**What is diplomacy**

The word ‘diplomacy’ has only been used for the past two centuries.

•  How is that so?

• History tells us that even early socieMes have used intermediaries and emissaries to open negotiations and mediate war.

• How do we explain this gap between historical practices and the current word (diplomacy) in use?  Is there a diﬀerence?

**The Making of ‘Diplomacy’: The Ancient Near East**

In 1887, the ‘Amarna letters’ were discovered by Italian Archaeologists in Egypt.

• The letters document advanced political interaction between rulers of the Ancient Near East in the century B.C.

•  However, the interaction of that world provides for rules or immunities beyond certain customs of  hospitality.

**The Making of ‘Diplomacy’:**

**The Ancient Greeks**

•  The Greek city states of the 4th and 5thcenturies BC appear to have engaged in a pracMce that resembles the noMon of modern diplomacy.

•  The Ancient Greeks sent and received resident envoys with required accreditations: ‘diploma.’

• ‘Diploma’ (Ancient Greek): an oﬃcial document produced by a ruler.

Conference of Sparta, 432 B.C.

•  Is argued by Roberts to have been perhaps the ﬁrst documented ‘diplomatic’ conference.

•  The Conference was famously held by the Spartans to decide on war with Athens.

• It is noted that the Athenians delegates bearing ‘diplomas’ were granted extra protections in Sparta relaMve to ordinary visitors.

Ancient Rome

* The Roman Empire is notable for its illustraMon of two key features regarding envoys in Ancient times:
* (1) Protections aﬀorded to envoys were often grounded in religious rather than legal obligations.
* (2) Thus the failure to protect an envoy wasconsidered a religious sacrilege worthy of revenge.
* Originally, the Roman College of Feciales, oﬃcials considered priestly in status, were responsible for missions and envoys.

Byzantium

11th century AD. The Byzantine Empire is credited by many with beginning the occupation of what is known today as ‘diplomacy’.

Owing to its limited military strength, the Byzantine Empire developed and came to rely on specially trained emissaries to extend the Empire’s inﬂuence.

These Byzantine emissaries were distinguished from earlier categories of envoys because they acted as “trained observers and negotiators” for Empire with considerable scope to pursue agreement that furthered the commercial and political interests of the Empire.

Byzantine emissaries gained a reputation for intrigue and ruthlessness.

Venice

The city‐state of Venice came into frequent commercial and political contact with the Byzantine Empire.

As a result, the Venetians are claimed to have imitated the Byzantine use of professional emissaries.

However, the Venetians made their own contribution. They produced decrees which enshrined rules of conduct. For example, there was a prohibition on denying the establishment of an embassy.

Early Modern Europe

• Louis the XI of France is credited as the early European monarch which most utilized  emissaries and ambassadors to pursue foreign policy.

• This early form of European diplomacy was consolidated in the early 1600 under France’s Louis  XIII and leadership of Cardinal Richelieu.

• A rule began to be established that documents carried by courier of foreign rulers could not be taken.

The Surge in Writings on Rules of Diplomacy (1550‐1750)

• Increased reliance on ambassadors and permanent missions between European rulers, produced a

practice in need of explanation.

•  5 key texts regarding diplomacy and diplomatic

rules were published:

–  (1)  Albericus Gentili De Legationibus Libri Tres (1585)

–  (2) Jean Hotman L’Ambassadeur (1603)

–  (3) Hugo Grotius De Jure Belli ac Pacis (1625)

–  (4) Cornelius van Bynkershoek De Foro Legatorum

(1721)

–  (5) Vattel Le Droit Des Gens (1758)

In Brief:

Key Contributions of Five Authors

•  Gentili: Expulsion rather than prosecution of diplomats

in the case of wrongdoing.

•  Hotman: Inviolability of the embassy.

•  Grotius: (1) the sovereign state has the right to send ambassadors; (2) the sovereign state may refuse to admit an ambassador; (3) admission of an ambassador comes with immunities that are only of functional necessity.

• Bynkershoek: Absolute criminal immunity with only expulsion as remedy. Civil immunity is only personal.

