an unforeseen international event which affect it directly or indirectly. In Kenya, cultural diplomatic engagement has become much more fragmented and offers much greater opportunities for the various forces of civil society to intervene and to attempt to exercise their influence.¹⁹² The potential for influence, on the part of the forces of civil society to the foreign policy process is contingent on three factors; that is, the nature and source of the demands being made on the decision makers, the degree of commitment of decision makers to particular policies, and the dynamics of the foreign policy-making process itself.

Cashman notes that today, a myriad of non-state actors have come to affect the Cultural diplomacy of states. In Kenya, the list of such non-state actors has become even longer given the emergence of new and hitherto unrecognised agents on the domestic scene, including rebel movements, warlords, mercenaries, local and international NGOs, to mention just a few.¹⁹³ Although they operate mainly at the national level, the presence and pressures of these entities have often influenced both the content and direction of the foreign policies and cultural diplomacy of national governments. Cultural diplomacy is also acted as a soft power tool to control and effect public perceptions.

¹⁹² Acemoglu, Daron. *An African Success Story: Botswana*, in: Rodrik, Dani (ed.), *In Search of Prosperity. Analytic Narratives on Economic Growth*. Princeton, NJ/Oxford: Princeton University Press, (2003), pp. 80-119.

¹⁹³ Richard Cashman, *Sport in the National Imagination: Australia sport in the Federation Decades* (Walla Walla Press, 2002), p. 103.

4.4.5 The Diaspora

Cultural diplomacy is widely advanced through the venture of the African Union (AU) into Diaspora diplomacy. The African Diaspora abroad, (that is, outside Africa), consists of the historical and the contemporary Diaspora, intra-African diasporas in the continent, and the diasporas of other regions in Africa.¹⁹⁴ This study makes the case that the AU should concentrate its Diaspora diplomacy on the historical diaspora, since concentrating on the contemporary African diaspora abroad complements member states who are also practicing cultural diplomacy.

Cultural diplomatic engagement reflects a universal re-awakening to diasporas which has emerged as an important part of a state's strategies for enhanced growth and development. This incursion into Diaspora diplomacy by the AU has several strands: it is an expression of the increasing awareness that the continent must seek out new partnerships for its development. For instance Kenyans in the Diaspora are also emerging as formidable actors in Kenya's cultural diplomacy recognition. The state intends to tap into its potential to facilitate the country's political, economic and cultural regeneration and development.¹⁹⁵ The Diasporas form an important base from which important aspects of the foreign policy diplomatic engagement of states can be centered.

This section notes that as much as Diasporas make an effort to shape the cultural diplomatic engagement, government legislators and administrators also seek to enlist Diasporas in furthering Kenyans interests. In taking such an interactive perspective, the essays in this volume respond to the need for clearer understandings of how Diaspora lobbies and the government bureaucrats engage with one another and how the avenues of influence go both ways and vary over time.

¹⁹⁴ Chabal, Patrick. *Power in Africa Reconsidered*, in: Engel, Ulf; Olsen, Gorm Rye (eds.), *The African Exception*. London: Ashgate, (2005), pp. 17-34.

¹⁹⁵ Colclough, Christopher; McCarthy, Stephen. *The Political Economy of Botswana*. A Study of Growth and Distribution. Oxford: Oxford University Press, (1980), p. 8.

4.5 Chapter Summary

This section argues that cultural diplomacy's main role is to promote transnational dialogue amongst states. Cultural diplomacy, unlike other new dimensions of diplomacy, is not the exclusive domain of nation states because non-state actors (civil society, NGOs, universities, scholars and others) play a significant role in this field thus this section clearly articulated the role of the State and non-State actors involved in cultural diplomacy in Kenya.

This section was able to prove the hypothesis that State and non-state actors have various levels of involvement in cultural diplomacy in Kenya. For instance cultural diplomacy as tool has the role of promoting development in international relations especially through cultural engagement of the renowned athletes, students, academia, artistes, the media, rugby players, the Diaspora, among other personalities in the Kenyan context, in order to exert greater influence on domestic, regional and international exchanges.

This section argues that when it comes to cultural diplomacy, soft power instrument consists of the persuasive force represented by the arts, culture, and all their tangible and intangible expressions, a force which makes the other party amenable to performing certain actions. All the same, because cultural diplomacy is one of the elements of which soft power is constituted, it is necessary to begin from this point. In the Kenyan perspective Soft power refers to the totality of the methods through which the states endeavor to carry out its intentions without resorting to brute force.

CHAPTER FIVE

PRESENTATION OF DATA FINDINGS AND ANALYSIS

5.0 Introduction

This section gives results findings based on the role of cultural diplomacy in promoting economic development in Africa using a case study of Kenya.

5.1 Data Analysis

5.1.1 Rate of response

The informants were obtained from the 100% (60) respondents initially targeted.

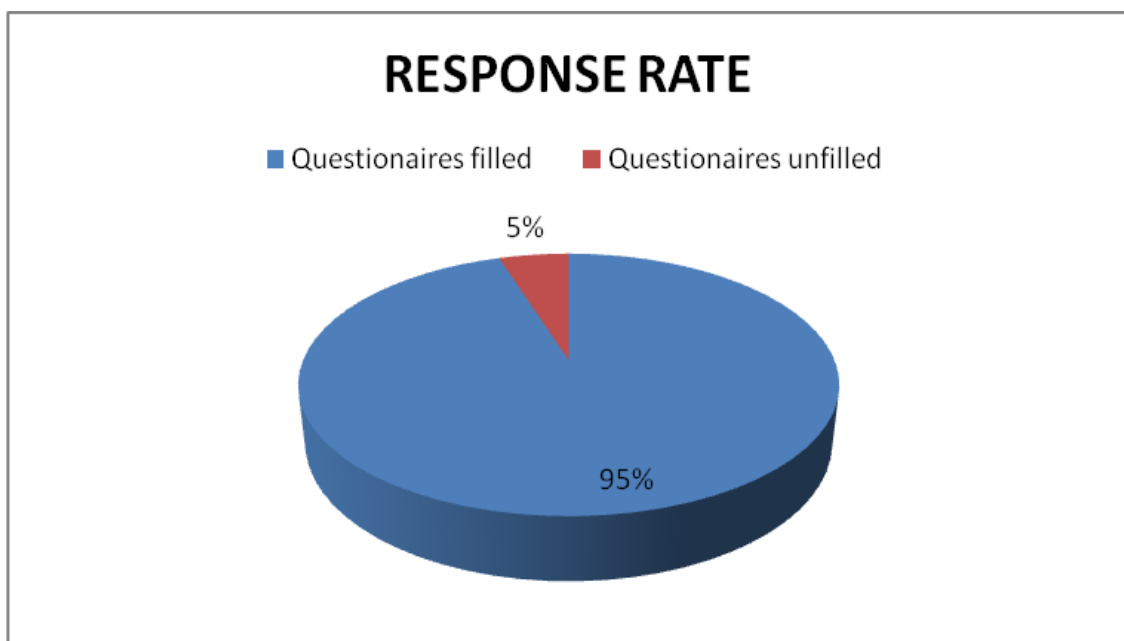


Figure 1: Rate of response

Figure 1 shows the rate of informant response, (57) out of (60) questionnaires that were administered were successfully filled and returned. This represented (95%) response rate, ensuring that the sample size remained as close to the original size as possible. This is a clear indication that the vast majority of the informants were conversant with the subject matter under study.

5.1.2 Gender

The informants indicated their gender as shown in Figure 2.

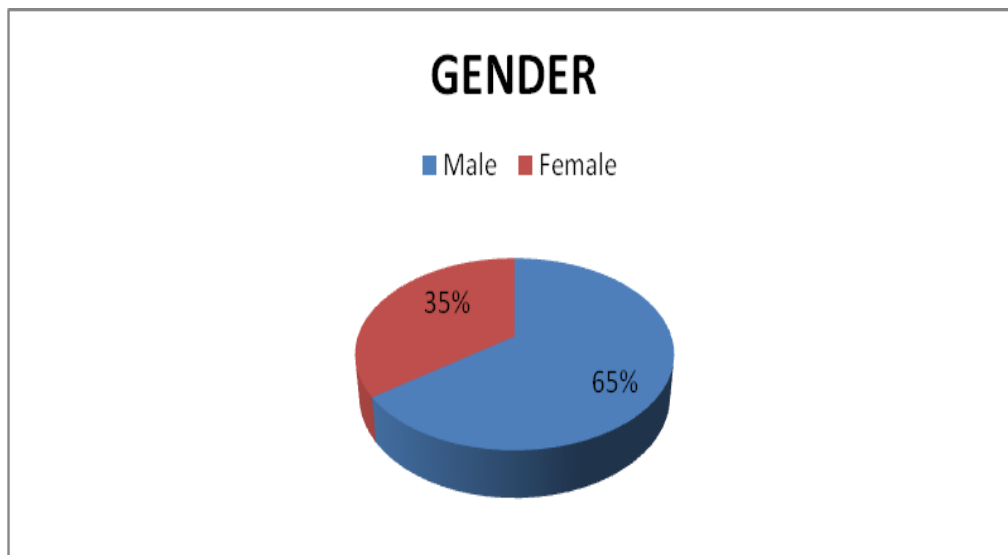


Figure 2: Gender of informants

Figure 2 on the gender of informants found that (65%) of the respondents were male, while (35%) were female. Cultural diplomacy seems male dominated in the Kenyan context. This study infers that there are more males than women when it comes to the practices of diplomacy, especially in the exercise of cultural diplomacy is male dominated.

5.1.3 Age

The informants gave their age, as shown in table 1.

Table 1: Age of respondents

Age	Frequency	Percent (%)
Below30 years	6	16.2
30-39 years	21	28.7
40-49 years	23	35.1
50-59 years	7	18.9
Total	57	100%

The ages were grouped into four classes with a difference of ten years apart, The Modal class being the ages between 30-39 which was represented by 35.1%, followed by 40-49 which had a percentage of 29.7%; 50-59 years had 18.9% while those who were below 30 had 16.2%. The table shows that the majority of informants were found in age group 40-49 years. This sections infers that therefore means that majority of the respondents had a lot of experience when it comes to cultural diplomacy as a discipline.

5.1.4 Education

The respondents were asked of their level of education as shown in table 2.

Table 2: Education level of respondents

Level of Education	Frequency	Percent (%)
Secondary	2	5.4
Tertiary College	8	29.0
Graduate	30	44.0
Postgraduate	17	22.3
Total	57	100%

The study found that 44% of the informants had attained a university degree at the graduate level, 22.3% at tertiary/college education, and 29.0% of the respondents had attained postgraduate level of education while 5.4% had secondary education. Therefore based on the education level, many respondents seem to be aware of the cultural diplomacy concept.