•  Vattel: Immunity deﬁned by functional necessity, and envoys had a reciprocal obligation to obey local laws and regulations.

1648 – Treaty of Westphalia

•  The use of ambassadors and permanent missions is established across Europe.

• The Treaty of Westphalia, which brought an end to the 30 Years War, is said to be  a product of the diplomatic practice that emerged between the ruling class of Europe: Wicquefort (1681), L’Ambassadeur et ses Fonctions.

**1815: Congress of Vienna and the Concert of Europe - modern diplomacy sees light**

•  Brought an end to the Revolutionary and Napoleonic Wars.

• Provided an internationally recognized codiﬁcation of rules for diplomatic representation: Réglement

– Precedence

– Recognition of diplomatic services

– Recognition of diplomacy as a profession

**Translating culture into diplomacy**

Modern diplomacy gradually saw the rise of cultural relations, especially after the birth of national states. Thus far, no framework has been established in the international diplomatic law for the inclusion of cultural practice in diplomatic law. The Venice Section of the International Dance Council, seeks to start a discussion for the inclusion of cultural rules of conduct and practice in international diplomatic law. Particularly, it seeks to promote the special value of dance towards building meaningful and lasting diplomatic relations among states and the practice of international conflict resolution.

**What has been the case until today for culture, dance and the arts in diplomatic practice?**

**Cultural diplomacy is an ambivalent concept with blurred boundaries.** According to the **first, more traditional definition**, cultural diplomacy is a soft power tool through which states and/or international organisations pursue foreign policy objectives. It uses exchanges of cultural goods and services, cooperation and networking among museums, cultural foundations and ministries, artists and curators from different countries and continents, to promote better and closer relations and extend their overall societal and political influence. It can also be, and in fact is, regularly used to advance specific geopolitical interests or to buttress trade policy. By contrast, a **second, more self-reflexive definition**, conceives it as a **policy area on its own right, which promotes quality of life, the arts, joint capacity building, economic growth and social cohesion by engaging citizens**, both as producers and consumers of cultural activities.

**The Venice section of CID seeks to also contribute to the awareness and facilitating the employment of cultural studies and dance into diplomacy, specialising to offer services to consulates, embassies, permanent representations and more.**

**It offers the design of events and cultural plans and strategies to diplomats and their missions.**

A third way, offered by the Venice Section CID at UNESCO, aligns the nature of the first definition as a vital tool in the hands of foreign policy making with UNESCO values of is cultural diplomacy meant as a tool in the hands to diplomats, refuging nation branding logics and cherishing cultural strategy as complementing multilateralism in international relations.

………………….. VEDI POWER POINT INIZIALE PRESENTAZIONE VENICE SECTION

**CID members are welcome to express their interest to collaborate and offer their services for the design of diplomatic dance services.**

**Particularly relevant are offered to the reader some case studies.**

**Case study: Challenges and opportunities for a European cultural diplomacy strategy**

In a policy brief, Tamas Szücs and Anna Triandafyllidou identify a number of challenges that need to be addressed in order for the EU to become more efficient in furthering its international cultural relations and to ensure a more profound integration of culture into its foreign, security and development policies.

First, coordination is key both at central and local levels during the whole process and among all actors concerned. Beyond governmental institutions, such as ministries and national cultural institutes, the process should also involve non-state actors at local and regional levels, such as cities, cultural associations, artists and curators, as well as international organisations, such as UNESCO and the Council of Europe. Their involvement should ensure smooth and efficient actions avoiding overlaps and duplications by the EU, the Council of Europe and UNESCO.

Second, the involvement from the beginning of all cultural stakeholders in the co-creation and co-curation of products and services, such as film festivals, art exhibitions, fairs and laboratories, should create a sense of co-ownership of projects and initiatives, which is a basic condition for their success.

There is no one size fits all model; each world region and country requires a different approach and pace. In some cases, for example, crucial demands, in terms of livelihood security, education and basic infrastructure, need first to be met before it is possible to engage in any cultural activity. In other cases, creative and cultural industries become the main sources of livelihoods for people who would otherwise remain unemployed and marginalised. In some regions of the world a city level approach works best, in others the emphasis should be more on engaging with regional or national players.