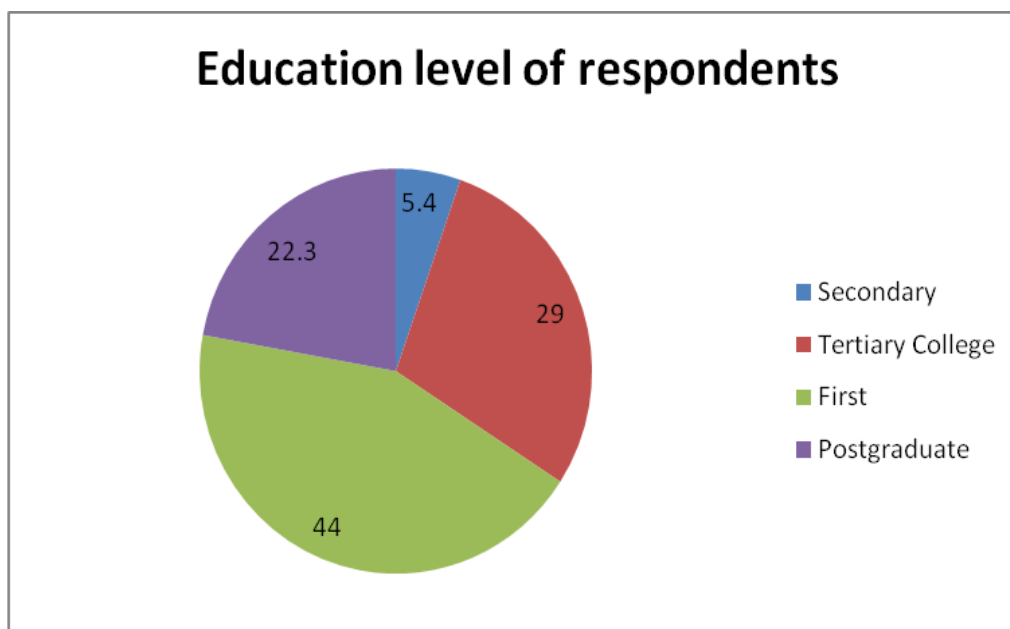


Figure 3: Education levels of respondents

5.1.5 Work Place of Respondents

The Figure 4 indicates that 44% of the respondents worked in the Ministry of Foreign Affairs, 30% in cultural related institutions and while 26% worked in Embassies respectively. Many respondents in were informed on matters to do with cultural diplomacy, due to their exposure in related matters.

Place of work	(%)of those Informed
Foreign Affairs	42.0
Embassies	33.0
Musicians/officials	22.0
Sports men/women/officials	20.0

Table 3: Work Place of Respondents

5.2 Informants awareness

The respondents were asked to indicate their awareness of the concept of cultural diplomacy.

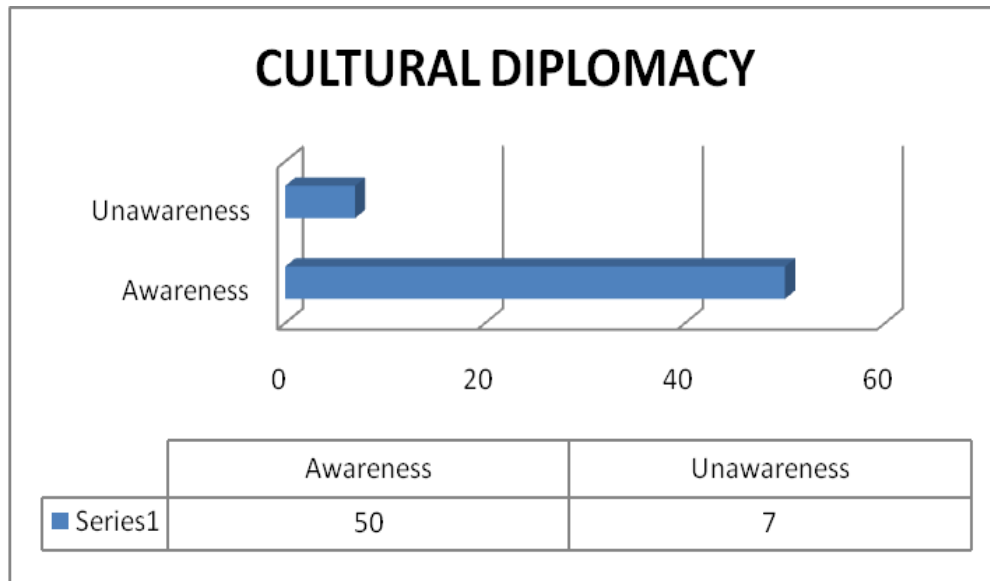


Figure 4: Awareness level

The figure 4 indicates that 50 of the respondents were very much aware of the term cultural diplomacy, while only 7 were quite unsure of its true definition.

This is a clear indication that that the concept of cultural diplomacy is still not universally assimilated and it usually depends on background of the informant and the topic. These findings agree with Carrie who stated that foreign policy diplomatic engagement has no true definition; it is considered to be a process in which the states develop relationship(s) of increasing interdependence characterized by a high level of interaction across multiple domains.¹⁹⁶

The respondents were therefore asked of various national approaches to diplomatic engagement in Africa, (73%) strongly agree, (20%) agree, and (7%) undecided. In summary, the highest number of respondents, (73%) hinted that there are various approaches to diplomatic engagement. One approach which stood out the most was economic cooperation, the other being cultural diplomatic engagement.

¹⁹⁶ Carrie, Walters. *Diplomacy Is the New Comeback Kid*, the CPD Blog, (2007), p. 43.

The economic engagement focuses exclusively on economic instruments of foreign policy with the main national interest being security. Economic engagement is a policy of the conscious development of economic relations with the adversary in order to change state's behaviour and to improve bilateral relations. Economic engagement is effective, given that soft power potentially embraces so many aspects of Africa's business, culture and education which are attractive to many people around the World.

5.3 Research Findings

The study purposed to ascertain the role of cultural diplomacy as an instrument for propelling African foreign relations utilizing Kenya as a contextual investigation. Particularly the study meant to reply on the role and impact of various types of diplomacy in promoting economic development in Africa.

5.3.1 The role and impact of various types of diplomacy in promoting economic development in Africa

The respondents were queried on the discipline of diplomacy in promoting development in Africa and the results revealed that (53%) strongly agree, (26%) agree, (13%) undecided and (8%) strongly disagree as demonstrated in Figure 8.

This study therefore infers that when it comes to the future of diplomatic engagement in promoting development in Africa, the study found that ongoing or future negotiations provide the most scope for societal influence, probably not on core objectives, but certainly on secondary issues or on actual implementation. Diplomatic engagement means continuous interactions with other States, issues and or international actors, which are made up of routine decisions concerning day-to-day aspects of its relations with the outside world.