**From dialogue to policy to practice**

Past experience and recent policy analysis indicate that a number of challenges are to be addressed in order for the EU to become more efficient in furthering its international cultural relations and to ensure a more profound integration of culture into its foreign, security and development policies. First, coordination is key both at central and local levels during the whole process and among all actors concerned. Beyond governmental institutions, such as ministries and national cultural institutes, the process should also involve non-state actors at local and regional levels, such as cities, cultural associations, artists and curators, as well as the **UNESCO and the Council of Europe**. **The involvement of such actors should help establish a proper overview and avoid overlaps and duplications of EU, Council of Europe and UNESCO actions**. The CID Venice Section should be the vital part of this effort, in the field of dance.

Second, the involvement from the beginning of all cultural stakeholders in the co-creation and co-curation of products and services, such as film festivals, art exhibitions, fairs and laboratories, creates a sense of co-ownership of projects and initiatives, which is a basic condition for success. There is no one size fits all model; each world region and country requires a different approach and pace and institutions such as the CID can help establish priorities. In some cases, for example, crucial demands, in terms of livelihood security, education and basic infrastructure, need first to be met before it is possible to engage in any cultural activity. In other cases, creative and cultural industries become the main sources of livelihoods for people who would otherwise remain unemployed and marginalised. In some regions of the world a city level approach works best, in others the emphasis should be more on engaging with regional or national players. Co-creation also presents important value challenges. The question that arises is whether the EU’s cultural projects for development, mobility and exchange should have a common value basis or if, instead, they should have a common set of cultural creation goals and seek to build bridges and forge common values. In addition, one should not forget that countries are internally heterogeneous, as they often embrace native and migrant minorities and may be composed of different regions. In this context the role of diasporas deserves special attention. Most importantly, in both Africa and Asia borders have been drawn by colonial powers cutting across or bringing together different ethnic and linguistic communities. Taking into account such variety and complexity and building it into cultural projects is a must for an EU strategic approach for international cultural relations to be successful. Last, but certainly not least, sustainability, active communication and promotion should accompany all actions. Projects need to run for a certain period of time, or be repeated at regular intervals, in order to demonstrate and measure their impact on community relations and development. Selected audiences, beyond the participants, should be informed about concrete projects using targeted messages, directly as well as via social media and through audiovisuals, in order to increase their impact and create a virtuous feedbackloop. Policy Recommendations It is of paramount importance to build on the strength of EU Member States in specific world regions and countries. While this may be easier in smaller, remote regions with only a few national embassies, where the EU Delegations are prone to play a key role as cultural diplomacy hubs, it would be essential to forge synergies also in large countries using the potential of big players for a common purpose. Cutting down on red tape and taking advantage of existing programmes and projects could facilitate sustainability, capacity building, and promote lasting cultural relations with third countries. Digital technologies for cultural production and cultural consumption must be taken highly into consideration. They are fundamental for start-up projects that are specifically tailored to youth as they help cut out intermediaries and costs, while promoting creativity. As a matter of fact digital technologies facilitate the global youth intercultural dialogue and exchange on internet, social media, and interactive platforms, particularly nowadays with the increasing use of smart phones and other mobile devices. Engaging with the media in making international cultural projects and networks known, diffusing information, and widening the impact of cultural projects can have a multiplier effect. In particular, electronic and social media allow to combat the elitist dimension that cultural activities can have, and further increase the impact of cultural projects and initiatives in terms of community cohesion and overall well-being of the population. Monitoring and evaluation of existing projects should become systematic to facilitate the sustainability and continuity of effective projects and programmes, while reconsidering projects that do not produce the desired results and impact. National cultural institutes are not equally developed nor equally resourced. Thus, the EU approach offers strategic opportunities for smaller Member States to actively engage in international cultural diplomacy activities. It is essential to increase the awareness and engagement concerning these opportunities. Successful pilot projects and the EUNIC network have a pivotal role to play in turning theory to practice. There is a need to develop inter-sectoral approaches, bringing together, for instance, cultural industries with education institutions to generate new learning and employment opportunities

Bibliography