It is thus important to appreciate that diplomatic engagement, specifically cultural diplomatic engagement seeks to co-operate with the target country in a variety of measures

and therefore the relationship between development policy and foreign policy engagement is at the heart of current debates about future of Africa. This finding aligned with Nzomo who propounded that an effective conduct of foreign policy protects and advances States overall national interests and contributes to the preservation and enhancement of its own power and status, without necessarily being unduly detrimental to the national interests, power and status of others.¹⁹⁷

5.3.2 The role and impact of cultural diplomacy in promoting economic development in Kenya

The study found that the way of life and national legacy are focal Kenya's socio-economic and sustainable development needs that cannot be underpinned nor disclaimed. The study underpinned the global partnership established among Countries on bilateral relations with Kenya around which underline the vital part of cultural diplomacy in meeting development challenges.

This study further found that diplomacy, and specifically cultural diplomacy to promote development in the Kenya perspective can be exercised through exhibition halls, Kenya National theater, Bomas of Kenya, among others have generally been essential social approach on-screen characters in the nation with the objectives of building social extensions crosswise over fringes whether by creating social tourism or by encouraging diplomatic discourse with remote countries.

This section notes that majority respondents (53%) proved that Kenya's foreign policy engagements are able to foster her national interests. The need to pursue an open economic policy for rallying foreign capital, investment flows and inter-alia foreign direct investments proves that diplomatic engagement plays a role in promotion of development in Kenya. This study further found that Cultural tact assumes an essential part in building

¹⁹⁷ Nzomo, Maria. *Foreign Policy and Diplomatic Engagement of Africa in International Relations*. The Institute of Diplomacy and International Studies, University of Nairobi, Kenya, Class notes, (2018), pp. 3-7.

relations among states in contemporary international relations, as it serves as a successful instrument in supporting national remote arrangement targets or a productive channel on occasion of political trouble. Cultural diplomacy as a subset of public diplomacy or the operation of culture in support of Kenya's foreign approach objectives, to battle stereotyping, create common comprehension, and propel national notoriety and connections no matter how you look at it. Culture keeps entryways open in troublesome times, where cultural diplomacy gives a sheltered and productive discussion for relationship-building or facilitating relations when they get strained.

This research thus argues that cultural diplomacy as a diplomatic approach is still poorly understood, especially when it comes to the mechanism of undertaking cultural diplomacy. Thus culture requires expressing its key perspectives. To start with, culture is a nature of society, not the individual; second, it is procured through the procedure of individual cultural assimilation or socialization; and third, every culture is an exceptional arrangement of qualities managing conduct in each part of an individual's life. Culture is the social personality people begin to create when they get to be mindful of having a place with a social gathering: national societies and in addition political, financial, social, and chronicled components frame a national character. It was hard to recognize a Kenyan Culture as the forty Kenyan people groups have unmistakable individual societies that overlap in a few occasions.

This section further found that culture can be contrasted with a program; it contains data about the general public in which people get themselves. It gives data about social parts, the structure of connections, decorum and how regular daily existence ought to be orchestrated. Culture is a rule for social communication, however it is just legitimate in the social setting in which this program is disguised among its individuals; hence, it is important to comprehend alternate individuals from the worldwide society and their program. The study

found that one serious element influencing diplomatic traditions is the development of a differing set of actors sharing in exercises customarily saved exclusively for delegates of states. Therefore, the way of life among diplomatic members turns out to be more open; assorted qualities are more regular.

5.3.3 The role of State and non-State actors involved in cultural diplomacy in Kenya

This chapter aimed to establish the actors of cultural diplomatic engagement in Kenya. The respondents were therefore asked if there were many actors who play a role in foreign policy diplomatic engagement in Kenya and the findings were, (83%) strongly agree, (10%) agree, and (7%) undecided.

According to the study three principle governmental institutions that make up cultural diplomatic practices can be identified as the presidency, parliament and the foreign affairs ministry. In addition, Diplomats in Kenya are seen as both consumers and producers of cultural diplomatic engagement as they directly represent the presidency and their work complements that of other actors in the process of engagement. In addition Diplomats in Kenya have stepped up soft power resources, as a way to offer an opportunity for the country to significantly strengthen its trading links in key emerging economies. This study found out that as relates to foreign policy, the chief driver thereof is the executive.

The study suggests that cultural diplomacy ought to present new actors in its undertakings. In any case, not the majority of the new performing artists in fact are knowledgeable about managing foreigners and intercultural circumstances. Their cultural assimilation remains by and large just errand related and is once in a while adjusted foreign the arbitrator's expert surroundings. Like profession representatives, they never lose their own particular programming of the brain as their disguised culture. In this manner, even under the assumption that a typical culture among ambassadors exists in light of an all-around

acknowledged convention, it does definitively demonstrate the presence of a one of a kind common diplomatic culture. In the context of Kenya, this section found that the concept of cultural diplomacy is still a little unspecific to many stakeholders much as most seemed to be in general agreement, there was still a loose definition and varied understanding of this term.

5.4 Cultural Diplomacy in the Context of Foreign Policy

This chapter found that cultural diplomatic engagement being the management of relations between sovereign states and other international actors, involve various activities, such as articulation, co-ordination and securing particular or wider interests using persuasion, lobbying and at times employing soft power tactics. Sometimes a government may need to manage its international relations by applying different forms of pressure. This study also found that Kenya is in the process of integrating cultural diplomatic engagement more concretely in its national development agenda.

This section found that certain types of foreign policy decisions obviously offer more potential for influence from civil society than others. Routine, diplomatic decisions are usually dealt with by civil servants and hardly attract the attention of legislators or the media, unless they raise questions of principle and then become the object of a question in Parliament or an editorial. Extradition proceedings seem to be one of the preferred areas of routine decision-making that can easily hit the headlines.

5.5 Chapter Summary

This section argues that cultural diplomacy is important even in treaty negotiations, which usually involves some form of societal interventions from pressure groups and non-governmental at all stages. Cross-border interactions of all kinds are taking place between Kenya and other States creating a variety of influences on the relations amongst countries that

need to be understood. This chapter noted that there are times when soft power on its own is not always enough, and nor should it be seen as sufficient on its own to replace reduced hard power. Especially in modern times the scale and nature of the security challenges require the deployment of both soft and hard power.

CHAPTER SIX

CONCLUSION AND RECOMMENDATIONS

6.1 Introduction

This section gives results findings based on the role of cultural diplomacy in promoting economic development in Africa using a case study of Kenya.

6.2 Conclusion

Based on the findings, this study recommends;

6.2.1 Cultural events

This study found that Cultural diplomacy is an integral part of diplomatic activities of almost all states in our days. Although this specific dimension of diplomacy is attached growing importance in last decades, it can be still considered the most underestimated area of diplomatic activities of states, particularly in comparison with economic diplomacy. In practice, the underestimation of cultural diplomacy very often results from unclear or false ideas about the scope of its activities, according to which it is frequently associated with organizing or attending cultural events by diplomats, which is in fact only a small part of cultural-diplomatic activities.

In the Kenyan perspective this chapter found that there are also many mixed aspects of culture. Cultural diplomacy incorporates activities undertaken by, or involving, a wide range of participants such as artists, singers and so on, but also the manifestations of their artistry (such as a film), the promotion of aspects of the culture of a state (language, for instance), and the exchange of people, such as academics.

This section infers that when it comes to advancing cultural diplomacy in the context of Kenya, in a common arrangement with numerous ambassadors, it is normal to begin with well-disposed casual chitchat and to approach the substance just when time appears to be

fitting. They don't take after plans inflexibly and like to talk about any moment that it is by all accounts the most advantageous time. By and by, the issues can then be talked about finally, and as discussion is viewed as a craftsmanship, they look for the endorsement or transformation of their partner. In this way, energy and expert articulation are fundamental to their style of talk, and emotions are more imperative than certainties. Reaching an end of the arrangement procedure, symbols of achievement are imperative.

In addition, Kenya has used its foreign policy as a guide for its investment agenda as well as it is reference point as far as international relations are concerned.¹⁹⁸ Kenya's foreign policy advances national interests through innovative diplomacy and is anchored on peaceful coexistence with its neighbors.

Kenya, as a state, must project and protect its "national interests" in a hostile international environment and be able to know the points of convergence and divergence with the interests of any other country. It is also necessary to make a distinction between primary or core and secondary interests. While secondary interests can be negotiated, the primary should not.¹⁹⁹ The challenge is to know the difference so as not to give away primary interests while protecting secondary ones.

Kenya projects itself in the region, have attracted attention that is not necessarily favourable. This calls for a reflection on what constitutes national as well as security interests and how to protect and advance them in the midst of potentially hostile environment.²⁰⁰ The assumption by other countries that they have the right to instruct Kenya on how it should conduct its affairs is understandable in the sense that it may be in the interests of those

¹⁹⁸ Kenya's foreign Policy August 2009 Preamble.

¹⁹⁹ Berridge, Geoff. *Diplomacy: Theory and Practice*. Basingstoke, New York: Palgrave Macmillan, (2005), pp. 92-95.

²⁰⁰ Glade, William. *Enhancing International Dialogue*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 9.

countries to do so.²⁰¹ The study therefore notes that it is necessary for in Kenya's interests to be protected, hence Kenyan should guard against falling into the trap of sacrificing national interests in order to please powerful external forces.

6.3 Recommendations

The section argues that globalization which is supposed to bring about peace and harmony and basically lead to cultural diffusion, but instead, it has imposed foreign values and culture and a way of life on everyone everywhere. The study further observes that globalization has its own dominant culture, which is why it tends to be homogenizing. It seems as though globalization is a fancy word for imperialism, imposing values and institutions on others and in the process interfering with cultural diplomacy.

The section argues that some issues indirectly accept cultural diplomacy; example being that, with the debate on reducing emissions, developing countries has demanded four aspects to be met for them to comply with the demands of the West. First they want financing for adaptation, mitigation, capacity building and technology transfer, demands that the west have been reluctant to finance.

This section concludes that there are many the mechanisms of cultural diplomacy some of which include sports, music, dance, arts plus crafts and they all have a great impact the make a State such as Kenya to be viewed in positive light, and therefore appear attractive to those who are keen on investing and in the process leads to in the State. In addition this section argues that the growth of cultural diplomacy as a means of engaging in international discourse is slowly but steadily becoming popular in the Kenyan context. Just like many other African States, Kenya is not without a significant number of challenges, but it also is not without numerous positive examples of peace-building programmes and diplomacy, and

²⁰¹ Ibid, pp. 100-105.

in particular, cultural diplomacy. The government is embracing the diversity within and across their borders and using it as a means to foster dialogue and various forms cultural of exchanges to foster greater development.

This section argues that Kenya projects itself in the region, have attracted attention that is not necessarily favourable. This calls for a reflection on what constitutes national as well as security interests and how to protect and advance them in the midst of potentially hostile environment.²⁰² The assumption by other countries that they have the right to instruct Kenya on how it should conduct its affairs is understandable in the sense that it may be in the interests of those countries to do so.²⁰³ The section therefore notes that it is necessary for in Kenya's interests to be protected, hence Kenyan officialdom should guard against falling into the trap of sacrificing national interests in order to please powerful external forces.

According to Munene by their very nature, states seek to protect themselves from all types of threats whether the danger is internal or external.²⁰⁴ They have become instruments through which peoples are administered and conduct their socio-economic affairs, and struggle to survive as viable entities in the midst of many challenges. This study found that with government support, agricultural shows are arranged in every province once a year by the Agricultural Society of Kenya (ASK), mainly to encourage increased production. The shows have been expanded considerably in scope; the one in Nairobi, for instance, attracts exhibits from several countries, with displays of manufactured goods, commercial design, and works of art, films, traditional dances, parachuting, and research and so on at Jamhuri Park, which the government donated for the annual show.²⁰⁵

²⁰² Ibid, pp. 92-95.

²⁰³ Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013), pp. 67-72.

²⁰⁴ Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013), pp. 67-72.

²⁰⁵ Munen, Macharia. *Reflections on Kenya's national and security interests*. Journal of Language, Technology and Entrepreneurship in Africa Vol. 3 No. (2011), pp.11-19.

Roberts reveals that the administrative and financial structure represents a joint effort by the private sector and government. The present director of the society is an assistant minister of agriculture. The government contributes to the transport and maintenance of dance groups who come from the provinces to Nairobi, where the show is always opened by the President of the republic. All ministries are expected to indicate what they have achieved during the year, thus providing an opportunity to review developments and map out lines of action for the future.²⁰⁶ In examining Kenya's growth opportunities for cultural diplomacy, Vision 2030 seeks to capitalise on Kenya's strategic geographical position, and on the manufacturing sector; its potential as a trade and distribution hub make it key to unlocking the potential of the region as a whole.²⁰⁷ Its geographical location is central to the growth strategy: as a coastal, resource-scarce developing country, it is well placed to grow rapidly by exporting, production of which can be expanded without encountering natural obstacles.

6.4 Areas of Further Studies

6.4.1 Academic

It is important for academic research to seek to better understand Kenya's involvement in cultural diplomacy within the East African context, with the purpose of enhancing further development. For instance, a number of pan-African business initiatives already exist, in East Africa including the Pan-African Chamber of Commerce and Industry and the African Business Roundtable.

6.4.1 Policy

This study needs to undertake further research on policies that can fast track economic development in Kenya. Kenya's growth requires a concerted economic internationalization and with it a changing foreign policy discourses that bring Kenya's closer bi-nationally and

²⁰⁶ Roberts, Wilson. *The Evolution of Diplomacy*. Institute of communication studies (2006), pp. 112-113.

²⁰⁷ Saranga David. *The use of new media in public diplomacy*: One Jerusalem, (2009), p. 78.

multilaterally to other countries. As a result the orientation of Kenya's vision of 'development' both nationally and internationally is shifting. Although still premised on long-standing claims of 'peaceful' and 'harmonious' cooperation part of Kenya's recent internationalization is the extension of a 'new', 'pragmatic' vision of development.

BIBLIOGRAPHY

- Acemoglu, Daron. *An African Success Story: Botswana*, in: Rodrik, Dani (ed.), *In Search of Prosperity. Analytic Narratives on Economic Growth*. Princeton, NJ/Oxford: Princeton University Press, (2003).
- Arndt, Richard. *Cultural Diplomacy and the Public Agenda*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000).
- Barston, Robert. *Modern Diplomacy*. Publisher, Pearson Longman, (2006), p. 6.
- Beauchamp, Cari and Henri Béhar. *Hollywood on the Riviera*. New York: William Morrow, (2002).
- Berridge, Geff. *Diplomacy: Theory and Practice*. Basingstoke, New York: Palgrave Macmillan, (2005), pp. 92-95.
- Botswana Central Statistical Office. *External Monthly Trade Digest* January. Gaborone, (2009).
- Cairncross, Frances. *The Death of Distance*. Cambridge, MA: Harvard Business School Press, (2007).
- Calhamer, Allan. *Diplomacy: Chapter of the Games & Puzzles Book of Modern Board Games*. Games and Puzzles Publications, London, UK (1975).
- Carnes, Lord. *Losing Hearts and Minds*. Westport, CT: Praeger Security International, (2006).
- Chabal, Patrick. *Power in Africa Reconsidered*, in: Engel, Ulf; Olsen, Gorm Rye (eds.), *The African Exception*. London: Ashgate, (2005).
- Colclough, Christopher; McCarthy, Stephen. *The Political Economy of Botswana. A Study of Growth and Distribution*. Oxford: Oxford University Press, (1980).
- Collins, Richard. *The Screening of Jacques Tati: Broadcasting and Cultural Identity in the European Community*, *Cardozo Arts and Entertainment Law Journal*, 11. 2 (2003).
- Cull, Nicholas. *Public Diplomacy: Taxonomies and Histories*. *Annals of the American Academy of Political and Social Science* 616 (2008).
- Feigenbaum, Harvey. *Accepting the Cultural Exception: A No-Cost Policy for Cultural Diversity*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000), p. 10.

- Friedman, Thomas. *The Lexus and the Olive Tree*. Farrar Strauss Giroux, (1999), p. 104.
- Gilcher, William. *Unpublished paper on file at the Center for Arts and Culture*, Washington, D.C., (2000).
- Jackson, Robert and Sorensen, Georg. *Introduction to International Relations: Theories and Approaches, 4th edition*, Oxford University Press, Oxford, (2010).
- Joel Obengo is an administrator, human security and diplomatic affairs expert and GSDM's Kenya based Development Reporter. He is the representative for East and Southern Africa Region in Red Elephant Foundation 2015 Fellowship.
- Kenya's foreign Policy August - Preamble, (2009).
- Kenya's foreign Policy (2014).
- Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013).
- Lederach, John Paul. *The Moral Imagination*. Oxford University Press, (2005), p. 102-103.
- Linton, Robert. *The Cultural Background of Personality*, London: Routledge & K. Paul, (1952).
- Munene, Macharia. *African Review of Foreign Policy*. A publication of United States International University, Africa, Kenya. (1999).
- Malone, David. *Organizing the Nation's Public Diplomacy*, Boston: University Press of America, (1988).
- Mans, Minette. *Living in Worlds of Music: A View of Education and Values*. Springer, USA, (2009).
- Mark Phythian, *Intelligence theory and theories of international relations: shared worlds or separate worlds? In Intelligence Theory: Key questions and debates*. Studies in Intelligence, (London: Routledge, 2009).
- Mark, Leonard. *Diplomacy by Other Means*. Foreign Policy 132 (2002), p. 50.
- Matsuura, Koichiro. Speech on the occasion of UNESCO's World Day of Cultural Diversity (2008).
- McChesney, Roberts. *The Evolution of Diplomacy*. Institute of communication studies (2006).

- Melissen, Jan. *The New Public Diplomacy: Soft Power in International Relations*. Basingstoke, New York: Palgrave Macmillan, (2007).
- Ministry's Of Foreign Affairs and International Trade Strategic plan, (2013).
- Minnaert, Tom. *Footprint or fingerprint: international cultural policy as identity*. *International Journal of Cultural Policy*. Vol. 20 (2014).
- Molomo, Mike. *Understanding Government and Opposition Parties in Botswana*. *Journal of Commonwealth and Comparative Politics*, (2000).
- Montville, Joseph, and Davidson, William. "Foreign Policy According to Freud". *Foreign Policy* N.45, (2001).
- Mowlana, Hamid. *Communication and International Relations*. Culture and International Relations. Ed. Chay, Jongsuk. Praeger Publishers, New York, (1990).
- Moyo, Sam and Tevera, Daniel. *Regional Environmental Security in Southern Africa*, in David Tevera and Sam Moyo (eds.), *Environmental Security in Southern Africa*, Harare, SAPES Books, (2000).
- Mulcahy, Kevin. *Cultural Diplomacy in the Post-Cold War World*. Unpublished paper on file at the Center for Arts and Culture, Washington, D.C., (2000).
- Ninkovitch, Frank. *The Diplomacy of Ideas: U.S. Foreign Policy and Cultural Relations, 1938-1950*. Cambridge: Cambridge University Press, (2001).
- Nye, Joseph *The Means to Success in World Politics*. Cambridge: Perseus Books, (2004).
- O'Heffernan, Patrick, *Mass Media and American Foreign Policy*. New Jersey, Ablex, (1991).
- O'Connell, John Morgan. *Music and Conflict*. Urbana: University of Illinois PressPrint (2009).
- Pérez De Cuéllar, Javier. *Our Creative Diversity: The World Commission on Culture and Development*. UNESCO, (1997).
- Pierre de, Senarclens and Ali, Kazancigi. *Regulating Globalization: Critical Approaches to Global Governance*. New York: UN University Press, (2007).
- Potter, Erick. *Cyber Diplomacy*. Managing foreign policy in the twenty first century, MCGill Queen's University Press, London, (2002).
- Rana, Kisha. *Inside Diplomacy*, 2nd Ed. New Delhi: Man as Publication, (2006).

- Richard Cashman, *Sport in the National Imagination: Australia sport in the Federation Decades* (Walla Walla Press, 2002).
- Roberts, Wilson. *The Evolution of Diplomacy*. Institute of communication studies (2006).
- Saranga, David. *The use of new media in public diplomacy: One Jerusalem*, (2009).
- Shannon, Robert. *The history of the Internet*, (2008).
- Smith, Paul. *Public diplomacy, by Minister-Counsellor for Public Affairs*, Embassy, London, (2010).
- Tehrani, Mike. *Global Communication and International Relations: Changing Paradigms and Policies Introduction*. The International Journal of Peace Studies, (2009).
- The Government of Kenya. *Kenya's Foreign Policy Document*. Ministry of Foreign Affairs, Kenya (2014).
- The Universal Declaration of Human Rights (1948), p. 67.
- UNESCO, Council of Europe. (2009).
- Vasquez, John. *Classics of International Relations*, 3rd ed. New Jersey: Prentice Hall, (1996).
- Waller, Michael. *Cultural Diplomacy: Political Influence and Integrated Strategy*. Washington, DC: Institute of World Politics Press, (2009).
- Webber, Mark and Smith, Michael. *Foreign policy in a transformed world*. Harlow: Prentice Hall, (2000).
- Yoon, Sanghyung and Harvey, Feigenbaum. *Global Strategies for National Culture: Korean Media Policy in International Perspective*, Seoul Journal of Business, 3, 1 (1997).

APPENDICES

Appendices 1: Data Collection Authority



UNIVERSITY OF NAIROBI
College of Humanities and Social Sciences
Institute of Diplomacy and International Studies

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

P.O. Box 30197
Nairobi
Kenya

November 12, 2018

TO WHOM IT MAY CONCERN

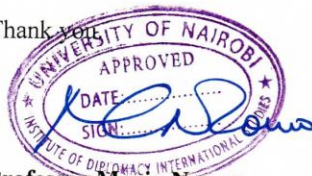
RE: DAVID KIMANZI MUSYOKA – REF: 10619932018

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

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

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

Thank you



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

Appendices 2: Official Research Permit



NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY AND INNOVATION

Telephone: +254-20-2213471,
2241349, 3310571, 2219420
Fax: +254-20-318245, 318249
Email: dg@nacosti.go.ke
Website : www.nacosti.go.ke
When replying please quote

NACOSTI, Upper Kabete
Off Waiyaki Way
P.O. Box 30623-00100
NAIROBI-KENYA

Ref. No. **NACOSTI/P/19/61443/27759**

Date: **17th January, 2019**

David Kimanzi Musyoka
National Defence College
P.O. Box 24381-00502
NAIROBI.

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on *“The role of cultural diplomacy in promoting economic development in Africa: A case study of Kenya”* I am pleased to inform you that you have been authorized to undertake research in **all Counties** for the period ending **17th January, 2020.**

You are advised to report to **the County Commissioners and the County Directors of Education, all Counties** before embarking on the research project.

Kindly note that, as an applicant who has been licensed under the Science, Technology and Innovation Act, 2013 to conduct research in Kenya, you shall deposit **a copy** of the final research report to the Commission within **one year** of completion. The soft copy of the same should be submitted through the Online Research Information System.

**GODFREY P. KALERWA MSc., MBA, MKIM
FOR: DIRECTOR-GENERAL/CEO**

Copy to:

The County Commissioners
All Counties.

The County Directors of Education
All Counties.

Appendices 3: Additional Permit Details


THE SCIENCE, TECHNOLOGY AND INNOVATION ACT, 2013

The Grant of Research Licenses is guided by the Science, Technology and Innovation (Research Licensing) Regulations, 2014.


CONDITIONS

1. The License is valid for the proposed research, location and specified period.
2. The License and any rights thereunder are non-transferable.
3. The Licensee shall inform the County Governor before commencement of the research.
4. Excavation, filming and collection of specimens are subject to further necessary clearance from relevant Government Agencies.
5. The License does not give authority to transfer research materials.
6. NACOSTI may monitor and evaluate the licensed research project.
7. The Licensee shall submit one hard copy and upload a soft copy of their final report within one year of completion of the research.
8. NACOSTI reserves the right to modify the conditions of the License including cancellation without prior notice.

National Commission for Science, Technology and Innovation
P.O. Box 30623 - 00100, Nairobi, Kenya
TEL: 020 400 7000, 0713 788787, 0735 404245
Email: dg@nacosti.go.ke, registry@nacosti.go.ke
Website: www.nacosti.go.ke



REPUBLIC OF KENYA



National Commission for Science, Technology and Innovation

RESEARCH LICENSE

Serial No.A 22762

CONDITIONS: see back page

THIS IS TO CERTIFY THAT:


MR. DAVID KIMANZI MUSYOKA
of NATIONAL DEFENCE COLLEGE,
24381-502 NAIROBI, has been permitted
to conduct research in **All Counties**

on the topic: THE ROLE OF CULTURAL DIPLOMACY IN PROMOTING ECONOMIC DEVELOPMENT IN AFRICA: A CASE STUDY OF KENYA

for the period ending: 17th January, 2020

[Signature]
Applicant's Signature

Permit No : NACOSTI/P/19/61443/27759
Date Of Issue : 17th January, 2019
Fee Received :Ksh 1000



[Signature]
Director General
National Commission for Science, Technology & Innovation

Appendices 4: Consent Form

Serial:

Consent Form

I am a student at the University of Nairobi, pursuing a Masters Degree in Diplomacy and International Studies. It is an academic requirement that I collect data as part of research study.

This interview guide is meant to collect information to determine the role of cultural diplomacy in promoting economic development in Africa using a case study of Kenya, for academic purposes only. Kindly fill this guide to enable me collect data for this study.

It is my request that you please give a verbal consent to be a participant in this study, before we begin. Thank you for taking time to participant in this research, please fill in the guide appropriately, it is my hope that you please answer the interview guide by ticking in the boxes provided as applicable and or writing a brief follow-up statement.

Signed Consent.....

Appendices 5: Key Informant Interview Guide

Key Informant Interview Guide

Section A: Respondent Profile

1. Gender? Male Female

2. Age? Below 30 years 30-39 years 40-49years 50-59 years 60-69 years

3. Education level?

Secondary Tertiary College Undergraduate Postgraduate Other (specify)

4. Organization and department?

.....
.....

5. How long have you worked for this organization?

.....
.....

6. Job specialization and designation?

.....
.....

7. Are you familiar with the term Diplomacy? Yes No

8. Do you understand the concept of Cultural Diplomacy?

Yes No

.....
.....

Section B: The role of cultural diplomacy in promoting economic development in Africa

9. Do you think there is a connection between culture and diplomacy?

Yes [] No [] I don't know []

If yes, please explain.

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

10. Do you think culture plays a key role in enhancing a States image?

Yes [] No [] [] If yes, how?

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

11. Can cultural diplomacy be used as a tool for advancing economic development in Africa?

Yes [] No [] [] If yes, how?

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

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

Yes [] No [] [] If yes, how?

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

13. Do you think culture would be useful in advancing Kenya's national interest?

Yes No

If yes, please explain.

.....
.....

14. Do you think athletics is a key cultural aspect that would be useful in advancing Kenya's standing in the world?

Yes No If yes, how?

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

15. Do you think music is also a key cultural aspect that would be useful in advancing Kenya's standing in the world?

Yes No If yes, how?

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

16. Which type(s) of cultural aspects would be more useful for advancing development?

a) Soccer/football b) Rugby c) Athletics d) swimming e) Others
if others please explain/state

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

17. How does your institution utilize culture diplomacy to advance development interests in Kenya?

Explain.....
.....
.....
.....
.....

18. Do you think Cultural diplomacy will continue to be important in promoting Kenya's interests abroad?

Yes [] No [] I don't know []

Explain.....
.....
.....
.....
.....

19. In your knowledge are there set policies and strategies for cultural diplomacy in advancing Kenya's development?

Yes [] No [] I don't know []

Explain.....
.....
.....
.....

20. Are cultural exchanges useful in promoting economic development in Kenya? Music, sports and arts in pursuit of National development in Kenya?

Yes [] No [] [] If yes, how?

Explain.....
.....
.....
.....

21. Are you aware of recent examples of Cultural diplomacy activities undertaken in Kenya?

Yes [] No [] [] If yes, how?

Explain.....
.....
.....
.....

22. Final comments?

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

Thank you for your participation

Appendices 6: Map of Study Area

Study Area Map 1



The map showing cultural diplomatic engagement in Africa.

Source: Minnaert, Tom. *Footprint or fingerprint: international cultural policy as identity.* *International Journal of Cultural Policy.* Vol. 20 (2014).

Study Area Map 2



This is a map showing the spread of cultural diplomacy in the East African region.

Source: Minnaert, Tom. *Footprint or fingerprint: international cultural policy as identity*. *International Journal of Cultural Policy*. Vol. 20 (2014).

Study Area Map 3



Cultural diplomacy in Kenya.

Source: Kimonye, Mary. *Country Branding: Key lessons and challenges*. Capital FM News, (2013).

-END-